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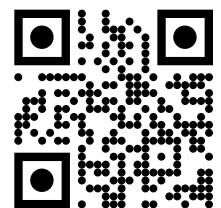
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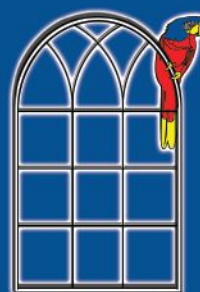
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John B. Murray Architect recreates a
1926 penthouse in Manhattan.
Photo by Eric Piasecki/OTTO

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Gil Schafer and the Architecture of Emotion

Renowned architect Gil Schafer reflects on designing homes rooted in place, memory, and feeling.

Photography by Eric Piasecki



We were searching for a keynote speaker who could talk about the classical vernacular architecture of the Hudson Valley. The upcoming Traditional Building Conference would take place in Sleepy Hollow, New York—overlooking the Hudson River, a stone's throw from Washington Irving's legends in the cemetery at the Old Dutch Church.

Who knows this region and the 18th- and 19th-century architecture that adorns it? Which keynote speaker will everyone want to hear?

In a New York minute, I thought of Gil Schafer, whose classic Greek Revival house, formerly his own, sits up the river east of Hyde

Park in Millbrook. Gil's house graced the cover of our inaugural *New Old House* November 2004 issue. His lecture would add the same luster to our conference as his work does to our magazines.

Like most celebrity architects, Gil Schafer has a publicist—the ever-helpful and professional Sarah Burningham of Little Bird Publicity.

"Hello Sarah, this is Pete Miller of *Traditional Building* magazine. We'd like Gil to speak at our conference in Sleepy Hollow."

"I'm sorry, Peter, Gil is completely booked and not taking on any more speaking engagements right now," said Sarah.

"Darn," I thought. I had my heart set on Gil.

Above left, a classically inspired residence is carefully sited to feel rooted in its landscape.

Top right, exterior detailing reflects Schafer's commitment to proportion and tradition.

Above, architect Gil Schafer in an interior that reflects his philosophy of comfort and memory.

I reflected on his firm's work, the books I've read about it, the Palladio Awards he's won, the Greek Revival house whose housewarming party I'd attended, the ICAA mission we shared, and the excellent stories Schafer & Company had provided us over the years.

"I think I'll call Gil and beg," I told Sarah.

Eight weeks later, Gil Schafer gave one of



Above, Schafer incorporates a traditional portche.

Top right, a wood-lined living space balances rustic character with refined detailing.

Bottom right, a bright, restrained kitchen emphasizes light, proportion, and simplicity.



the best presentations we've ever had at the Traditional Building Conference. He spoke about architecture of place, including the Hudson Valley and other regions where he has designed houses—coastal Maine and Lake Champlain, rural Georgia, and the highbrow Hamptons. The photos of his work were stunning, but what touched us most was what he said about the emotion of architecture and the joy designers can bring to their clients.

I wanted to hear more—to talk with this talented architect again about this perspective, something he summed up in four words: Mystery, Surprise, Memories, and Joy. So, I called his assistant, John Hanlon, to make an appointment at the Schafer & Company office on Union Square in New York.

I've been in countless offices, studios, and factories, many of which feel like quiet libraries, with empty desks and workstations in the post-COVID work-from-home era. Schafer & Company has the buzziest office ever—crowded, cluttered, and collaborative. There was a domestic space for client meetings, a fireplace, a comfy sofa, fresh flowers, and a view out the windows into the trees on Union Square.

Lily, the receptionist, welcomed me by name, showed me to the conference room, and brought me a perfect cup of coffee. Gil stepped in, impeccably dressed in an English wool sport coat and knit tie. Unlike most busy people, he didn't keep me waiting. He was polite and present, as if he had all day to meet with me and nothing else on his mind. He made sure I had the right amount of cream in my coffee.



What touched us most about Gil's presentation was what he said about the emotion of architecture and the joy designers can bring to their clients.

There has been a great deal written by and about Schafer & Company. There are his beautiful books, published by Rizzoli International: *The Great American House: Tradition for the Way We Live*; *A Place to Call Home: Tradition, Style, Memory in the New American Home*; and *Home at Last*. There are countless magazine stories about his firm's work in *Veranda*, *AD*,

House Beautiful, and our own publications, *Traditional Building*, *Period Homes*, and *New Old House*. He has a PBS special, *Design in Mind*. For 25 years, he has been an articulate advocate for the relevance of classical design. I've seen, read, and heard most of it.

So I asked, "Gil, how do you think about design?"

INTERVIEW GIL SCHAFER



Above, a shaded porch creates a seamless transition between house and landscape.

Right, a tropical setting demonstrates the adaptability of classical principles.

Below, a traditionally composed façade is integrated into its natural surroundings.

“My nature is to think about something, then think again. I often second-guess myself.” For an architect with so many accolades, Gil Schafer is charmingly self-effacing. “But I also have enough experience to trust my instincts,” he continues. “Often, I’ll act on instinct—like when I’m walking around a site, trying to decide where the house should go. Where is the ‘there’ there? Where will the house feel rooted in its place, like it’s always been there?”

I recalled a story that John Milner told me about walking around a house site and staking out where he thought the house should be. He went back the next day and found a herd of cows lying inside his stakes. “If it’s good enough for the cows, it’s good enough for me,” Milner said.

Schafer writes in his book *A Place to Call Home*, “I have never liked houses that sit atop hills or in the middle of fields—exposed objects



that are conspicuous in their disconnection from their surroundings. I seek out zones that balance looking out with looking in, places that survey the landscape even as they are enclosed and protected by it.”

MYSTERY

“With the landscaping and the architecture,” Gil explains, “we strive to create mystery when someone first arrives on the property. I remember a house I came upon after walking through a jungle. What’s in there? What will I find at the end of this winding path? We like to design a house that doesn’t give itself away but creates mystery at the entrance.”

SURPRISE

“Then there is surprise,” Gil continues. “Maybe it’s a house that looks small from the front but opens to a big view out back. We don’t want to give anything away until there is a sudden visual reveal—a lake, a pond, or an ocean. We save the best view for last.”

MEMORIES

During our conversation, I recalled Gil Schafer’s introduction to *A Place to Call Home*. He wrote about the places he’d lived or spent time in as a boy: his grandmother’s stone cot-

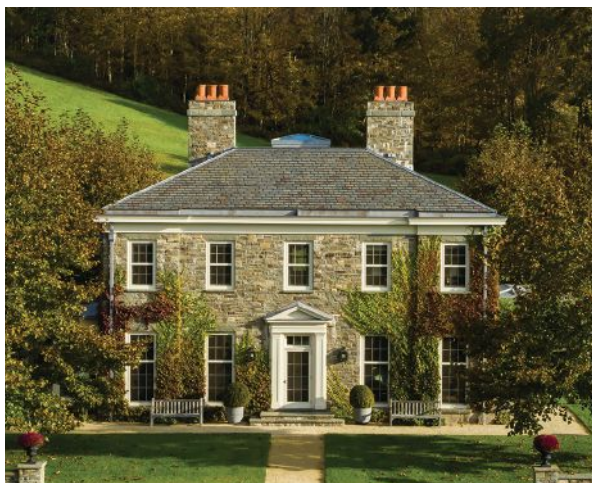
tage on California’s central coast, a creaky old 18th-century farmhouse in rural New Jersey, a “colonial ranch” overlooking Lake Erie in Ohio, and a rambling antebellum house in Georgia.

These memories, Gil explained, have shaped the way he designs houses. He writes, “I cannot design a house unless I bring an aspect of my own life experience—something that should be true for any of us as we go about creating a place to call home.” Whether drawing on his own memories or designing a house that creates them for his clients, Schafer wants homes to reflect how people live—comfortable spaces where, together, they make memories.

JOY

“I’m a fanatic about form,” Schafer declares, “but there is a visceral, emotional element to what architects do.” The library in Schafer & Company’s office suggests a great deal of research and scholarship—not necessarily emotion and intuition. But together, they help the firm’s architects design spaces with historical precedent, context, and classical detail—formal yet relaxed, elegant yet playful.

“A client told us that when she arrives home and looks at her house from the driveway, she feels joy. That’s what we want to create.” **TB**



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Rising from the ASHES

After a devastating 2022 fire, one of Nantucket's most beloved historic inns has been meticulously rebuilt—honoring its 19th-century roots while meeting modern codes and community expectations.

At the heart of the Nantucket National Historic Landmark District stands The Veranda House, a proud, centuries-old inn that has quite literally risen from the ashes.

Impossible to miss, the three-story structure—originally a private home with later additions—spans more than 8,800 square feet and rises above its neighbors. Its signature tiered porches evoke the delicacy of lace handkerchiefs.

Renowned for the intricately railed verandas that inspired its name, the inn first welcomed guests in 1882 after being purchased by an elderly gentleman. It remained a prominent island fixture until 2022, when a carelessly discarded cigarette sparked a fire that destroyed the building, leaving only a portion of a charred exterior wall.

It was not the inn's first encounter with fire. A neighboring house was damaged in 1982, and another was lost to flames in 2000.



The rebuilt Veranda House reclaims its place in Nantucket's historic district. Photo by George Gray

In the wake of the 2022 disaster, the community rallied. Working with Union Studio Architecture & Community Design—based in Providence, Rhode Island, and Philadelphia—the team undertook the challenge of recon-

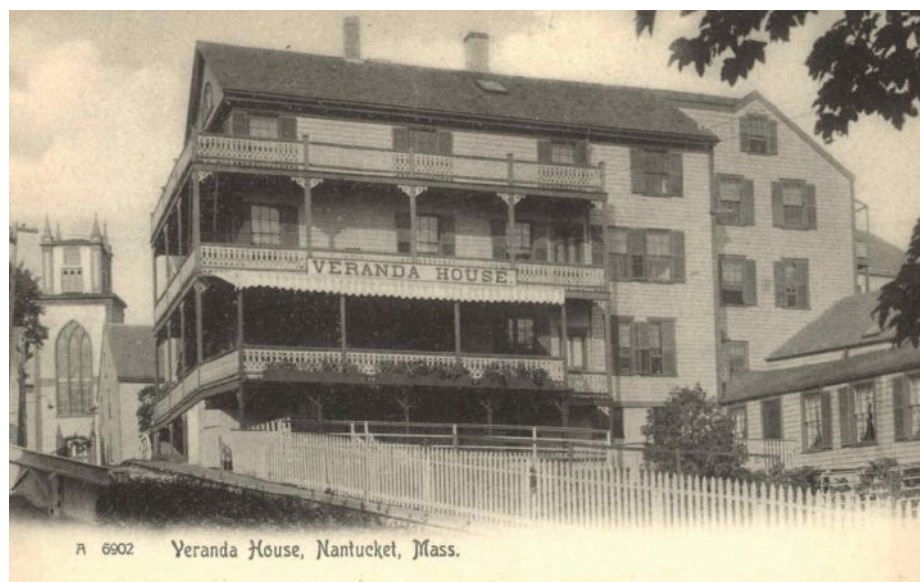
structing the inn in record time.

The project was complex. Every exterior element—from window construction to visible timber framing—required approval from the Historic District Commission. The building



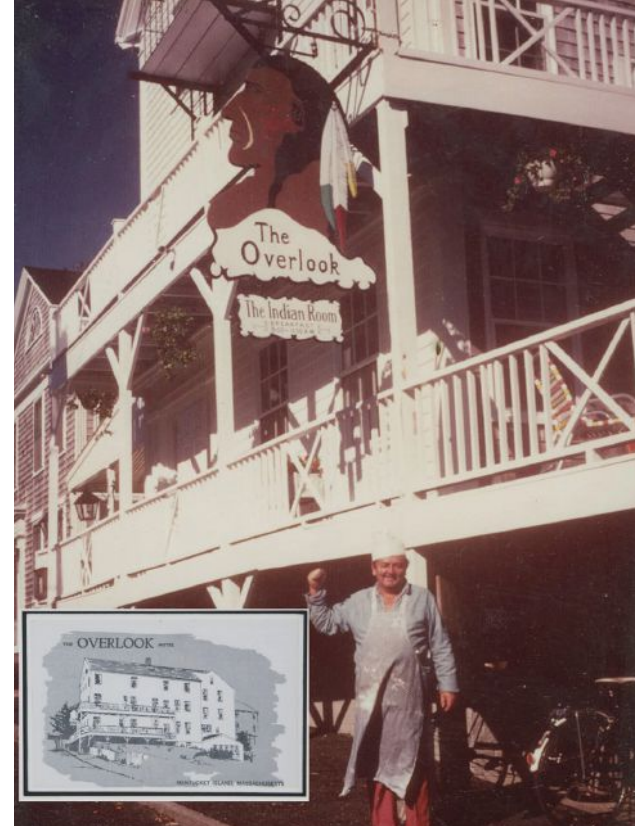
Above, the 2022 fire left only a charred shell of the original structure. Right, reconstruction began with careful documentation and planning. Photos by Nantucket Historical Association





Above and right, historic photographs guided the recreation of the original design. Photos courtesy of Nantucket Historical Association and The Veranda House

Below, the completed inn integrates modern systems while preserving its historic appearance. Photo by George Gray



“We had to thread the needle carefully, we were balancing code compliance with historic appearance, integrating modern systems, and faithfully reproducing details with limited documentation.”

footprint could not be expanded, and Nantucket’s “right-to-rebuild” zoning required that the number of guest rooms remain unchanged.

“We had to thread the needle carefully,” says Douglas Kallfelz, co-founder of Union Studio and principal in charge of the project. “We were balancing code compliance with historic appearance, integrating modern systems, and faithfully reproducing details with limited documentation.”

