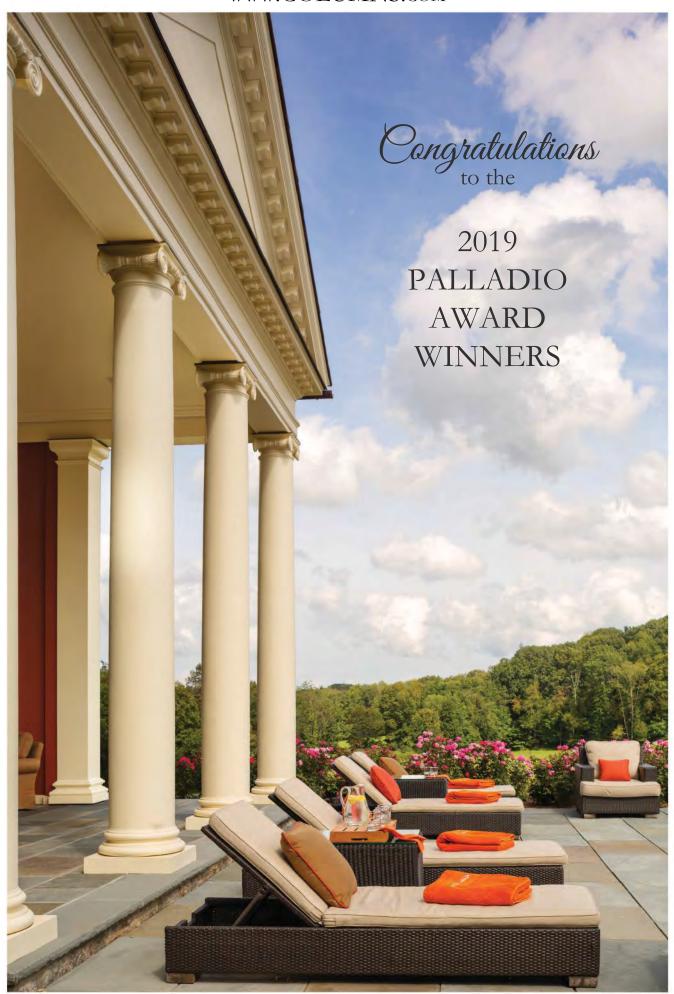


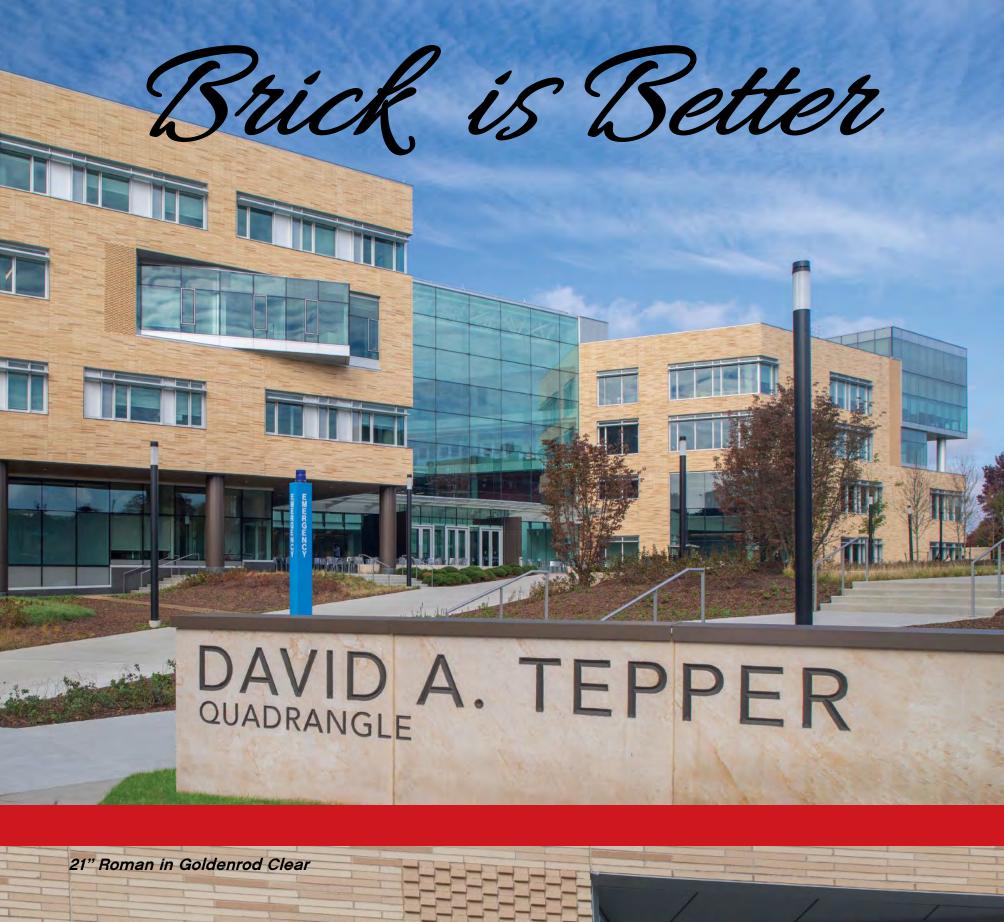
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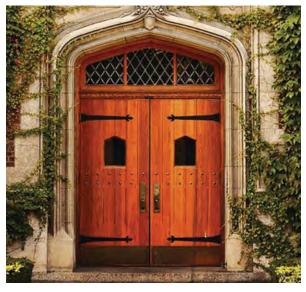
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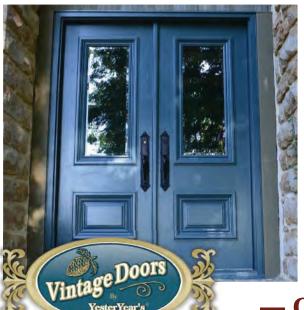
