One mandated change was increasing floor-to-ceiling heights to meet code requirements—without altering the proportions of the Federal-style facade.

The team—Project Architect Kara Babcock, Technical Lead Kevin Beaulieu, and staff members Hailey Beyer, Ian Manire, and Katie DeAngelis—also incorporated ADA accessibility and an elevator, carefully preserving the building’s massing and room layout.

Modern fire-suppression systems were seamlessly integrated, with sprinklers concealed to maintain the visual integrity of the exposed timber porch framing.

Window design posed another challenge. The commission required single-pane, all-wood historic replicas rather than modern hurricane-resistant units. The solution: exterior secondary storm windows, a detail



consistent with traditional Nantucket homes.

With many historical documents lost in the fire, the team relied on photographs, written accounts, and town records to guide the reconstruction.

“We pieced it together through photos and archival material,” Kallfelz says.

TRADES

Given the building’s many alterations over time, the team had to decide which era to honor. The result is a near-exact replica, with a few thoughtful updates. Notably, cedar shingles on the front facade were replaced with clapboard, reflecting an earlier period. Side porches were also slightly extended.

The inn’s defining verandas were meticulously recreated using cedar timber posts, beams, and thick tongue-and-groove decking, ensuring they appear authentic from street level. Scrolled brackets and intricate railings were reproduced from period photographs.

Local and regional craftspeople played a vital role, executing detailed trim work, sourcing historically appropriate materials, and replicating traditional construction methods—including wood-wrapped downspouts and carefully matched brick.

Inside, the 19 guest rooms and lounge were reimagined by Providence-based Libby Slader Design, blending comfort with a sense of layered history.

For Kallfelz, the project was deeply rewarding: “It was satisfying to bring back this historic cornerstone in the heart of Nantucket.” **TB**



Top, Veranda detailing is reconstructed using traditional materials and methods. Interior spaces balance comfort with a sense of history. Guest rooms reflect a layered approach to design. *Photos by George Gray*

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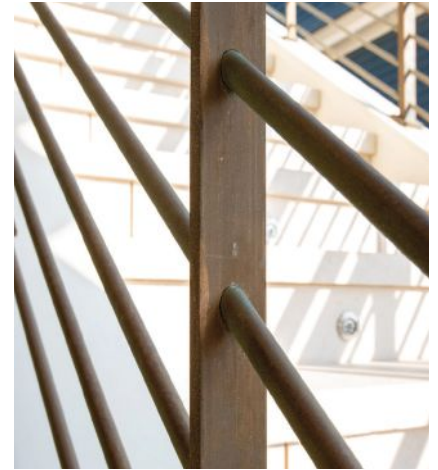
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Elegance, Innovation, and the American Neoclassical Ideal

Built in 1806 for Christopher and Rebecca Gore, Gore Place stands as one of the finest examples of Federal-era architecture in the United States.

A house of elegant proportions sits quietly in a luxuriant landscape. Serenity in both architecture and atmosphere defines this country estate, built in 1806 as a summer residence for Christopher and Rebecca Gore after their extended travels in England and Europe. The house reflects their interest in both fashion and function, remaining up to date in style and domestic convenience. It embraces the classical forms and ornamental details of the Federal style while seamlessly integrating servant halls and work areas within a building intended for both private retreat and grand entertaining. Life in its sun-filled rooms, overlooking hundreds of acres of verdant lawns and fields, must have been exceedingly pleasant—an Arcadian paradise.

Christopher Gore, educated at Harvard, was a self-made man who began his career as a lawyer and amassed a fortune through well-timed investments in finance and industry. His wife, Rebecca Amory Payne, came from a prominent Boston merchant family and possessed keen interests in architecture, design, and horticulture. During Christopher's diplomatic service in Europe from 1796 to 1804, the couple lived and entertained among fashionable circles in London, Paris, and across the Continent. Upon returning to Massachusetts, they drew upon these experiences to create their country estate overlooking the Charles River in Waltham.

Subtlety in form and detail characterizes the exterior of Gore Place. The central block is balanced by lower side wings and end pavilions. Constructed of mellow red brick with finely pointed mortar joints, the house features delicate window framing and recessed demi-lune windows in the side wings and pavilions. These elements lend the structure a lightness achieved through the harmonious integration of all its parts. On the south façade, the central block is distinguished by the elegant curve of the principal reception rooms.

The floor plan reflects the influence of English and French Neoclassical architects,



Top, the exterior of Gore Place reflects the balanced proportions and symmetry of Federal-era design. Above, a fanlight entry hall introduces the house's refined neoclassical detailing. *Staff photo*

including Sir John Soane. Jacques Guillaume Legrand is often cited as an influence—possibly advising Rebecca Gore—though no definitive documentation confirms his direct

BY **JOHN R. TSCHIRCH**, ARCHITECTURAL HISTORIAN.
PHOTOS BY **ERIC WORKMAN**, UNLESS OTHERWISE NOTED.

Right, an elegant elliptical staircase rises through the central hall, emphasizing movement and spatial continuity. Below, the north façade sits within a carefully composed pastoral landscape.

involvement. A distinctive feature of the house is its dual entrances, each topped with fanlights: the eastern entrance for guests and the western for staff and business visitors.

Upon entering the guest hall, with its marble-paved floor, visitors encounter an elliptical staircase with a continuous, flowing railing rising to the second floor. For grand occasions, guests would proceed into the State Reception Room, notable for its curved wall and refined detailing, and then into the oval State Dining Room. The oval form, widely used in Neoclassical and Federal design, appears here to striking effect. Adjacent rooms, including the Library and Breakfast Room, adapt to this geometry with curved and angled walls. Smaller intermediary spaces accommodate servant staircases and service areas, reflecting advanced domestic planning influenced by contemporary French design.

Rebecca Gore and, possibly, Jacques Guillaume Legrand are credited with shaping the floor plan. While documentary evidence remains incomplete, the house clearly reflects the most current Neoclassical ideas of the period, with which Rebecca Gore was familiar. Legrand's association with Charles-Louis Clérissieu—an architect and influential proponent of Neoclassicism whose work affected figures such as Thomas Jefferson—further situates Gore Place within a broader transatlantic design tradition.

The Gores furnished the house with Federal-style wallpaper, furniture, and decorative objects, creating an elegant setting for



ARCHITECTURAL HISTORY

Right, the Peacock Parlor features period furnishings and decorative finishes. Below, the state reception room exemplifies the home's curved geometry and formal elegance.

entertaining distinguished guests, including President James Monroe, Senator Daniel Webster, and the Marquis de Lafayette. Beyond its refined aesthetics, the house incorporated notable technological innovations, including an early central heating system and a sophisticated ventilation system—both advanced for the period.

The household was managed by Robert Roberts, whose organizational expertise contributed to its smooth operation. Roberts later achieved distinction as the author of *The House Servant's Directory* (1827), recognized as the first commercially published book by an African American in the United States.

The estate's grounds reflected the same forward-thinking approach as the house itself. Influenced by the English landscape designer Humphry Repton, Gore Place was situated on a hilltop with expansive views of lawns, meadows, and a pond. Rather than a formal axial approach, visitors arrived via a curving drive, reinforcing the picturesque ideal. Serpentine paths wound through asymmetrical plantings of trees, while functional elements—including vegetable and flower gardens, a graper, orchards, a greenhouse, a barn, an ice house, and a paper mill—contributed to the estate's identity as a *ferme ornée*, or ornamental farm. This landscape balanced beauty with productivity, reflecting the Gores' commitment to horticulture and progressive agricultural practices.

Christopher Gore died in 1827, and Rebecca remained at Gore Place until her



THE GORES FURNISHED THE HOUSE WITH **FEDERAL-STYLE WALLPAPER, FURNITURE, AND DECORATIVE OBJECTS**, CREATING AN ELEGANT SETTING FOR ENTERTAINING DISTINGUISHED GUESTS.

death in 1834. As they had no children, their legacy continued through generous bequests to institutions such as Harvard University, the American Academy of Arts and Sciences,

and the Massachusetts Horticultural Society—organizations aligned with their lifelong interests.

Gore Place passed through several owners in the nineteenth century, including the Walker family, who resided there from 1845 to 1904. Theophilus Walker acquired the estate in 1845, possibly drawn by family connections. His sisters, Mary and Harriet, joined him in 1866. For nearly forty years, they lived within its refined neoclassical spaces, surrounded by its harmonious proportions and luminous interiors. Whether the house influenced their aesthetic sensibilities is open to interpretation, but the family's later gift of the Walker Art Building (1894) at Bowdoin College—designed by McKim, Mead & White in a Renaissance-inspired style—suggests a sustained engagement with classical design.

In the early twentieth century, Gore Place changed hands several times before the establishment of the Gore Place Society in 1935. Founded to preserve the estate, the organization has safeguarded its architecture, landscape, and the intangible sense of harmony envisioned by the Gores. Today, Gore Place is recognized as a National Historic Landmark. **TB**



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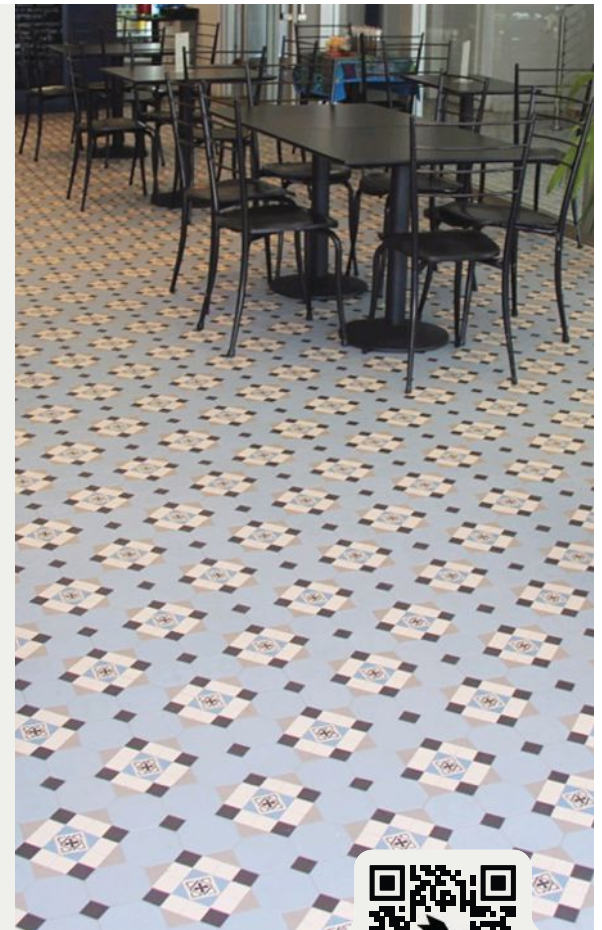
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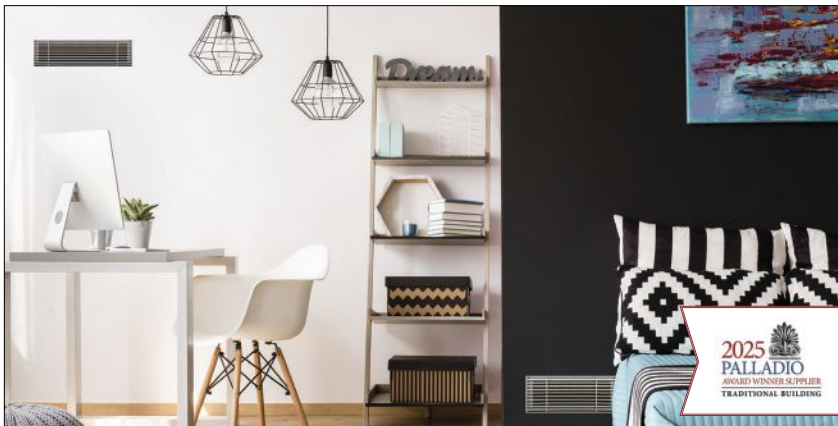
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Grounded in Tradition

From marble inlays to reclaimed wood and enduring terrazzo, today's flooring draws on centuries-old craftsmanship to bring depth, authenticity, and timeless character to both historic and newly built homes.

Whether made of stone, tile, or wood, the floor sets the stage for a home's interior architecture. It grounds the space, informs the style, and can imbue even newly built structures with a sense of tradition and timelessness.

Today, many flooring options are designed to evoke an old-world look—blending seamlessly into interiors without making an overt design statement. Here are several companies that specialize in flooring suited to period-style structures, both grand and modest.

Aalto Marble Inlay aaltomarbleinlay.com

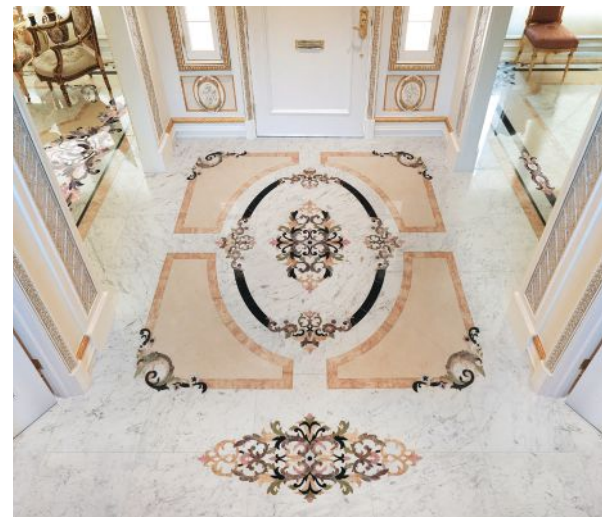
A custom fabricator, Aalto Marble Inlay sources materials worldwide, working in

styles that range from historical replicas to modern classics.