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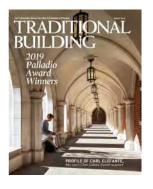
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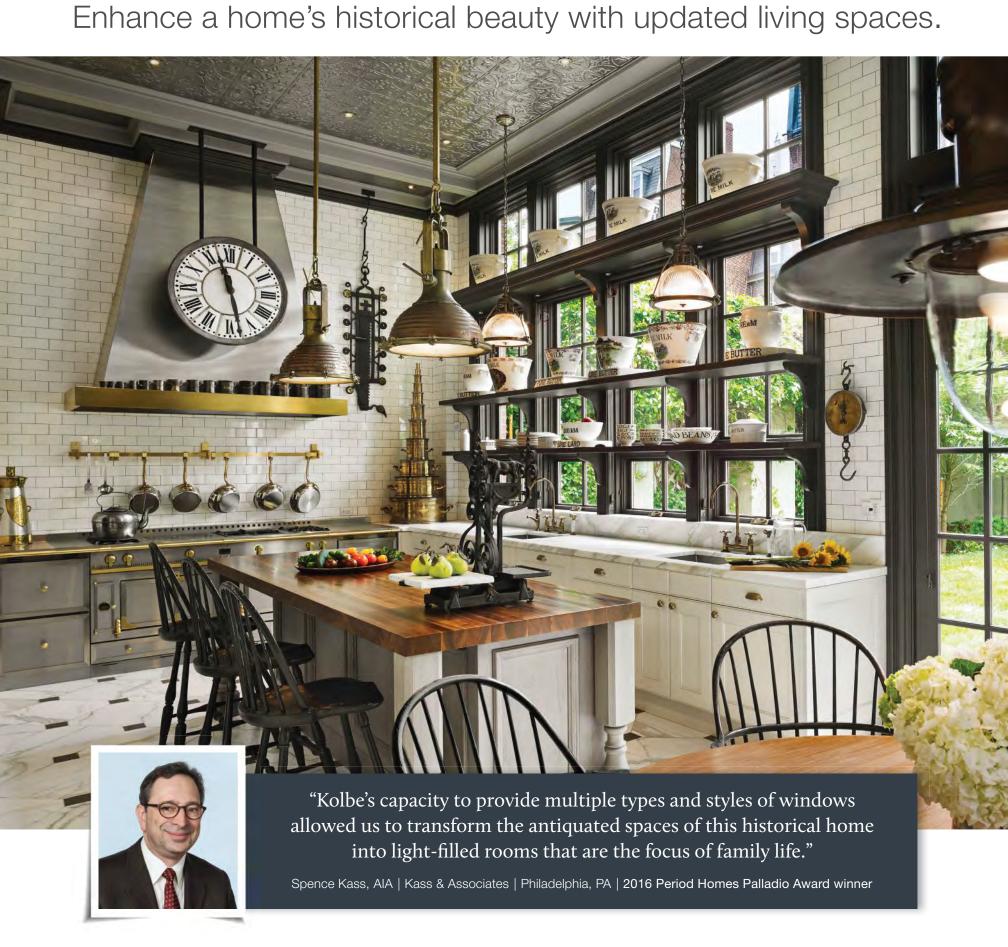
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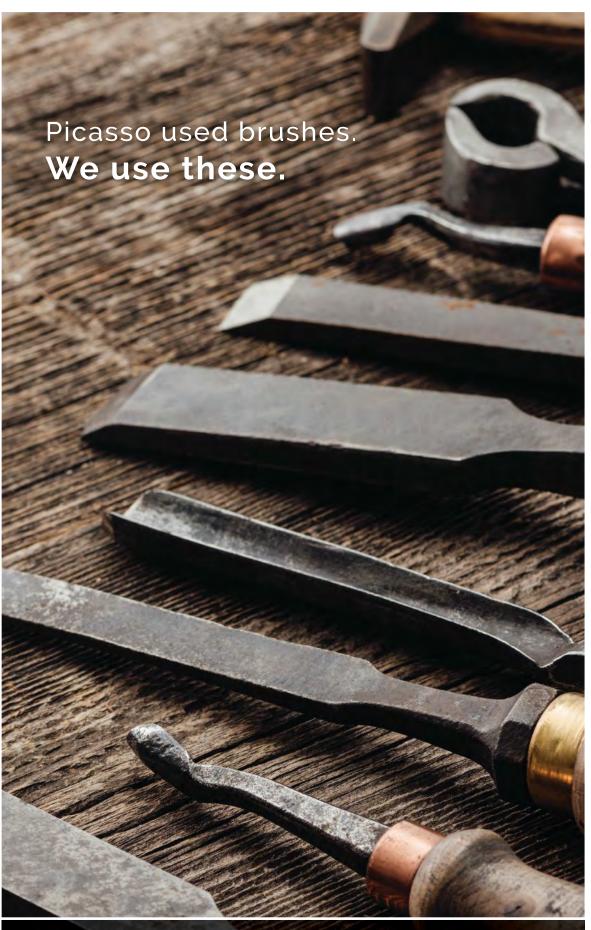
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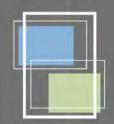


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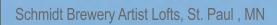


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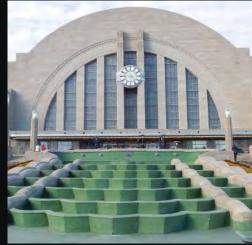
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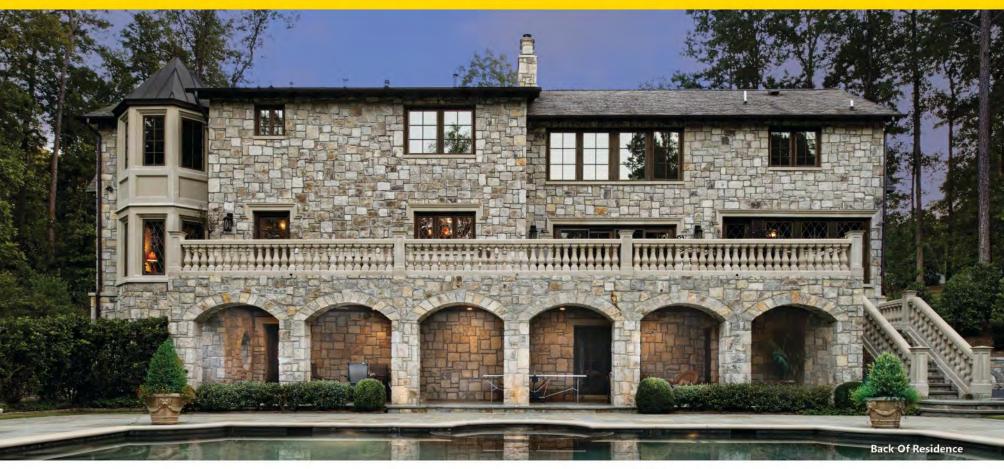
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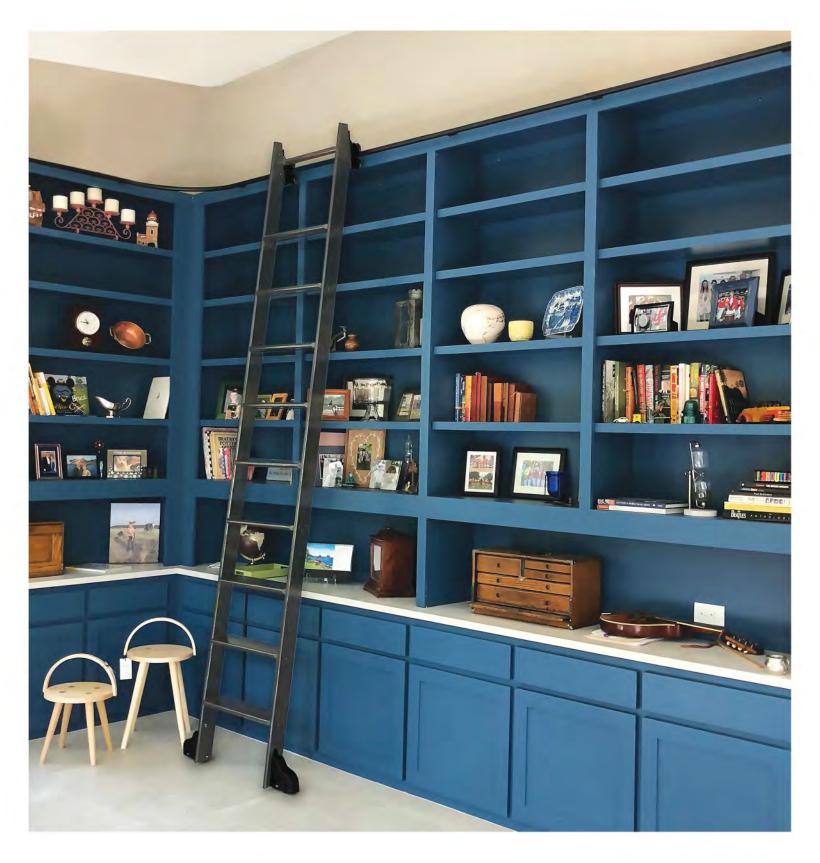
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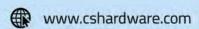


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This year we had a record-breaking number of entrants—our esteemed judges had the difficult task of narrowing down the awards amidst so many great entrants. We also added the categories of Craftsmanship and Interior Design, which brings two new disciplines to the awards.

The Palladio competition, which is the only national awards program that honors achievement in traditional architectural design, was created in 2002 by Clem Labine, founder of Traditional Building,

Period Homes, and Old House Journal magazines. The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program models the same criteria that Palladio used in his own work—projects should meet all of the functional needs of contemporary usage while applying lessons learned from previous generations to create enduring beauty.

We congratulate all of the winners. Awards are presented at a dinner ceremony during the Traditional Building Conference, July 16-17 at Boscobel House & Gardens in Garrison, New York.

For more information on attending the conference visit, traditional building show.

Palladio stories written by Nancy A. Ruhling

Clem Labine Award written by Jeff Harder



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RESIDENTIAL



DAVID ANDREOZZI is the principal of Andreozzi Architects and the current president of the New England Institute of Classical Architecture and Art, a leading nonprofit organization dedicated to advancing the classical tradition in architecture, urbanism, and their allied arts.



KAHLIL HAMADY is the senior principal and founder of Hamady Architect's LLC, and a registered architect. His firm, through its national and international practice, has received many awards from the Institute of Classical Architecture and Art, including four Stanford White Awards in 2013, 2014, and 2016, the 2014 inaugural John Russell Pope Award as well as the prestigious 2015 Palladio Award



JACOB D. ALBERT is an architect and partner at Albert, Righter & Tittmann Architects in Boston. Their practice specializes in single-family houses and small institutional projects. Jacob studied at Yale where he received both his B.A. and M. Arch. He is a past board member of the national Society of Architectural Historians. He served for ten years as secretary of the Society of Architectural Historians New England Chapter and for eight years on the Cambridge Historical Commission. He is currently a trustee of Historic New England.

COMMERCIAL



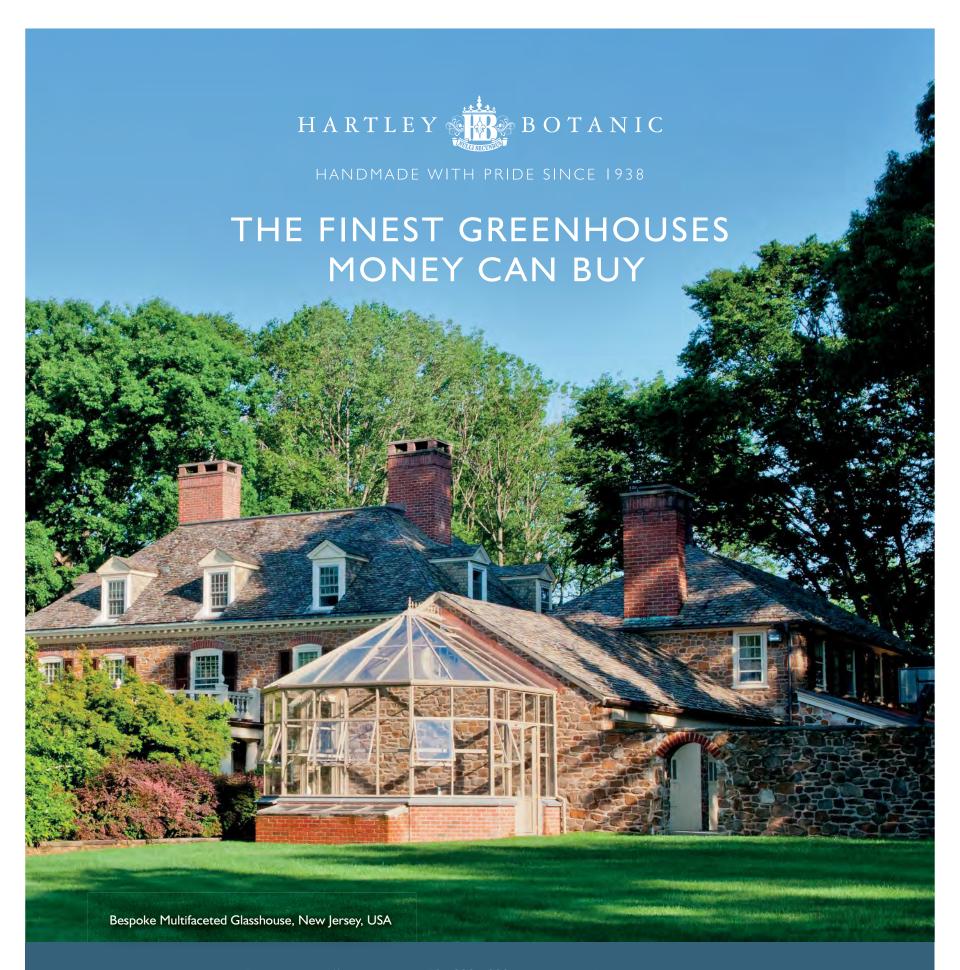
 $\boldsymbol{WILLIAM\ YOUNG}$ was on the staff of the Boston Landmarks Commission for more than two decades, overseeing the historic retail district of Newbury Street among others. Following his retirement as the BLC's Director of Design Review, William began a second career in the private sector, joining Epsilon Associates as a senior consultant in 2015. As he guides the firm's diverse range of clients to meet historic preservation regulations at the local, state, and federal levels.