"We can use our extensive archive of designs as a starting point—or your reference image or drawing—to create the design," says President Annie Aalto. The company, which produces everything in-house, also offers a curated collection of in-stock medallions.

The inlays are solid marble with no aluminum backer. Tight grout joints—less than 1 millimeter—eliminate the need for grinding or polishing after installation.

Founded in Iowa in 1988 by Aalto's father, the company recently launched its Modern Classic medallions, which reinterpret graphic, architectural and historical elements with timeless color palettes.



Clockwise from top left: Solid Brazilian sodalite is inlaid into Greek Thassos to create this entry floor. This marble "rug" design can be made for a small half bath or a large foyer space. The Rinaldi Collection of marble inlays can be adapted to a range of rooms, from small entries to baths and kitchens. Photos by Aalto Marble Inlay

Chestnut Specialists chestnutspec.com

With nearly 40 years in the field, Chestnut Specialists supplies antique reclaimed flooring and lumber products in white oak, chestnut, and pine.

Based in Connecticut, the company is a major supplier of chestnut, which is virtually



Left, and above, Chestnut Specialists is a supplier of antique chestnut, which is virtually extinct. They are a prime supplier of antique reclaimed flooring. *Photos by Chestnut Specialists*

extinct and typically available only in remilled or recycled form.

“I fell in love with the unique beauty of antique lumber, particularly chestnut,” says President Dave Wasley, whose father founded the business. “We handle each board up to 12 times in our process, and it is a labor of love to watch the gorgeous grain emerge from old lumber.”

François & Co. francoisandco.com

Sourcing materials from around the world, François & Co. curates surface and architectural collections that include sustainable French and European oak, newly quarried limestone, marble, porcelain, reclaimed terra-cotta, and handcrafted Zellige, as well as mantels and range hoods.

The company also specializes in scagliola, a 17th-century Italian technique that creates faux marble from hand-laid layers of pigment using a proprietary blend of limestone and marble dust, then hand-polished.

“We offer a whole-home approach and curate thoughtful collections that align with the individual needs and budget of each client,” says founder Thierry François. “We are a true design resource, offering craftsmanship, architectural drafting, technical support, and custom products that might otherwise be difficult to source.”

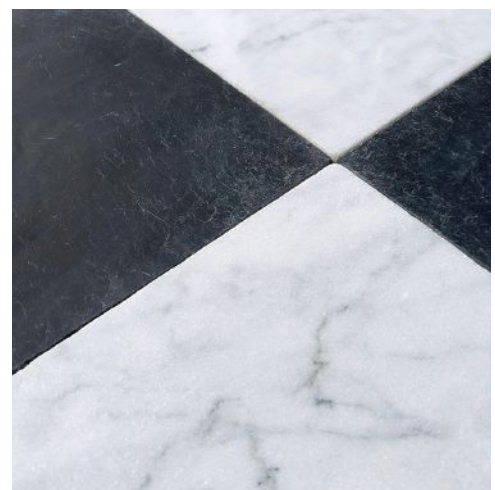
In addition to flooring—including French oak in Parquet de Versailles patterns—the company’s new Slab Boutique features natural stone from premier quarries worldwide.

François & Co. also offers antique reproduction mantels and hand-cast, hand-finished metalwork for range hoods and bistro countertops.

“I am driven by inspiring, guiding, and cultivating taste—whether in moments, design, people, or product,” François says.



Left and above, François & Co. specializes in custom flooring and finishes that are difficult to source and acquire. They sell a variety of flooring ranging from sustainable French and European oak to limestone, marble, porcelain, reclaimed terra-cotta, and handcrafted Zellige. Right, François & Co. has a new Slab Boutique featuring a curated collection of natural stone from quarries around the world. *Photos by François & Co.*



TRADES



Old Wood Workshop oldwoodworkshop.com

A salvager of original-surface wood flooring, Old Wood Workshop produces small, custom batches of red pine, white pine, oak, and chestnut.

“Each floor is unique, and only a specific amount of wood is available for each batch,” says co-founder Tom Campbell. He often sources attic floors because they are typically original, unfinished, and retain their natural patina.



Left, antique, foot-worn white pine up to 16 inches wide, salvaged from Pennsylvania period house attics. Extremely wide original-surface hand-planed white pine salvaged by Old Wood Workshop.

Photos by Old Wood Workshop

from Pennsylvania.

“It’s some of the best-quality flooring I’ve seen,” he says.

Paris Ceramics parisceramicsusa.com

A specialist in limestone flooring, Paris Ceramics custom-finishes and cuts stone to size in virtually any pattern.

With a factory in Virginia and seven showrooms nationwide, the company offers approximately 80 types of stone.

“We are one of the only companies in our competitive set with a U.S.-based factory equipped for extensive customization,” says owner Breda Kellner.

Founded more than 40 years ago in London, Paris Ceramics also offers reclaimed limestone floors, antique wood flooring, and reclaimed terra-cotta, along with antiquing processes.

“We are true project partners with the ability to provide every surface in the home—from flooring to cladding, columns, trims, pediments, fireplaces, and stairs,” Kellner says.

Key Suppliers

Contour Parquet Inc.
contourparquet.com

E.T. Moore
etmoore.com

European Company
europeanco.com



Left and above, Paris Ceramics works mainly with limestone but also offers antique wood and reclaimed terra-cotta flooring. They offer 80 choices of stone and provide comprehensive stone solutions throughout the home.

Photos by Paris Ceramics

The Tradition of Terrazzo

National Terrazzo & Mosaic Association ntma.com

Terrazzo, a custom, hand-crafted composite material with virtually unlimited design potential, remains one of the most durable flooring options for traditional homes and historic structures.

“Terrazzo lasts the life of the building,” says Chad Rakow, executive director of the National Terrazzo & Mosaic Association (NTMA). “It’s about 500 years old in its current form and is experiencing renewed popularity, particularly in Venetian-style applications with larger aggregate.”

Historically, terrazzo was widely used in late-19th- and early-20th-century homes and public buildings, as well as during the Art Deco and Mid-Century Modern eras.

While most commonly used for floors, it can also be applied to walls, stairs, counters, benches, and more.

“Even 100-year-old terrazzo can be restored to like-new condition,” Rakow says.

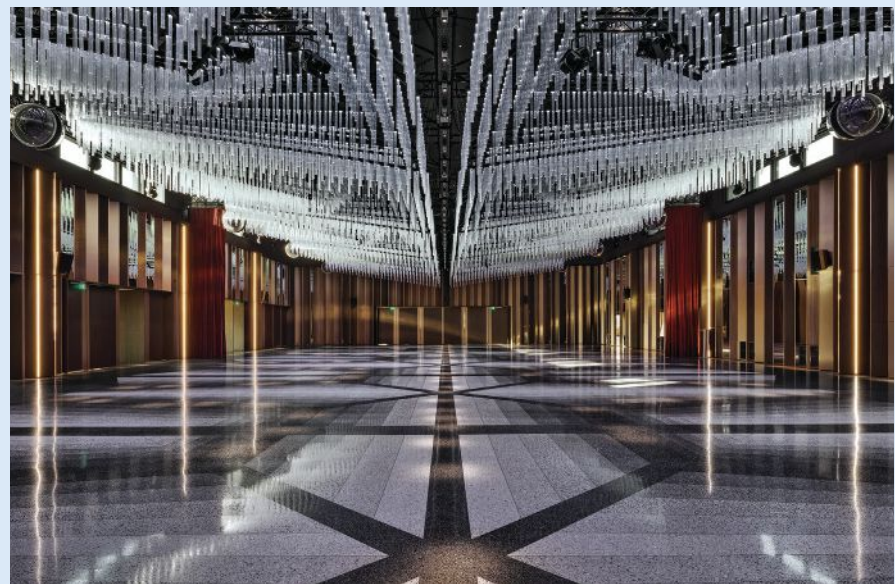
Its durability has proven exceptional—even after Hurricane Katrina, terrazzo floors often remained intact and required only cleaning and resealing.

Originating in Italy’s Friuli region, terrazzo has evolved with modern innovations, including precision stencil templates, water-jet-cut divider strips, and improved installation technologies.

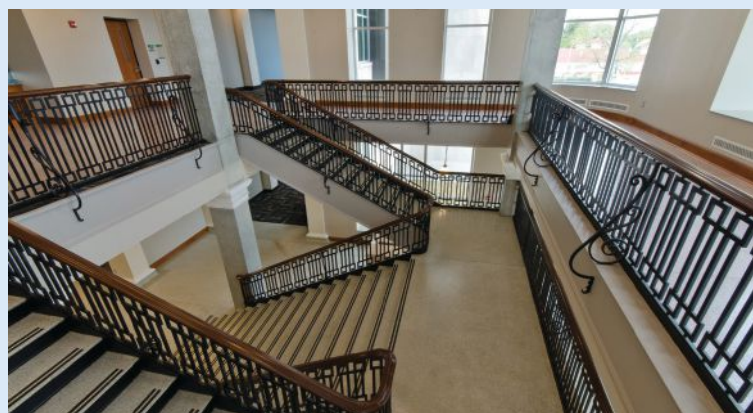
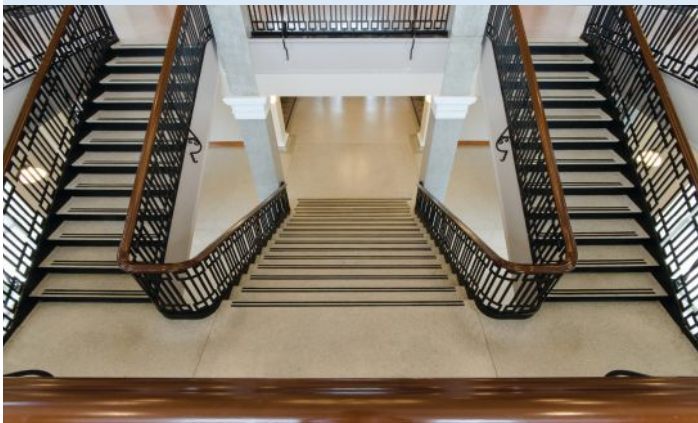
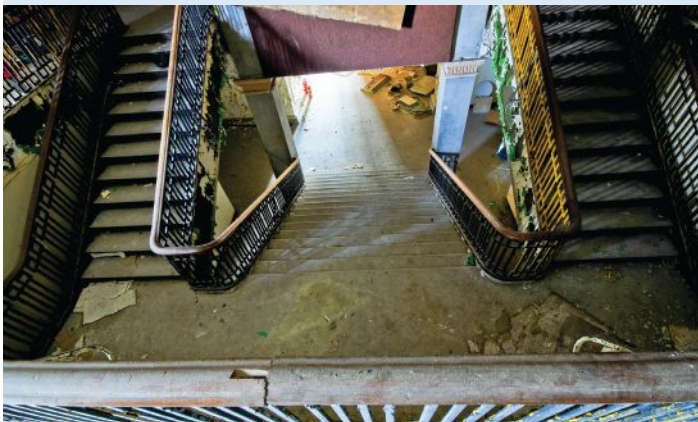
Founded more than a century ago, the NTMA represents approximately 150 vetted member companies in the U.S. and internationally.

“Terrazzo is a highly skilled craft,” Rakow says. “Many businesses have been passed down through generations for over 100 years.”

For architects and designers focused on longevity, sustainability, and timeless aesthetics, terrazzo continues to stand apart. **TB**



Above, terrazzo is used to create an elegant ballroom. Left and below, Ivy Tech Community College in Indianapolis restored the original terrazzo in this 100-year-old hospital building.
Photos by National Terrazzo & Mosaic Association



“Even 100-year-old terrazzo can be restored to like-new condition.”

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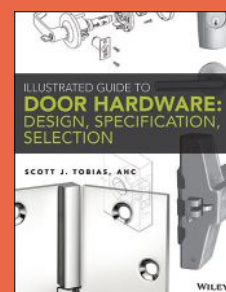
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MARKING HISTORY

Historic New England's Stopping Stones program memorializes enslaved people, personalizes the history of slavery, and helps descendants find their place in the American story.

In the summer of 2017, when Patricia Wilson Pheanious returned home from a day of door knocking for her successful campaign for a seat in the Connecticut House of Representatives, a call came from a stranger who seemed to know “a bit too much” about her.

In fact, the caller—a middle-school teacher named Dennis Culliton—knew things that Wilson Pheanious had always wondered herself: He knew that her sixth-great-grandparents were two enslaved people named Montros and Phillis purchased in 1728, and he had traced their lineage through nearly three centuries, until he found Wilson Pheanious on the other end of the phone.

“It made me understand, for the first time, the legitimacy of my American heritage,” she says. “I had no idea that my fifth-great-grandfather fought in the American Revolution. Now, I have his payroll records. Because of that lack of history and understanding of just how far back my family went, I had always underplayed it. I only looked forward, because I couldn’t look back with pride.”