JEAN CARROON is a preservation architect, author, educator, and a tireless advocate for the stewardship of existing buildings. She is the current president of the Boston Society of Architects/AIA, and a principal at Goody Clancy, a Boston-based design firm committed to building social, economic, and environmental value through a diverse practice embracing architecture, planning, and preservation.



PAUL KUENSTER is executive director of the Association for Preservation Technology International (APT), a non-profit established over 50 years ago, with 1,500 members around the world. APT is a multi-disciplinary organization dedicated to research and education about the best technology to preserve historic buildings.



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RESIDENTIAL PALLADIO WINNER

NEW DESIGN & CONSTRUCTION—MORE THAN 5,000 SQUARE FEET

STUKES RESIDENCE

Nequette Architecture & Design



ight outside the university town of Auburn, Alabama, there's a Frenchstyle farmhouse sitting splendidly in the middle of the woods. Subtle and sophisticated, it speaks its fluent French with a decidedly down-home South-

Philanthropist Beth Stukes, a Francophile, commissioned Birmingham-based Nequette Architecture & Design to create a home to house her and her collection of antique French country furniture.

She and Louis Nequette, AIA, founder and architect of the eponymous firm, flew to France for five days to study centuries worth of architecture to get inspiration.

"We started in the Loire Valley, but the Chateauesque style was too snooty for her," Nequette says. "We ventured up to Brittney, but the feeling of that architecture was rough and dark. At last, we arrived in Normandy. She immediately found a kinship with the humble internally focused simple structures inhabited by hard-working and kind-hearted folks."

The farmsteads they saw evolved over time, sometimes several centuries, and featured a series of buildings that often were not physically connected to each other.

For her 16-acre estate, they chose to focus on styles from the 18th and 19th centuries.

"My original drawing had a manor house with a tower, but we decided to avoid all the bells and whistles and rely upon the materiality to make the architecture rich," Nequette says. "We stepped up the detailing on the manor house and surrounded it by farm structures of different scales and proportions that have different purposes."

The resulting rectangular compound—manor house, long house and two barns that total over 9,000 square feet—is centered around an interior courtyard, a grassy space, where on a working farm, animals would be herded and enclosed. Greenhouse-style connectors of glass and steel, topped by low-sloped zinc roofs, link the buildings to each other in a contemporary fashion.

"The connectors reflect the idea of the past in a respectful way," Nequette says, adding that they are further distinguished by their floors, which are made of limestone instead of wood planks as in the buildings. "And they let in an abundance of natural light."

The buildings are clad in Alabama stone, a nod to Stukes' heritage, leadership in local organizations and her love of her home state.

The manor house consists of the main living room

stair hall, the main living spaces, the kitchen and the guest suite; the long house holds the master suite; and the barns contain a kitchen, a garage, a guest suite and a game-day room, where Stukes entertains football fans and holds fund-raisers.

"The farmhouses we saw in France weren't perfect," Nequette says. "The magic was in their imperfection. We embraced this; this gave us the freedom to create delightful and quirky experiences. The material palette is limited, and the detailing is restrained which became our rules of design. But the quality of those materials is rich and warm and tactile-giving us the emotional results."

The fenestration of the two-story manor house is one example of this perfect imperfection: While the three windows on the lower floor are all same size and sited the same distance apart, the dimensions of two of the four windows on the second floor are significantly smaller.

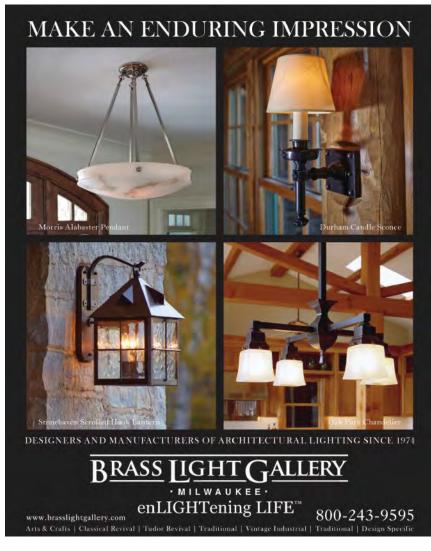
Nequette says the design was intended to reflect the use of the rooms behind them, not a symmetrical scheme. The office, for example, features what he calls a "peephole" window.

The interiors of the buildings are defined by reclaimed antique oak beams on the ceilings and reclaimed-wood floors. "The pieces are from an old

ern accent.









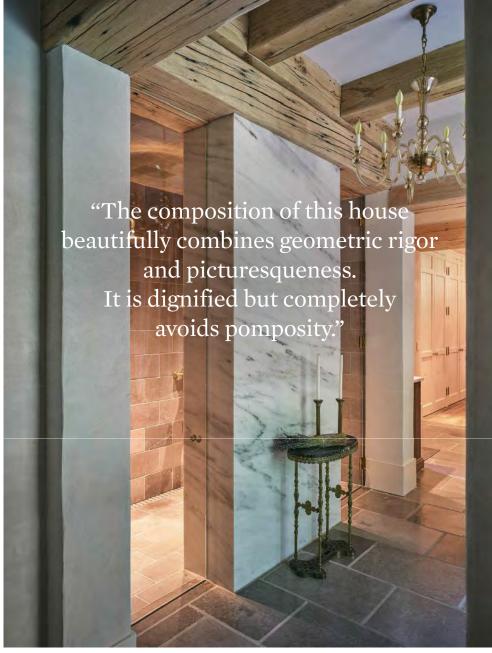




TOP In the kitchen, furniture replaces cabinetry to create a timeless look.

ABOVE The game-day room, where the owner entertains, features a barreled ceiling of reclaimed wood.

RIGHT The master bathroom shower, which is made of limestone and Carrara marble, is an example of the home's chic simplicity.





farm," Nequette says. "This allowed us to bring someone else's story to our story."

The biggest challenge was making the farmstead immediately timeless – to look as though it were built in the 18th and 19th centuries and yet built for today.

"The proportions of today's needs don't fit the original proportions of the farmsteads we were inspired by," Nequette says.

Nequette opened up the buildings to the past with punched custom windows that are made of solid wood and are inward swinging as they would have been long ago. The lighting fixtures, too, were selected to hide their true age.

"In every aspect, we adhered to a rigorous simplicity and kept everything tied together so it wouldn't change the narrative," Nequette says. "We chose honest solutions that, when you see them on first pass, make the time line believable."

The kitchen was the most difficult room to design in the perfect past-present style. It is appointed with an island and cabinetry, including a piece of free-standing furniture that serves as a china closet. The storage shelves are open-faced, and the refrigerators are in an adjoining hallway, covered with antique planks that make them disappear into the walls.

"Our goal was to make the kitchen so restrained so as to maintain its timeless quality," Nequette says.

Nequette says that the farmstead is a true reflection of Stukes' vision and personality. "She drove nails, she rode up the lift, and she got dirty being a part of the work," he says, adding that she sees the estate as her permanent legacy to the state that she and her family have played such a significant role in for decades.

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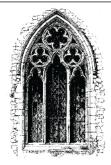
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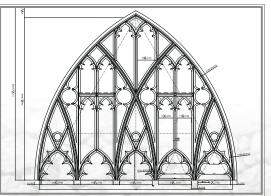




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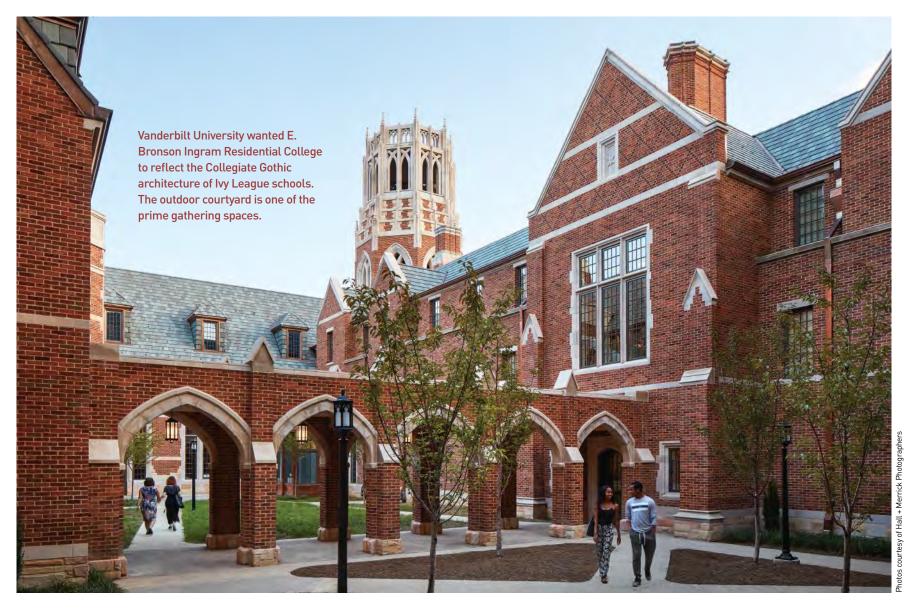


COMMERCIAL PALLADIO WINNER

NEW DESIGN & CONSTRUCTION—MORE THAN 30,000 SQUARE FEET

E. BRONSON INGRAM RESIDENTIAL COLLEGE

David M. Schwarz Architects and Hastings Architecture



anderbilt University, the venerable Nashville institution founded in 1873, is converting its residence halls into a residential college system.

Vanderbilt commissioned Nashville-based Hastings Architecture and Washington, D.C.-based David M. Schwarz Architects to design the four residential colleges detailed in the master plan.

Hastings is the architect of record; Schwarz is the design architect. They have worked together as a team on several projects, including the design and construction of Nashville's Schermerhorn Symphony Center, which evokes the great concert halls of Europe.

Designed for upperclassmen, the 205,000-squarefoot E. Bronson Ingram College stands as a monumental model for the others on the historic campus.

"The university wanted it to be on par with the residential halls you find at Yale, Princeton, and Oxford," says David A. Bailey, AIA, LEED AP, principal in charge of the project for Hastings Architecture. "They wanted it designed to be a 200-year-life building, which is

extremely ambitious, and they wanted it to be constructed in only 24 months, which is break-neck speed for a project of this scope and scale. And, of course, they wanted to stay within the budget."

The architects and Vanderbilt representatives spent several months touring college campuses around the country for inspiration.

When designing E. Bronson Ingram Residential College, the Hastings/Schwarz team took its design cues not only from Ivy League Collegiate Gothic buildings but also from the adjoining Kirkland and Alumni Halls.

E. Bronson Ingram College, which has 345 beds, classrooms, one faculty and two graduate student apartments, a dining room, servery, great room, lobby, dance studio, and outdoor and indoor meeting spaces, replaced a 1950s dormitory that had some elements of what Bailey calls "College Gothic redux."

"The goal of the residential system is to break down the residential community into smaller, more comfortable groups that share a university home," says Gregory

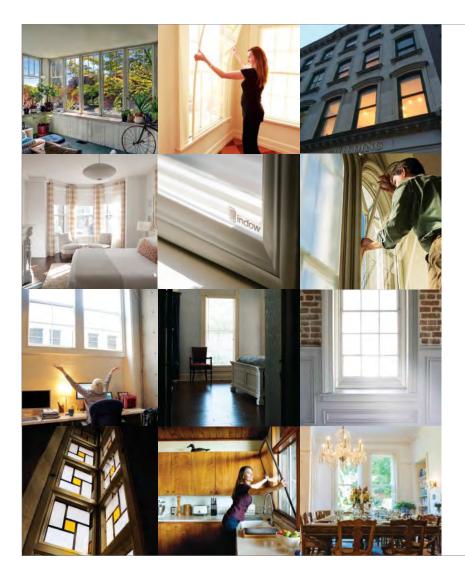
Hoss, AIA, who is the president and design principal of David M. Schwarz Architects. "The college we designed offers a variety of spaces where students can live, learn, collaborate, and socialize."

Bailey adds that the plan makes the in-residence faculty member and family a vital part of the community. "Right now, it's a couple with three young daughters," he says. "They entertain and hold discussions and seminars on the outdoor patio and interior courtyards. It's a very engaging educational environment."

The college, which has a slate-like ceramic tile roof, is made of a variety of red brick, limestone, Indian sandstone, and crab orchard sandstone, which is a rose-color and brown mottled stone locally quarried from the mountain of the same name in the Cumberland Plateau. Some of the grilles and stone panels were salvaged from the previous dorm.

The building is comprised of two halls that are distinguished by their complementary, historicallyinspired architecture.

The side facing Kirkland Hall, whose tall red-brick





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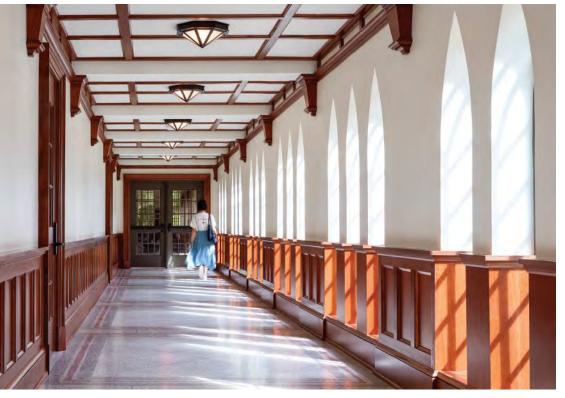
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TOP LEFT The portal has seating for studying.

LEFT Arched windows allow a flood of sunlight into the halls. ABOVE E. Bronson Ingram Residential College's red-brick and limestone tower pays homage to the red-brick clock tower of neighboring Kirkland Hall, which opened in 1875.

clock tower is a campus icon, picks up on its late-19thcentury Victorian Gothic language and is made of red sandstone from India.