Montros and Phillis were two of the first enslaved people memorialized by the Witness Stones Project, created by Culliton to honor enslaved individuals through archival research, public programming, and the placement of micro monuments. Wilson Pheanious became co-chair and eventually executive director. This September, the program became part of Historic New England's Stopping Stones program, with Wilson Pheanious taking over as director of Stopping Stones. Both the Witness Stones Project and Stopping Stones were modeled after the Stolperstein memorial blocks in Europe, which memorialize Jews murdered in the Holocaust. So far, Stopping Stones and the Witness Stones Project have collectively

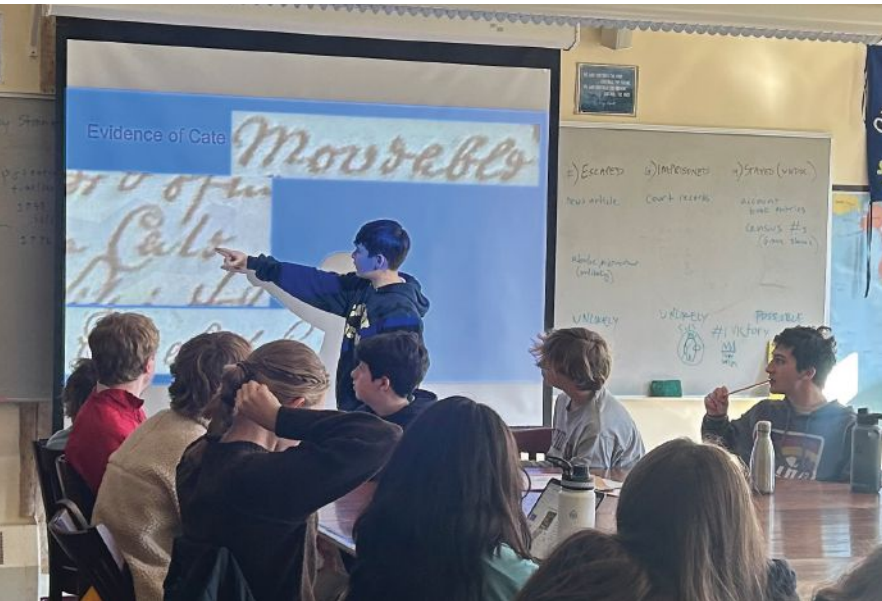


Top, a memorial marker commemorates an individual life through simple, enduring materials. Above, markers installed in public spaces, such as St. John's Episcopal Church in Essex, Connecticut, restore visibility to overlooked histories. Left, Patricia Wilson Pheanious.

placed nearly brass, bronze, and stone markers in around a dozen states.

Liz Lightfoot is the school and youth program manager for Stopping Stones, continuing the Witness Stones Project's work of involving students and community groups in researching and memorializing enslaved people. Researchers spend weeks pulling together primary documents such as deeds,

“It made me understand, for the first time, the legitimacy of my American heritage.”



Research & Discovery

Clockwise from the top, showing shingles found at the David Scott House after installation ceremony. Students analyzing handwriting in a will to show an enslaved woman's name was Cate not Cato, presenting on the theme of paternalism and speaking with poet Jumone McDuffie-Thurmond. Above, students examining an archival document.



wills, and baptism records, and then transcribe them (since most are written in hard-to-read cursive) before handing them off to students and teachers.

Teachers receive training, which includes an overview of the history of slavery in their region, as well as lessons on how to teach

the historical documents through the lens of themes such as dehumanization, the economics of slavery, and agency and resistance. Students work in groups to unpack the primary documents, then create their own presentations, biographical sketches, and creative projects like art and poetry based on what they've learned.

“When you can see someone’s humanity, even through these records—maybe especially through these records, which so totally dehumanize them—you look at the world differently,” Lightfoot says. “You see the injustices, and hopefully you will not be someone who participates in those. You will take action.”



Installations

Clockwise from above, public programs encourage continued engagement with local history. Witness Stones installation in Lancaster. Students at the Deacon John Grove House installation. Student playing music composed by Sawney Freeman at Witness Stones installation for Stepney.



Sometimes, students have a wealth of documentation and stories to work with. One man, Stepney, was enslaved by Deacon John Graves in Madison, Connecticut, in a house still owned by the same family. A staircase in the house is still known as the “Stepney stairs” eight generations later, and items resembling West African spirit bundles have been found under the attic floorboards. In another case, students had only two documents to work

with: the baptism record of a six-year-old girl, and her death record from three months later.

“Just because someone wasn’t recorded that much, and their life was very short, it doesn’t mean that they weren’t here and that they aren’t worthy of being remembered,” Lightfoot says.

Like Wilson Pheanious, Lightfoot has learned something new about her family from these efforts. Working with New York poet Ju-

moke McDuffie Thurmond, Lightfoot discovered that her ancestors had enslaved his ancestors. “I didn’t know I had enslavers in my family,” she says. “I think it’s important to acknowledge this history that really has been erased, especially in the North, because we like to think slavery was a Southern thing, not ours. But no, it was here. It was my ancestors.”

“I think I would have been doing this work without that knowledge,” Lightfoot adds. “But this makes it even more important that, at the very least, I do this work.”

As Stopping Stones looks ahead, Wilson Pheanious says, she wants to “tease out and support” the voice of descendants of both enslaved people and enslavers. “This American heritage belongs to all of us, and it needs to be discovered by all of us,” she says. “We don’t all know who we might be related to, or how we have come together. But we do know why America is the great country that it is, and it is because of all of us. It’s because of all of those hidden voices—all of the voices that Historic New England is trying to recover.” **TB**

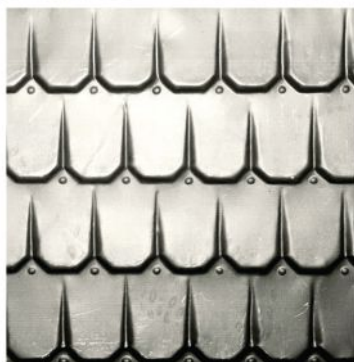
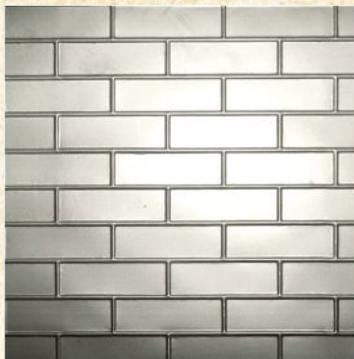


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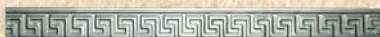
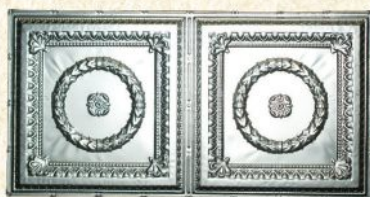


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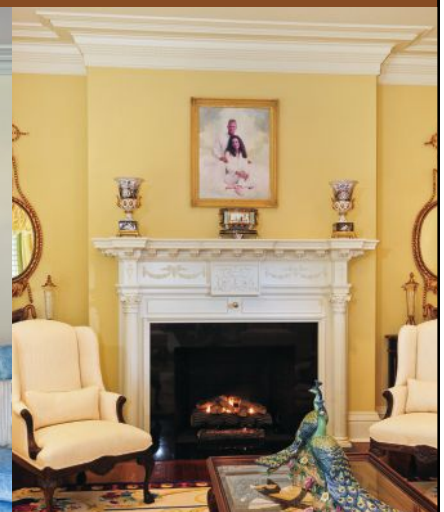


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Cape May at the Crossroads: Tradition, Craft, and the Future of Building

Traditional Building Conference Series, June 16–17, 2026

By Judy Hayward, Education Director

CAPE MAY, NEW JERSEY—America's oldest seaside resort and a National Historic Landmark city—has long stood as a testament to the enduring value of traditional architecture. On June 16–17, 2026, at the Cape May Convention Center, 714 Beach Avenue, Cape May, New Jersey, it becomes something more: a living classroom. The Traditional Building Conference Series gathers architects, craftspeople, preservationists, and manufacturers to focus on traditional design and preservation.

Set against a backdrop of Victorian-era painted ladies facing the Atlantic, the conference explores a question increasingly central to the profession: How can the lessons of the past shape a resilient and sustainable future?

A City That Tells Its Own Story

Few places illustrate the power of preservation like Cape May. Once devastated by fire in 1878 and later threatened by decline, the city has reinvented itself through careful stewardship and adaptive reuse. Architect and historian Mark Alan Hewitt opens the conference on Tuesday, June 16, recounting this transformation—from fading resort town to a thriving heritage tourism destination. Through grassroots leadership and strategic preservation, Cape May demonstrates how historic architecture can drive economic vitality, strengthen community identity, and foster long-term resilience.

The Urgency of Now

While history provides the setting, the conversation is firmly rooted in the present—and the future. Also on June 16, Carl Elefante, FAIA, of Quinn Evans challenges attendees to rethink the role of existing buildings in addressing climate change. His message is clear: The greenest building is the one already built.

Rather than defaulting to demolition and new construction, Elefante advocates for reuse, long service life, and climate-adapted design. It's a philosophy that aligns seamlessly with traditional building practices, where durability, material integrity, and regional responsiveness have always been paramount.

Materials That Matter

From slate roofs to clay tile and wood shake, the conference delves into the performance and longevity of natural materials. These are not merely aesthetic choices; they are critical components of buildings designed to endure.

Sessions on modern manufacturing further expand the discussion, revealing how advanced technologies—such as CNC machining and automated finishing systems—are enhancing precision and consistency while preserving the essence of traditional craftsmanship. The result is a compelling hybrid: buildings that honor the past while benefiting from contemporary innovation.

An Evening of Recognition

The first day concludes with one of the industry's most anticipated events: the Palladio Awards Dinner on the evening of June 16. Celebrating excellence in traditional design and craftsmanship, the awards honor projects that embody classical and traditional principles in contemporary practice. Set within the historic charm of Cape May, the evening provides a fitting backdrop for recognizing the architects, artisans, and builders who are shaping the future by building on the past.

Craft in Practice

On Wednesday, June 17, architect Duncan Stroik turns attention to the job site, examining the evolving relationship between architects and craftspeople. His focus on masonry underscores a broader theme: successful projects depend not only on good design but on collaboration, respect for craft, and



an understanding of materials at a fundamental level.

In an era of increasing specialization, rebuilding these connections may be as important as any technical advancement.

Building at the Water's Edge

Cape May's coastal setting also provides a natural laboratory for resilience. Later on June 17, architect Mac White explores how traditional forms and materials can adapt to the challenges of rising seas and extreme weather. His work demonstrates that resilience does not come at the expense of beauty or regional character. Instead, it can reinforce both.

Learning Beyond the Lecture Hall

Perhaps the most distinctive aspect of the conference lies outside the convention center. Across both days, attendees step directly into Cape May's streets, touring historic districts, riding trolley routes past seaside mansions, and walking among some of the nation's finest collections of Victorian architecture.

At the Emlen Physick Estate, designed by Frank Furness, history becomes tangible—from intricate woodwork to the cultural influences of the 1876 Centennial Exposition. These experiences bridge the gap between theory and practice, reminding participants that architecture is ultimately lived experience. **TB**

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A Classical POINT OF VIEW



High above Fifth Avenue,
John B. Murray reimagines a 1926
penthouse with symmetry, light,
and a plan attuned to modern living.

By **Janice Randall Rohl**

Photos by **Eric Piasecki/OTTO**

Perched atop one of Fifth Avenue's most distinguished prewar buildings, a circa 1926 penthouse along Central Park's eastern edge has undergone an extensive renovation by John B. Murray Architect. The transformational project won the 2024 McKim, Mead & White Award in Residential Architecture—Townhouses & Apartments.

"This was truly an exciting project for us because it's in a commanding location at the pinnacle of a building our firm has been working in for many years," says Murray.

When a couple acquired the 3,000-square-foot full-floor pied à terre, they turned to the leading classicist to guide a comprehensive, to-the-studs renovation—one that would reconcile historical fidelity with the demands of contemporary life.

Murray and Associate Christine Song, approached the project as both restoration and reinvention. Stripping the apartment to its structural shell revealed latent opportunities: ceiling heights could be increased,

A gracious terrace overlooking Central Park and Fifth Avenue extends the living space outdoors, framed by classic brickwork and lush plantings.

Opposite page, the living and dining areas blend classical detailing with contemporary comfort, where refined millwork, soft palettes, and curated furnishings create a harmonious interior.





A carefully choreographed sequence of spaces—from the rebalanced foyer to the light-filled sitting and living rooms—demonstrates symmetry, axial planning, and an emphasis on natural light.

openings realigned, and a coherent spatial order imposed. Drawing on classical principles of symmetry, proportion, and procession, the redesign establishes a series of strong axial relationships that organize the plan. At the western end, the dining room and primary bedroom are deliberately positioned to capture views of Central Park at sunset.

The foyer sets the tone. Originally generous but compositionally adrift, it has been recalibrated through the insertion of a shallow alcove that restores balance along the east–west axis. Stanford White–inspired plaster niches, set opposite one another, cradle mahogany urns on travertine pedestals, which indicate the entry to the gallery. Underfoot, floor details in White Estremoz and Noir Saint Laurent marble draw the eye, while, French-polished mahogany elevator doors—newly heightened by an additional ten inches—are framed in marble, transforming a utilitarian threshold into a dignified arrival sequence.

From this point, the apartment unfolds as a carefully choreographed enfilade. Sightlines extend from the foyer through the living room and into the kitchen beyond, reinforcing both spatial continuity and the primacy of natural light. In the living room, four oversized, counterweighted double-hung windows admit eastern light, flanking the Siena marble mantel—the only detail left intact after demolition.

“We love natural light that infuses spaces,” says Murray. “Being in this location, the apartment has a wide-open east exposure, beautiful south and west exposures, and even to the north is stunning.”

In the living room, classical language is deployed with precision: a paneled ceiling is articulated with a plaster entablature and modillion blocks; fluted pilasters engage a tailored wainscot; and custom medallions echo the rhythm of pendant fixtures suspended on iron chains.



Material transitions are handled with equal care. French-polished mahogany pocket doors mediate between the living room and the adjacent bar and kitchen, allowing spaces to expand or contract depending on use. The bar itself—rendered in black and gold Michelangelo marble and anigre—serves as a transition space between formal and informal entertaining areas, its three-paneled Harmon hinge door offering both visual framing and functional separation.



Formal and informal spaces transition seamlessly, from the elegant dining room to a luminous kitchen where classical proportions guide a modern layout.

Beyond, the kitchen demonstrates how classical sensibilities can inform a modern program. With the approval of the city's Landmarks Preservation Commission, windows have been lowered and symmetrically arranged about the sink to increase daylight and reinforce compositional

The kitchen demonstrates how classical sensibilities can inform a modern program.





Rich materials and tailored detailing define the apartment's intimate rooms, from the moody dining space to the refined gallery and library with custom millwork.

balance in a narrow footprint. A former secondary counter has been reconceived as a breakfast nook aligned with the apartment's longitudinal axis, while pocketing anigre doors preserve long views and facilitate fluid circulation during entertaining. High-gloss lacquer cabinetry reflects light, bronze mesh panels soften storage, and Calacatta Borghini surfaces introduce a note of luminosity—an interplay of refinement and utility.

Throughout the primary rooms, the architects use millwork and plaster not as decoration, but as instruments of proportion. Ceiling planes are animated with cornices, coves, and entablatures that both conceal mechanical systems and heighten spatial perception. In the dining room—transformed from a former bedroom—lacquered paneled walls and a coved ceiling capture and diffuse light, while a custom medallion centers the composition. Similarly, the library draws on the work of period architects Delano & Aldrich, its figured anigre paneling and period-inspired plaster ceiling reinforcing the apartment's historical lineage.

“For us, as classicist architects, the ceiling becomes a terrific opportunity for embellishment,” says Murray. “Each room has a slightly different twist on the concept of the ceiling. The one that is really charming is the library.”

In the library, a concealed Murphy bed—one of two in the apartment—is a way of discreetly accommodating modern interventions, as is a pop-up TV housed in a custom-made cabinet.

The gracious gallery, reimagined from a former sitting room, further underscores the architects' classical approach. Chamfered, paneled walls guide movement toward French doors. Even smaller spaces, such as the powder room, benefit from the strategy: a coved, uplit ceiling amplifies

“For us, as classicist architects, the ceiling becomes a terrific opportunity for embellishment.”





Serene private spaces pair classical restraint with modern luxury, including a marble-clad bath and a tranquil bedroom opening to sweeping city views.

height, and a custom honey onyx vanity paired with unlacquered brass fittings distills classical line into a compact footprint.

In the primary suite, proportion and restraint prevail. French doors open to rarefied city views, while a plaster cornice conceals both cove lighting and air distribution, integrating performance with refinement. Adjacent dressing areas employ paneled ceilings to discreetly mask mechanical access, demonstrating the project's consistent merging of aesthetics and infrastructure.



If the renovation is rooted in the past, it is not bound by it. The apartment's approximately 66-foot terrace, with its expansive views over Central Park and along Fifth Avenue, extends the classical idea of procession outward. A motorized awning spanning the terrace's length creates an outdoor room—at once grand and adaptable—suited to contemporary patterns of living.

Ultimately, through disciplined attention to axis, proportion, and detail, Murray has recast a once-disjointed interior into a coherent, luminous sequence of rooms. The apartment feels entirely at home within its 1920s envelope, yet fully attuned to the expectations of modern life. **TB**



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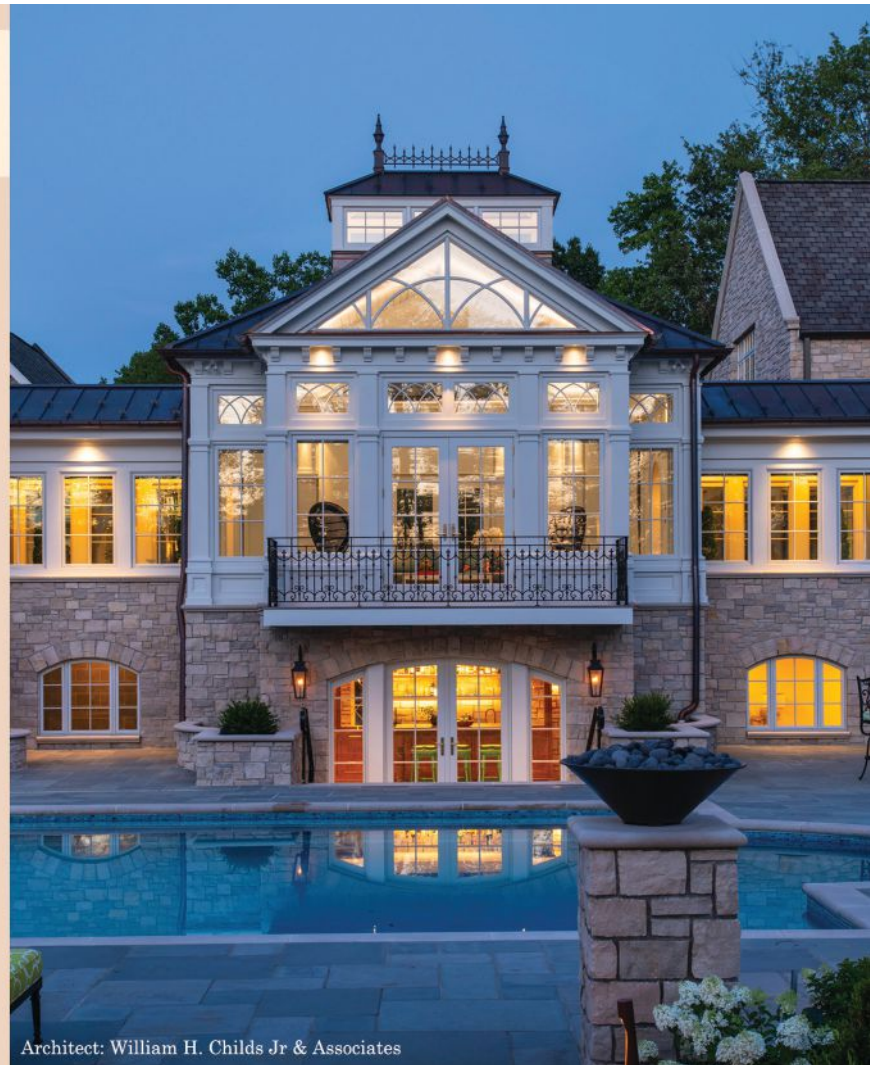


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Rhode Island Revival

This historic Watch Hill cottage was sensitively restored by architect Nate McBride, with interiors by Kari McCabe. Their light-touch renovation preserves its original charm while creating a warm, timeless coastal retreat.

By **Tom Kligerman** | Photos by **Read McKendree**
Excerpt from *Summer by the Sea* by **Thomas A. Kligerman**



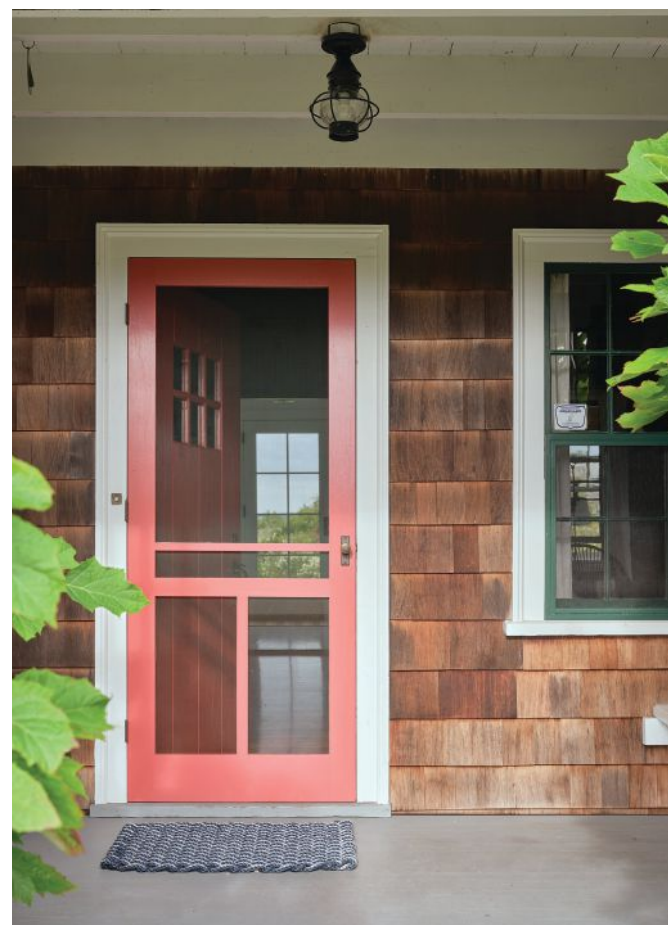
There is magic in discovery finding a corner restaurant tucked away in a familiar part of town or coming across an overlooked row of charming houses on a road you thought you knew. I felt a frisson of mystery approaching this shingled cottage for the first time, off two roads I regularly travel, and in sight of a house I recently designed.

How had I missed it? Though near the main road leading into Watch Hill, it is emotionally worlds away, buffered by copses of trees and reedy wetlands. A private world.

The road bears the name of the farming family who built the house roughly 125 years ago. Approached from the road on a curved double-track driveway through a thicket, the house is sited on a bump of land above six acres of woodlands and salt marsh. A simple wood bridge connects to a forested island. There are telltale signs of a ferry landing along the waterfront—a stone retaining wall that might have formed a pier, remnants of a waterborne connection to Pawcatuck, Connecticut, across the bay.

Little of the house has changed; its silhouette remains almost as it always has been. A persimmon door, tucked into the face of the building under a deep overhang, welcomes guests. Across the threshold is a cozy cottage world. The renovation by architect Nate McBride, a classmate of mine from architecture school, was done with an appropriately light hand, creating an environment that eloquently speaks to the owners' desire for a home resonant of Rhode Island summers.

Facing page, a light-filled breakfast nook reflects the home's relaxed coastal character. Above and right, the home has not changed over the years. The silhouette is the same. A persimmon door tucked into the face of the building under a deep overhang greets guests.





Above, the kitchen opens to views of the surrounding landscape. Left, a dining area connects interior spaces to the outdoors.

Opposite page, top left, exposed wood framing anchors the home in its historic roots. Top right, a dining room combines rustic materials with refined furnishings. Bottom, the living room balances comfort and tradition with layered textures.



His wife, interior designer Kari McCabe, revived the core of the house to its original, tobacco-brown wood, all centered on a brick hearth. It's easy to imagine sinking into a deep chair by a crackling fire.

Dashes of color, comfortable furniture, and a carefully edited selection of rugs update the snug atmosphere.

The warm heart of wood rooms is wrapped in a collar of white painted spaces. On the water side is the lawn porch, where, in addition to small ensembles of furniture, McCabe reinvigorated the space with white painted walls and pale-gray painted floors. She introduced built-in benches at each end to accommodate dining or groupings of chairs and tables for sunset cocktails. The white room reflects light into the core of dark wood rooms behind. Formerly an open porch, it is now glazed in with windows on three sides, a summer room with views of woodlands and the Pawcatuck River estuary.

As in so many houses built at this time, the kitchen was designed to be used by domestic staff, a warren of unusable spaces including a dark butler's pantry blocking views of the water. These rooms were opened to one another, creating an eat-in kitchen with a large breakfast table under a bank of windows. A small porch for drying linens and staff use was turned into a mudroom located off the corner of the building, painted white like the lawn porch.

Rarely seen in new houses is exposed wood framing, the character-laden skeleton of a summer cottage. Here, post and beam, planks, and exposed ceiling joists add an old-fashioned character just this side of rustic. Adding to other quirky moments is a fold-down shutter, hooked to the ceiling, that separates bar and living room. And a sly winding stair, also shrouded in timber, winds up to the second floor and a kinked hallway meandering to the bedrooms.



Dashes of color, comfortable furniture, and a carefully edited selection of rugs update the snug atmosphere.





McBride expanded the second floor by enclosing a sleeping porch, a feature that has all but disappeared. In the days before air conditioning, these porches, usually on the second floor with at least two exposures, offered the hope of snagging a bit of air movement on hot summer nights. This one has become a second-floor office for the owners. The bathrooms maintain their original porcelain fixtures, white painted boards, and vintage character.

Outside is a new south-facing bluestone terrace, which takes advantage of three exposures east toward the front lawn, south into scrubby woodlands and the island, and west across the marsh to Little Narragansett Bay. A stand of limbed up tupelos, squiggled by wind, filters the view toward Connecticut.

The house has benefited from the recent addition of heating and cooling, enabling the owners to extend the summer. They now open the house earlier in the spring and linger longer into autumn and Thanksgiving.

Longer shore life is a not-so-secret wish of every summer resident.TB



This page: top left, a bright sitting room overlooks the surrounding greenery. Top right, the cottage exterior is set within a natural coastal landscape. Bottom, a bedroom retains its compact scale and traditional detailing.

Opposite page, expansive views of meadow and water reinforce the home's connection to place.



Longer shore life is a
not-so-secret wish of
every summer resident.

Summer by the Sea: The Enduring Allure of Rhode Island's Shingle-Style Cottages

Architect Thomas A. Kligerman explores the history, landscape, and quiet beauty of Rhode Island's coastal cottages in a richly detailed and visually evocative new book.

Noted architect Thomas A. Kligerman celebrates the magic of summer in *Summer by the Sea*, an exploration of the seaside setting and design of secluded cottages along Rhode Island's Atlantic coast.