"Kirkland has a verticality that places it in the Victorian era," Hoss says. "The new college's windows, which have pointed arches, reference it."

The side facing Alumni Hall, whose lawn is where commencements are held, reflects its 1920s version of the style and features a tower and limestone details. It also takes into account the Old Gym, a four-spired redbrick building nearby that was completed in 1880, and a Gothic Revival cathedral across the street.

"The sensitivity to these buildings and their scale and how to address each other was extremely important," Bailey says. "We wanted to create an architectural sense of place that reinforces the architecture of the campus."

Hoss adds that there's a "conversation" between the historic buildings and E. Bronson Ingram Residential College. He says that many visitors see the college as two separate buildings and wonder which is new and

Although E. Bronson Ingram Residential College's architecture has whimsical elements, Bailey says that

"it's very exacting, there are incredible details in the stone carvings, the gables, the arcades, and colonnades. The axes and alignment are precise."

The high level of craftsmanship, he adds, "is unseen today; Kelly Construction's masons surpassed all of our expectations. It was the most time-consuming and involved part of the project. It also was the last completed."

The great room and dining hall, which are open to all on campus, feature mahogany millwork that Hoss says is "a complex combination of things; we looked at 50 great campus interiors as precedents and then we tweaked the design to make it our own."

Bailey says that E. Bronson Ingram Residential College is the talk of the campus.

"Everyone is interested in seeing and experiencing the building," he says. "There is beautiful detail wherever you look."

The Hastings/Schwarz team has designed a second residential college at Vanderbilt that is under construction; two others are on the drawing board.

"The challenge will be to continue to differentiate these other buildings," Hoss says. "They should appear as family, but they should not copy each other."

KEY SUPPLIERS

VANDERBILT CAMPUS PLANNING

Mike Perez, Keith Loiseau, Bob Grummon

CIVIL ENGINEER

Barge Cauthen & Associates

STRUCTURAL ENGINEER

EMC Structural Engineers

MEP ENGINEER Smith Seckman Reid

ACOUSTICS Charles M. Salter Associates

LIGHTING Coventry Lighting

FOOD SERVICE Ricca Design Studios

CONTRACTOR R.C. Matthews Contractor

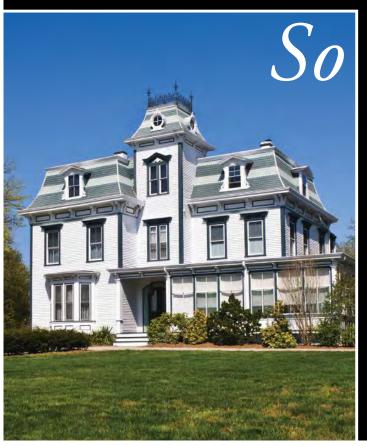
MASONRY Kelly Construction

BRICK Belden Brick Co., Glen-Gery Brick and Alley-Cassetty Brick

CRAB ORCHARD STONE SUPPLIER Tollett Stone



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RESIDENTIAL PALLADIO WINNER

NEW DESIGN & CONSTRUCTION—LESS THAN 5,000 SQUARE FEET

WEST RIVER HOUSE

Jones & Boer Architects



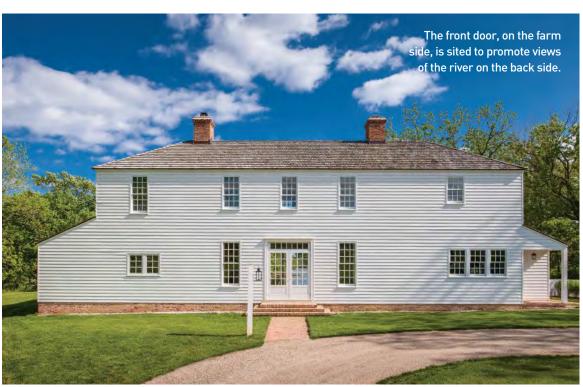
hen designing the relaxed weekend retreat on Maryland's West River that looks as though it has been on site for centuries, Wouter Boer of Washington, D.C.-based Jones & Boer Architects turned to the past

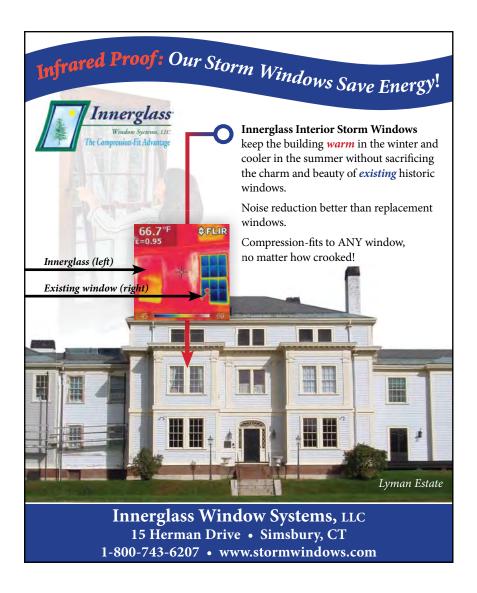
His clients, Richard and Amy Zantziner, wanted a traditional-style house that provided panoramic views yet was modest in size.

"The project was a team effort," Boer says, adding that he and the Zantzingers have worked together on many projects for various clients.

Boer studied farmhouses, many of which date to the 1700s, and created a 4,300-square-foot Shaker-simple home that has two faces: a more formal one for the back side that looks out over the water and an agrarian one in the front that complements the farmland.

"The placement of the rooms, windows, and doors needed to be consistent inside the house while maintaining the duality of the two very different elevations," he says. "The design was all about symmetry versus















LEFT, FROM TOP The kitchen has simple open shelving and hardwood floors.

The swimming pool was placed at the side so as not to interrupt the space between the house and the river.

The decor is comfortable and welcoming.

asymmetry and playing the different facades off against each other and mediating them through the floor plans."

The water side, where the owner pulls up his boat to the entrance, features a series of bi-fold doors and a porch that runs the width of the house. The farm side features fenestration that syncs with the living spaces.

"The farm side is more abstract and in my mind more interesting," Boer says.

The snow-white wood-sided house, which presides over 60 acres, has a minimalist aesthetic that is inherent in its materials.

"To create architectural authenticity, we used standard products-brick, wood siding, wood shingles, and windows-rather than elaborate custom items," he says.

The red brick of the foundation and the off-center chimneys, which was sourced by Richard, comes from a vintage building in Baltimore.

The wood siding, which is new, was treated to look as though it came from another century. "We created a detailed bead at the bottom of the profile to cast a shadow," Boer says.

Richard, who is a contractor, laid the siding with slight imperfections to convey a storied past.

Inside, Boer created a floor plan that is designed to embrace the outdoors and added simple architectural elements, including the plain plaster fireplace and stone surround in the living/room dining room space, the Shaker-style cabinets in the kitchen and the elegantly spare hallway staircase.

Amy, who is an interior designer, selected the furnishings, which include the wooden sailboat on the living room/dining room mantel that had been Richard's boyhood toy and the plain wooden farmhouse table where the family gathers for meals.

Boer says that aging the house was about subtracting-not adding-details.

"The simple vocabulary of detailing inside and out takes advantage of all the land has to offer," Boer says, adding that to echo the past, the roof wasn't even equipped with gutters. "To strip stuff back and still achieve architecture is very fulfilling."

The property also includes a swimming pool and a storage outbuilding. A 1700s wood-frame and brickfoundation cottage the Zantzingers acquired from their neighbors was restored and refurbished for use as a guesthouse.

"The challenge will be to continue to differentiate these other buildings," Hoss says. "They should appear as family, but they should not copy each other."

KEY SUPPLIERS

GENERAL CONTRACTOR Mauck, Zantzinger & Associates, Richard Zantzinger, principal **INTERIOR DESIGN Amy Zantzinger** STRUCTURAL ENGINEER Ehlert/Bryan



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Book Review: Robert Venturi's Rome

A book review on Robert Venturi's Rome by Frederick Fisher and

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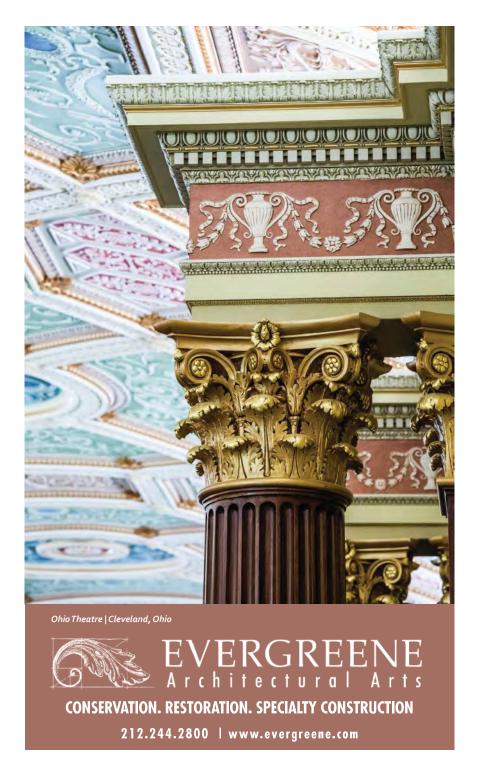






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COMMERCIAL PALLADIO WINNER

NEW DESIGN & CONSTRUCTION—LESS THAN 30,000 SQUARE FEET

CHAPEL OF THE HOLY CROSS

Duncan G. Stroik Architect, LLC



t Jesuit High School in Tampa, Florida, the chapel is the geographical and spiritual center of campus life. Every school day, the 750 stu-

dents assemble in the sacred space for a 10-minute convocation that includes prayers and inspiring words to spur them to success.

The all-boys Catholic college preparatory school, which was established in 1899, has 12 buildings on its 60-year-old, 34-acre college-like campus. A 20-year

master plan envisions a future student population of 900 and the chapel, on the institution's enlarged main quadrangle, was the first to be replaced.

"It's unusual today for a high school to build a chapel this big," says Duncan G. Stroik, whose eponymous architectural firm is based in South Bend, Indiana. "It's more typical for a school of 900 to have a chapel for 100; \$11 million for a chapel is a big investment for a high school."

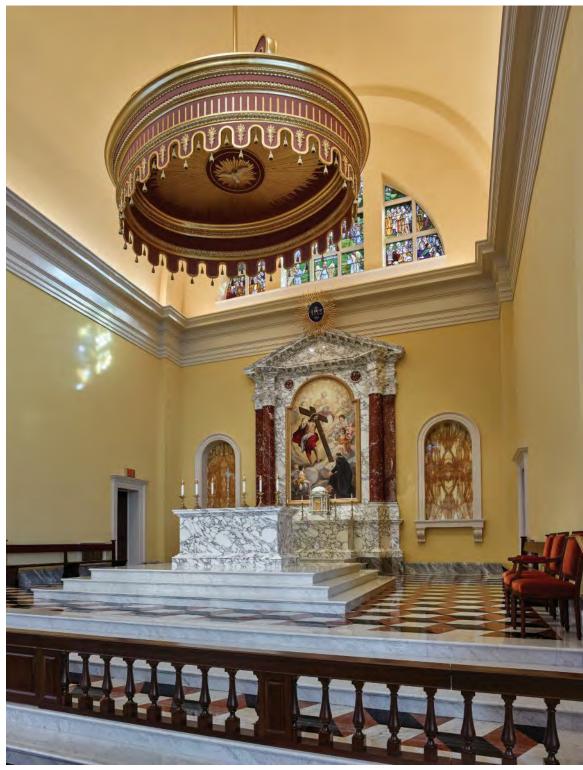
Stroik was originally commissioned to renovate

and enlarge the existing chapel, which did not have adequate space or air conditioning for so many students.

"This was hard to do because the building was a hexadecagon with low ceilings and was aesthetically very 1960s," says Stroik, who has been a professor of architecture at the University of Notre Dame for three decades. "I came up with a design for a renovation, but I also proposed a new design for a similar cost, and they loved the new one."