The first book dedicated to the region's coastal cottages, it traces the origins of the shingle style—often called the “architecture of the American summer”—in its birthplace. This in-depth tour begins in Watch Hill and moves along the shoreline, weaving together the state's history, the evolution of its architecture, and the geology and wildlife that shape its distinct sense of place.

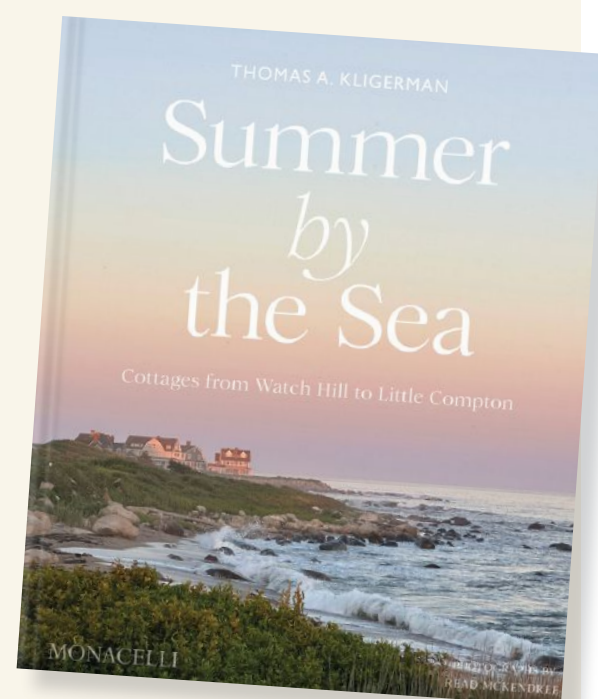
Each chapter focuses on a different community—Watch Hill, Weekapaug, Haversham, Block Island, Saunderstown, Jamestown, Middletown, and Little Compton—capturing both landscape and seascape while examining historic and contemporary interpretations of the shingle style.

The book features work by 19th-century masters such as Calvert Vaux and Charles L. Bevins, alongside more recent designs by Jens Risom, Gil Schafer, and Peter Bohlin. It also highlights vernacular cottages built by unknown craftsmen and passed down through generations.

Among the most personal projects is Kligerman's own home in Weekapaug, a gabled, shingled structure he describes as “an architectural madeleine for my family,” evoking the sounds and scents of his childhood summers by the sea.

Lush photography by Read McKendree captures the spirit of these places—interiors layered with personal history, expansive porches, and sweeping views across meadows and ponds to the Atlantic beyond. Kligerman's own photographs, taken while biking along narrow roads and sandy paths, complete this intimate portrait of a singular summer landscape.

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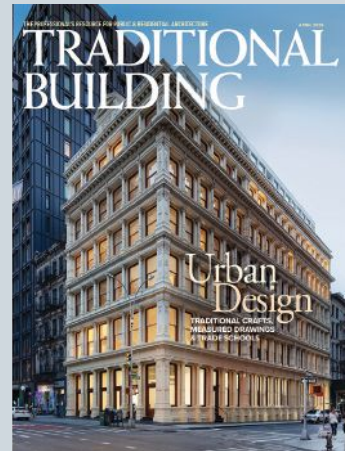
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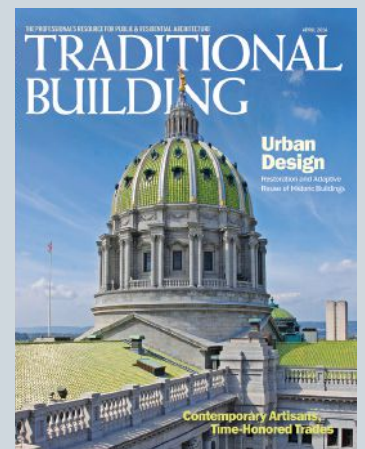
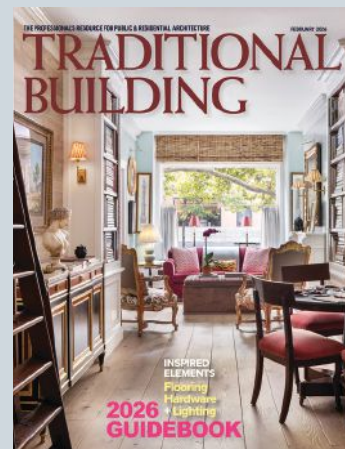
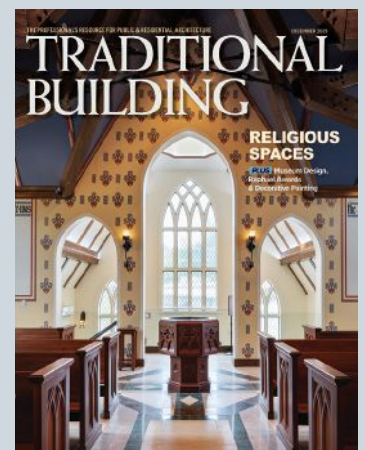
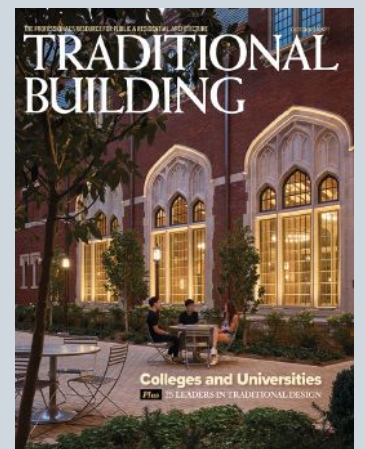
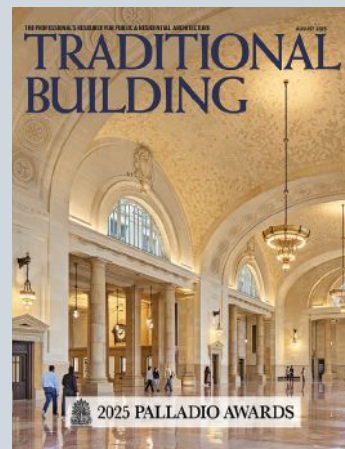
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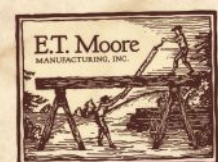
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Photo Worthy

BY JENNIFER SPERRY
PHOTOS BY CARMEL BRANTLEY



A once-abandoned property is reborn as a refined Palm Beach retreat, where crisp Regency architecture meets lush, cinematic gardens shaped by Fernando Wong's signature balance of structure and glamour.



Fernando Wong revives a Palm Beach landscape with European order and Hollywood flair.

The house had been abandoned mid-renovation, stripped down to its shell. The existing garden was demolished except for two magnificent banyan trees. It was the proverbial rough before the shiny diamond. The storm before the calm.

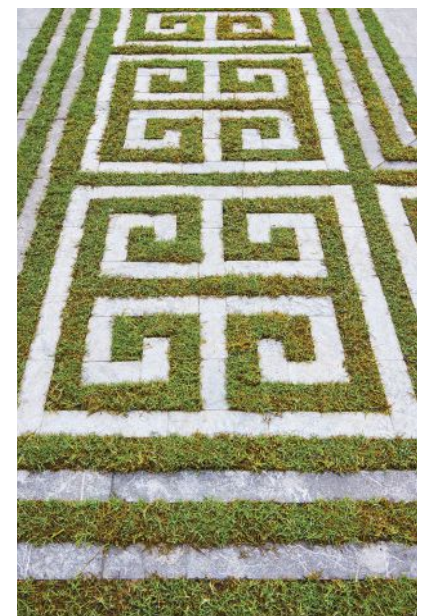
When clients of celebrated landscaper designer Fernando Wong scooped up the nearly one-acre Palm Beach property, they embarked on an extensive renovation of both natural and manmade elements. They assembled an award-winning trio at the top of their fields: Wong, New York City-based Bories & Shearron Architecture, and interior designers Miles Redd and David Kaihoi.

"It was a dream team; everything clicked," notes Tim Johnson, co-founder of Fernando Wong Outdoor Living Design. "The process was collaborative and fun, and you can see that in the end result."

Bories & Shearron Architecture co-partners Richard Bories and James Shearron steered the gut renovation, rebuilding, rearranging, adding, and improving. According to Bories, the home's architecture is Regency but more specifically in the style of John Volk (1901-1984). Volk's signature British Colonial approach (less ornamented than Spanish Revival) is synonymous with Palm Beach. His work shapes the affluent community to this day.



Clockwise from left: A sculptural loggia frames a serene passage; manicured parterres and a linear runnel reinforce the garden's symmetry; a Greek key lawn pattern introduces a tailored, decorative flourish; the home's classical façade anchors the composition.





With the language of Regency as his guide, Wong dreamed up a landscape that is structured and timeless, inspired by formal gardens from around the world.

Post-renovation, the house is essentially brand-new, with a crisp white stucco exterior and lattice and finial detailing. It greets with a pedimented entry supported by ionic columns and loggias on either side. Its shape pushes and pulls into the landscape to embrace Wong's curated gardens to-be.

With the language of Regency as his guide, Wong dreamed up a landscape that is structured and timeless, inspired by formal gardens from around the world. Anchored by the preserved banyans and surrounded by a halo of freshly planted palm trees, it combines European tradition, classical references, and a healthy dose of Palm Beach glam.

The color palette is predominantly white and green (jasmine, podocarpus, 'Green Allen' ficus). Soft blues and grays further harmonize with the architecture's limestone detailing. Climbing 'Thai Delight' bougainvillea breaks up the minimalistic palette with lush curtains of pink.

Without doubt, the landscape is stylized and formal, a theme that reveals itself right away in the arrival motor court. Here, grass joints



Guided by Regency principles, the landscape unfolds as a series of elegant outdoor rooms—layered in greens, softened by blooms, and punctuated by classical moments that feel both timeless and distinctly Palm Beach.

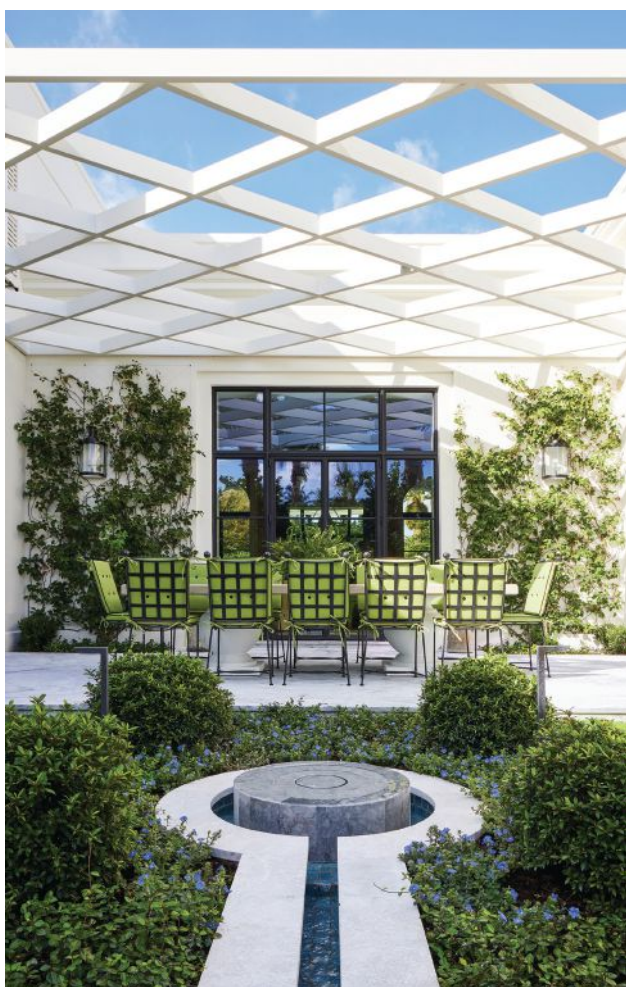
soften a geometric application of grey limestone. Prefacing the front entry is a rectangle of diagonal stone diamonds surrounded by a Greek key border. From above, the effect emulates a hand-woven rug.

Practically, this patterning breaks up the hardscaping, avoiding any hint of parking lot blandness; aesthetically, the effect is cinematic and an appropriate partner to the home's regal façade.

As the yard unfolds, boxwoods and topiaries form linear garden rooms surrounded by lush lawn. A European-style runnel runs between



An oval “dark pool” becomes the garden’s focal point, reflecting sky, palms, and architecture while introducing a fluid counterpoint to the property’s crisp geometry and formal rhythm.



If only Slim was still around to photograph this.

wall and ground fountains. These water features engage the senses with soothing sounds.

Meanwhile, more playful moments—a little Jazz Age glamour—enlivens this backbone of sophistication. An oval pool in the rear yard dramatically juxtaposes the linear trend. Water spills over its raised, tiled walls; its size is commensurate with the modest yard.

“It’s like a giant water feature,” notes Johnson, adding that the grey pebble tec finish creates a “dark pool” effect that reflects the clouds and palm trees by day and the moon and stars at night.

Another fun flourish, a favorite of Wong’s, is the placement of four cast-bronze Greek statues throughout the garden. Says the landscape architect: “Our clients discovered them after we shared our 3D renderings. These same sculptures have counterparts at the Getty Villa in Malibu, but Tim had first seen them decades earlier at a decorator show house at the David Adler-designed Lester Armour House in Illinois. He never forgot them.”

From start to finish, this was one of those rare projects where the rendered concept looked exactly like the final installation.

“This required incredible precision,” admits Wong. “Executing the runnel system and ensuring perfect alignment of the motor court’s Greek key pattern took meticulous oversight. The craftsmanship had to be flawless for the geometry and rhythm to read as effortlessly as they do,” he continues.

Wong—who hails from Panama and founded his eponymous firm in Miami before expanding to Palm Beach—admits that yet another inspiration for this design was the photography of Slim Aarons, who famously chronicled socialites, jetsetters, and celebrities in glamorous places.

If only Slim was still around to photograph this. **TB**



Reviving History Through Affordable Design

In Chicago's Pullman Historic District, a visionary redevelopment transforms abandoned landmark buildings into vibrant, affordable live/work spaces for artists.

By **Nancy A. Ruhling**

On Chicago's South Side, in the Pullman Historic District, a vacant lot once sat between a pair of historic landmark buildings on the verge of ruin.

Erected in 1881 by railroad car magnate George Pullman to house the company's lowest-wage workers, the buildings were part of the nation's first industrial village. When a decision was made to save the abandoned structures—designed by Solon Spencer Beman—and convert them into affordable live/work lofts for artists, the development team held a design competition. Ultimately, the commission was awarded to William Ketcham, AIA, LEED AP, and his team at Stantec Architecture Inc., who were tasked with restoring the historic buildings and designing the district's first new housing since 1962.

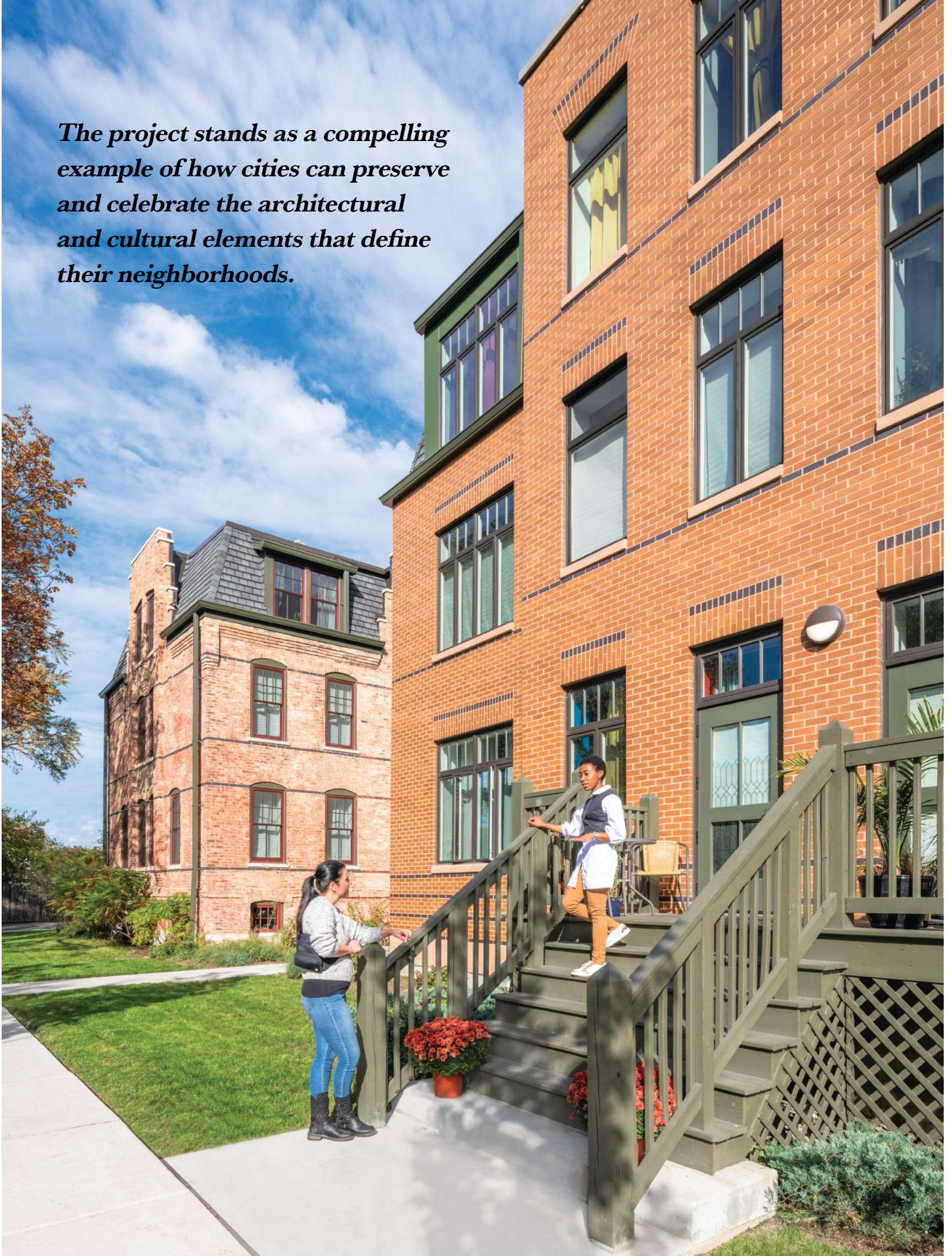
The resulting Pullman Artspace Lofts contribute to the broader revival of the historic district, which includes the renovation of the Pullman

Administration Building and Clock Tower as a visitor center, as well as the restoration of the Pullman row houses. The project stands as a compelling example of how cities can preserve and celebrate the architectural and cultural elements that define their neighborhoods.

The development team was a partnership among Chicago Neighborhood Initiatives, local arts organization Pullman Arts, and Artspace, a Minneapolis-based nonprofit developer. The project was overseen by the National Park Service and guided by the Secretary of the Interior's Standards for the Treatment of Historic Properties, the Illinois Historic Preservation Division, and recommendations from local preservation groups.

Above, the restored original buildings and the new building complement each other. Photo by Mark Ballogg **Opposite page, reconstructed porches and entries reestablish the rhythm of the historic streetscape. Photo by Nick Ulivieri**

The project stands as a compelling example of how cities can preserve and celebrate the architectural and cultural elements that define their neighborhoods.





Clockwise from above, one of the original buildings before it was restored. Photo by Stantec Architecture



Top right, a vacant lot once separated the historic structures. Photo by Stantec Architecture



Right, the completed development integrates old and new architecture. Photo by Nick Ulivieri

Below, interior loft spaces are defined by high ceilings and natural light. Photos by Antonio Dickey



Using modern technology alongside historical research, the Stantec team—including project architect Andrew O’Brochta, AIA, LEED AP BD+C, and architects Marie Kruse, AIA, NCARB, LEED AP BD+C, and David Hillsamer, AIA, LEED AP BD+C—restored the exteriors of the two original landmark buildings. Non-historic windows were replaced with period-appropriate wood versions, and porches were reconstructed in wood. Original mansard roofs and parapets were care-

fully replicated, and exterior elements were painted to match Beman’s original color palette.

Inside, the team worked around historically protected millwork, preserving key architectural details while adapting the spaces for modern use.

The new middle building, encompassing 52,000 square feet and including a 2,000-square-foot community gallery and event space, draws inspiration from Beman’s designs. However, in accordance with National Park Service standards, it remains clearly distinguishable from the historic structures it complements.

“We drew upon our experience with national historic landmark projects in Chicago, including Wrigley Field and the Overton Hygienic Building,” Ketcham says. “It was crucial to preserve required historical elements to qualify for historic tax credits, which made the project financially viable as affordable housing.”

The design maximizes the tight site, with compact units—ranging from 500 to 600 square feet—featuring high ceilings to enhance natural light and ventilation.

Sustainability was also a priority. Developed under the Chicago Green Homes Program, the project incorporates ENERGY STAR-rated HVAC systems and appliances, and its building envelope exceeds ASHRAE 90.1 standards.

Pullman Artspace Lofts has received numerous accolades, including the 2023 Congress for the New Urbanism Charter Award for Block, Street, and Building and the 2023 Institute of Classical Architecture & Art Chicago-Midwest Chapter Acanthus Award for Renovation and Adaptive Re-Use.

For Ketcham, the project was an opportunity to challenge perceptions about traditional architecture.

“There is a belief that classical and traditional styles belong exclusively to the wealthy,” he says. “Pullman Artspace Lofts demonstrates that traditional design is a shared heritage—accessible to all—and that it can enrich communities while connecting us to our cultural foundations.”

The response from artists affirms that vision. All 38 units were leased immediately, and a waiting list continues to grow.

During a visit to the completed project, Ketcham struck up a conversation with a resident who expressed how much he loved living there. When the resident realized he was speaking to the architect, he responded with an enthusiastic bear hug—a fitting testament to the project’s success. **TB**



The completed façade reflects the historic character of the district.
 Photo by Nick Ulivieri

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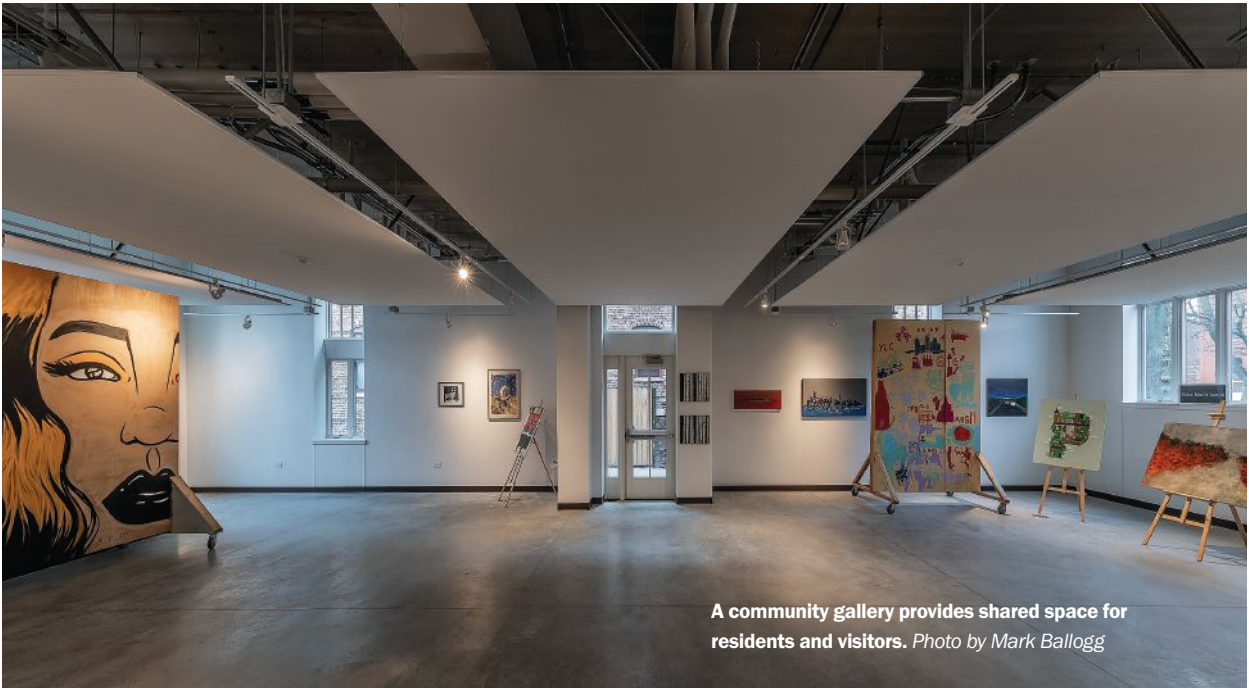
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A community gallery provides shared space for residents and visitors. Photo by Mark Ballogg

“Pullman Artspace Lofts demonstrates that traditional design is a shared heritage—accessible to all—and that it can enrich communities while connecting us to our cultural foundations.”

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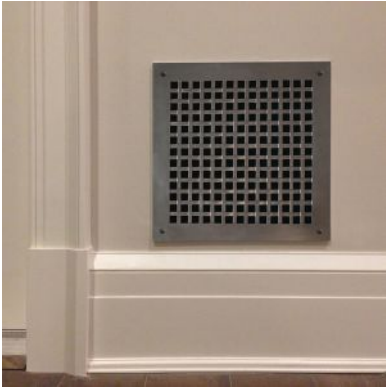
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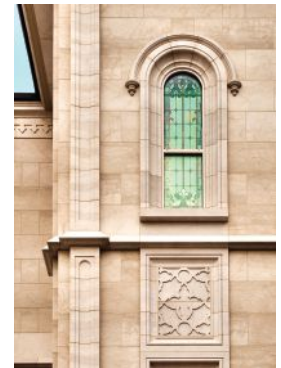
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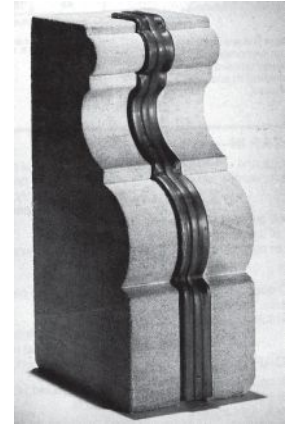
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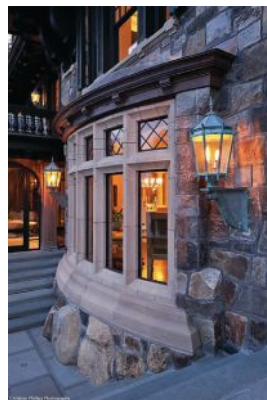


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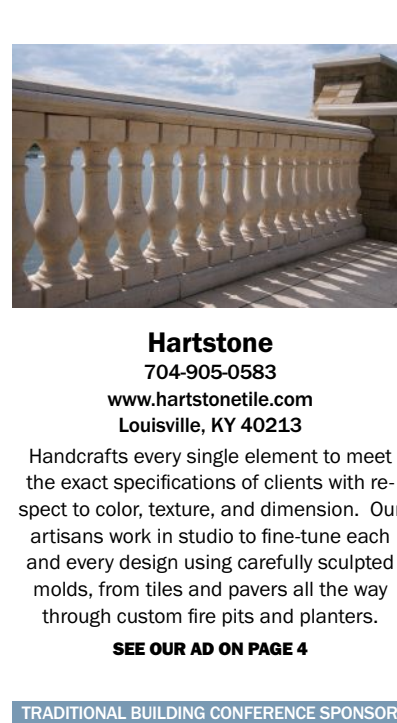


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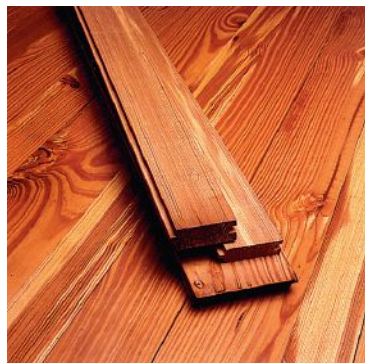


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804-231-1823; Fax: 804-231-0759
www.etmoore.com
Richmond, VA 23224

E.T. Moore, established in 1969, is the world's largest producer of vintage heart pine products. As old mills and factories are brought down, they salvage and re-mill the heart pine beams, releasing the natural warmth and character of heart pine's rich patina.

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The European Company

888-735-3370
www.europeanco.com
Atlanta, GA 30336

Distributor of high-quality building products grown and made in Europe. Products ranging from French oak and PVC flooring, to wall-to-wall carpet and artificial grass. European Co. offers a large variety of standard products as well as custom projects.

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The European Company

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Goodwin Company

800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

Supplier of centuries-old, river-recovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished.



Sutherland Welles Ltd.

800-322-1245; 401-443-1884
www.tungoilfinish.com
Providence, RI 02908

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina on new wood with vintage colors or restores an aged surface; easy application & maintenance.

SEE OUR AD ON PAGE 60



Waterlox Coatings Corp.

216-641-4877
www.waterlox.com
Cleveland, OH 44105

Manufacturer of handmade tung oil/phenolic resin wood finishes: hand-rubbed/natural oiled look; penetration, protection & beauty for all wood surfaces; easy to apply & maintain; clear oil-based urethanes.

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ORNAMENTAL CEILINGS & FANS



Chadsworth Columns

910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28412

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 35 years.

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Chelsea Decorative Metal Co.

713-721-9200; Fax: 713-776-8661
www.tinman.com
Houston, TX 77074

Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.



NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

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W.F. Norman Sheet Metal MFG Company

800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

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

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

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Chadsworth Columns
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28412

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 35 years.

SEE OUR AD ON INSIDE FRONT COVER.



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

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

SEE OUR AD ON PAGE 29



The European Company
888-735-3370
www.europeanco.com
Atlanta, GA 30336

Distributor of high-quality building products grown and made in Europe. Products ranging from French oak and PVC flooring, to wall-to-wall carpet and artificial grass. European Co. offers a large variety of standard products as well as custom projects.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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www.haddonstone.com
Pueblo, CO 81001

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



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

Handcrafts every single element to meet the exact specifications of clients with respect to color, texture, and dimension. Our artisans work in studio to fine-tune each and every design using carefully sculpted molds, from tiles and pavers all the way through custom fire pits and planters.

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TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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



Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

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

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LONGSHADOW® Planters & Garden Ornaments
618-893-4831; Fax: 618-893-4833
www.longshadow.com
Pomona, IL 62975

Supplies columns, pilasters, capitals, bollards, balls, bases, and finials in limestone and cast stone.

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

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

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TRADITIONAL BUILDING CONFERENCE SPONSOR



LONGSHADOW® Planters & Garden Ornaments
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Aurora Lampworks

(718) 384-6039; Fax: 718-384-6198

www.auroralampworks.com

Brooklyn, NY 11206

Aurora Lampworks restores historic lighting fixtures, converts international fixtures for use in the U.S., and fabricates contemporary fixtures — all to UL standards - for architects, designers, cultural and religious institutions, and private clients.

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B & P Lamp Supply, Inc.

800-822-3450; Fax: 931-473-3014

www.bplampsupply.com

Mc Minnville, TN 37110

Wholesaler of traditional lighting parts for repair, restoration & fabrication of interior light fixtures; more than 7,500 parts ready to ship nationwide; sells to consumer under Antique Lamp Supply brand: since 1952.



Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639

www.ballandball.com

Exton, PA 19341

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

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Bevolo Gas & Electrical Lights

504-522-9485; Fax: 504-522-5563

www.bevolo.com

New Orleans, LA 70130

Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.



Deep Landing Workshop

877-778-4042; Fax: 410-778-4070

www.deeplandingworkshop.com

Chestertown, MD 21620

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

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Forbes & Lomax, LLC

212-486-9700; Fax: No fax

www.forbesandlomax.com

New York, NY 10022

Manufacturer, supplier & retailer of authentic period electrical accessories: switches, dimmers & outlets; nickel, antique bronze, stainless steel, unlacquered brass & "invisible;" historic reproductions.



Grand Light

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

www.grandlight.com

Seymour, CT 06483

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

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Herwig Lighting

800-643-9523; Fax: 479-968-6422

www.herwig.com

Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.

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Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

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

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Period Lighting Fixtures, Inc.

800-828-6990; 413-664-7141;

Fax: 413-664-0312

www.periodlighting.com

Clarksburg, MA 01247

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212-675-8051; Fax: No fax

www.remains.com

New York, NY 10001

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



St. Louis Antique Lighting

314-863-1414; Fax: 314-863-6702

www.slalco.com

Saint Louis, MO 63130

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

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Sundial Wire

413-582-6909; Fax: 413-582-6908

www.sundialwire.com

Northampton, MA 01061

Supplier of new period-style cloth-covered electrical wire: many styles, colors & gauges; cotton or rayon; vintage & reproduction electricals & plugs.



Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029

www.vintagehardware.com

Port Townsend, WA 98368

Manufacturer of hardware & lighting: hardware for doors & windows; interior & exterior lighting, custom, restoration, antique original, pendants, sconces, table lamps.



Wiemann Metalcraft

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

www.wmcraft.com

Tulsa, OK 74107

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

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Woolen Mill Fan Co.

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www.architecturalfans.com

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Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings.



Aurora Lampworks

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Bevolo Gas & Electric Lights

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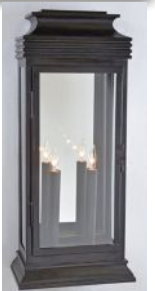
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Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28412

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 35 years.

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Driwood Moulding Company

888-245-9663; Fax: 843-669-4874

www.driwood.com

Florence, SC 29503

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Forshaw of St. Louis, Inc.

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forshawmantels.com

St. Louis, MO 63044

Manufacturer of handcrafted mantels & overmantels: pine, oak, poplar, cherry & other solid hardwoods; unfinished & ready for paint or stain; precast-stone mantels with 33-, 36-, 42- & 43-in. openings; custom & ground shipped.



Hartstone

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Louisville, KY 40213

Handcrafts every single element to meet the exact specifications of clients with respect to color, texture, and dimension. Our artisans work in studio to fine-tune each and every design using carefully sculpted molds, from tiles and pavers all the way through custom fire pits and planters.

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www.deabath.com

Murphys, CA 95247

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Crown Point Cabinetry

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www.crown-point.com

Claremont, NH 03743

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

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Ecorad

418-598-3273

www.ecorad.ca

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Expert restoration of cast iron radiators, Company also offers conversion services to electric.



Crownpoint Cabinetry

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Good Time Stove Co.

413-268-3677; Fax: No fax

www.goodtimestove.com

Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; fully restored & functional; enamel, cast iron, wood & wood/gas combos; electric conversions available.



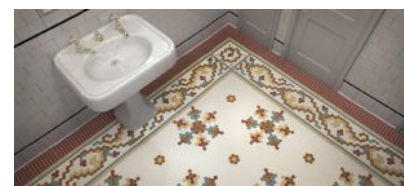
Green Mountain Soapstone

802-468-5636; Fax: 802-468-8968

www.greenmountainsoapstone.com

Castleton, VT 05735

Manufacturer of architectural soapstone elements: sinks, countertops & flooring; custom cut to specifications; church specialties.



Heritage Tile

888-387-3280

www.heritagetile.com

Oak Park, IL 60301

Supplier of specialty tile: subway, craftsman, moderne styles & more; floor mosaics, decorative designs, accessories, trim, moldings in various patterns & color palettes.

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Vinotemp

800-777-8466; Fax: 310-886-3310
www.vinotemp.com
Henderson, NV 89015

Manufacturer of wine cellars, wine cabinets, wine coolers, beverage coolers, wine racks, wine cooling units, wine accessories, and other appliances.



Wine Cellar Innovations

800-229-9813; Fax: 513-979-5280
www.winecellarinnovations.com
Cincinnati, OH 45226

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845-658-7181; Fax: 845-658-5309
www.wineracks.com
Tillson, NY 12486

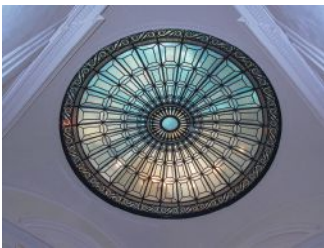
Manufacturer & retailer of wine-storage products, contemporary metal racking systems & wine-related accessories; designer of custom wine cellars; residential racking systems made of pine, mahogany & oak.

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Wineracks.com
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ROOFING & ROOFING SPECIALTIES



Historical Arts & Casting, Inc.

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West Jordan, UT 84081

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

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

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NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

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Preservation Products

800-553-0523; Fax: 610-891-0834
www.preservationproducts.com
Media, PA 19063

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



Renaissance Conservatories

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

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Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

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W.F. Norman Sheet Metal MFG Company

800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

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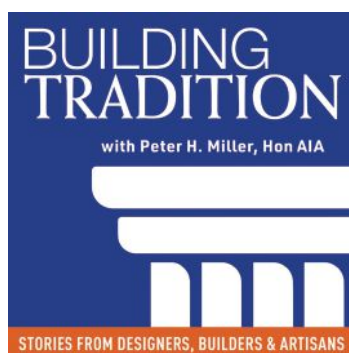
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Chadsworth Columns

910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28412

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 35 years.

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House Love

BY MOOR BAKER ARCHITECTS

PUBLISHED BY VENDOME PRESS, 2025 | TEXT BY CHRIS BAKER, INTRODUCTION BY PETER MOOR, PHOTOGRAPHY BY JESSICA KLEWICKI GLYNN | 319 PAGES, \$75.00



“Never skimp on charm.”

If you love houses, you’ll love a new book by Moor Baker Architects titled *House Love*. Eleven projects designed by this talented firm are presented in a coffee-table-quality, hardcover book with stunning photography.

From modest beginnings in Vermont to a thriving practice in Vero Beach, Florida, Moor Baker’s work defines “new traditional” and architecture of its place.

What exactly is “architecture of its place” in Florida? Is it the fanciful Spanish Colonial architecture reminiscent of Addison Mizner? Or tropical Art Deco inspired by Lawrence Murray Dixon? Carpenter-craftsman bungalows of the 1920s? Among Florida designers, the consensus is “all the above.” Peter Moor tells us, “Being mistaken for dead architects is a compliment.” But every project I see in *House Love* has a unique and modern Floridian twist.

Unique, yet of its place, the lovely houses of *House Love* whisper “Florida” to me. Leafing through the pages, I can hear the wind rattling the palm leaves,

and smell the ocean air. White-washed walls, sky blue louvered shutters, clay tile roofing, pecky cypress beams, and mosaic tile floors express an organic and relaxed elegance. “Never skimp on charm,” the author advises.

These houses are well integrated with their landscape, some on small, challenging lots. Chris Baker writes, “For us, the landscape and architecture are inseparable. We represent both in our first design sketches.” The project called “Under the Oaks” is a good example. A low-rise, understated house ducks under a canopy of Southern live oak trees, some 100 years old, taking advantage of natural shade and dappled light. During construction of this new house, no trees were cut, nor were their roots harmed. The result is a new house that looks as if it’s been there as long as the trees have.

Each of the eleven houses featured has interior design details with personality. In a project titled “Shore Bird,” there is a Dutch door with a coconut palm tree motif laser-cut into the top half, allowing for a peek at the ocean. In a project called “Pretty in Pink,” there are more cleverly crafted details: antique oak stair treads with shapely profiled spindles; hand-carved teak shutters with bronze

shutter dogs; and encaustic-cement Cuban tiles in custom colorations.

The book is likely named after one much-loved house for which Moor Baker Architects won both a national *Traditional Building* Palladio Award and an Institute of Classical Architecture and Art, Florida Chapter Addison Mizner Award. The project called “Windsor Symmetry” graces the cover. Baker explains, “It’s sculpted, gable ends are quite striking, yes, but we think there is more to it. As romantics, we would venture to say that when a house has soul, it can be felt, and this house has it in spades.” The house resides in the renowned New Urbanist community of Windsor, a jewel in Vero Beach, Florida. “The design and construction teams were in harmony,” Baker writes, “led by our sure-footed and sophisticated clients.”

In each *House Love* project, Moor Baker Architects graciously acknowledge their trusted collaborators, from landscape designers, to interior designers, and to local building artisans.

For design and craftsmanship ideas and inspiration, from simple symmetry to voluptuous curves, *House Love* should be on your reading list this year. **TB**



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