Stroik worked closely with the school's president,



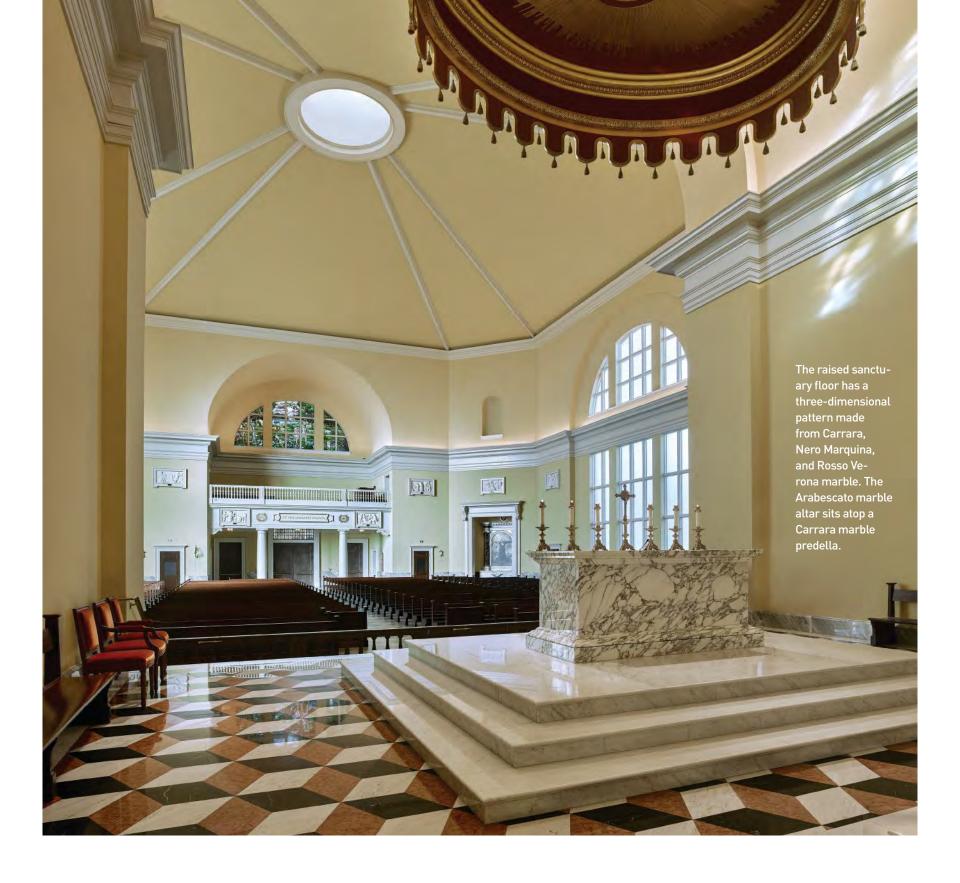


ABOVE The Chapel of the Holy Cross at Jesuit High School in Tampa, Florida, was designed by architect Duncan G. Stroik.

TOP The freestanding altar has a painted and gilded suspended plaster tester. The marble high altar and reredos have splayed Corinthian columns, and the mahogany ambo and altar rail are custom.

RIGHT The narthex features a transitional entrance space with reliquary and devotional painted niches.





Father Richard C. Hermes, S.J., who is a Latin scholar. "I like to say that this building is a sermon in brick and stone," Stroik says. "And that Father Hermes wrote it."

It was Hermes, he says, who set the chapel's overall theme: Christ's sacrifice—his death and resurrection.

"We expressed this in multiple ways in the architecture and the art," Stroik says.

The new 13,094-square-foot chapel, which is 82 feet wide and 100 feet high excluding the lantern cross, harmonizes with the new administration building, designed by another firm, and under construction at the same time.

"We did not try to match the other buildings on campus, which are in functional 1950s styles," Stroik says. "This chapel is more transcendent. But we did pay homage to the previous chapel in a number of ways, so you can see the building as a new interpretation of what had been there before."

Stroik's building, which has been christened the

Chapel of the Holy Cross, is made of red brick, limestone, bluestone, and painted aluminum to match the Floridian material palette of the campus. Instead of having 16 sides, it's rectangular outside and octagonal inside.

Like the original, it features large stained-glass windows and is crowned by an octagonal lantern, although one that is much taller. Instead of a covered overhang on three sides, it has a baseless Doric portico in limestone at the front entrance, and in place of 1960s abstract iconography, it is appointed with rich, ornate artwork that includes five original paintings by Raul Berzosa.

"I've never done such a severe building on the outside," says Stroik. "But because of the budget, it had to be simple on the exterior with a couple of beautiful things, such as the 24-foot-wide thermal-insulated windows adorned with metal swags and colonnettes with fleur-de-lis at the side elevations and the rooftop lantern with the gold-leaf cross. We also conveyed beauty

through the use of good materials. My intention was to balance the severity with just enough ornament."

Artwork is the major focus of the interior, which features four corner shrines dedicated to Jesuit martyrs from around the world: Saint Isaac Jogues, Saint Edmund Campion, Blessed Miguel Pro, and Saint Paul Miki. The choice, he says, seems especially appropriate for high school boys.

The 24-foot-tall retablo or high altar, which is composed of Arabescato, Rosso Francia, Carrara, Breccia Violetta, and Giallo Reale marble, was designed by Stroik. It's not only the largest piece of art in the chapel but also, he says, "the largest high altar in marble built in the United States in 50 years."

The dome of the lantern, which rises 100 feet above the floor, is adorned with a painting of the Tetragrammaton, the Hebrew name for God. Fourteen plaster bas-relief stations of the cross sculpted in Italy are placed high on the nave walls, whose octagonal ceiling



converges on a circular oculus.

The chapel also has two 24-foot-wide semicircular stained glass windows and four life-size statues, two in marble and two in plaster, that were sculpted by Cody Swanson.

"In every project, I like to think we're designing beautiful frames for liturgy and art," Stroik says.

The Chapel of the Holy Cross was designed to last a century and to inspire future generations of students. "The client wanted a classic," Stroik says. "That is why we employed the timeless language of classicism."

KEY SUPPLIERS

GENERAL CONTRACTOR Batson-Cook Co.

MARBLE SUPPLIER Stone Consulting di Roberto Pagliari & Co.

MARBLE INSTALLER Booms Stone Co.

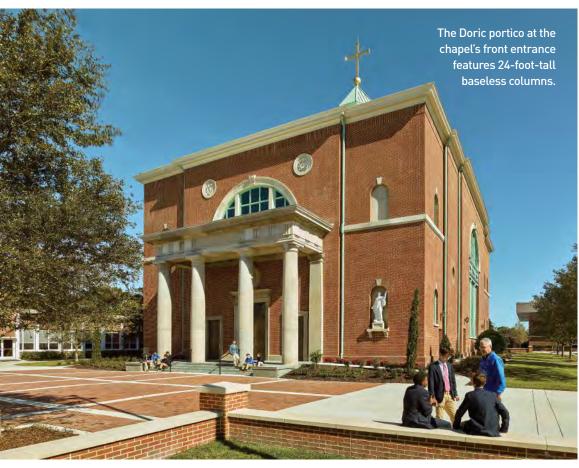
MILLWORK Mill-Rite Woodworking Co.

STAINED GLASS Conrad Schmitt Studios

LIMESTONE Bybee Stone Co.

DECORATIVE PLASTER Innovative Cast

DECORATIVE PAINTING Splat Paint





RESIDENTIAL PALLADIO WINNER

RESTORATION AND RENOVATION

LAKE SHORE DRIVE

HBRA Architects



here are only seven historic singlefamily homes remaining on Chicago's coveted Lake Shore Drive. HBRA Architects, which is based in the Windy City, has had the privilege of working on the same 6,000-square-foot Georgian residence twice in the last quarter century, the second time on the home's centennial.

In 1985, HBRA was called upon to restore the home's red-brick exterior, add a roof terrace, and renovate and restore the building, whose interior had been subdivided and altered beyond recognition.

When the owner's nephew bought it in 2011, he commissioned HBRA to remake the house in a grand style that is more suited to his taste.

"His uncle, a collector of English and Irish antiques, used it as a guest house," says Aric Lasher, FAIA, president and director of design for HBRA. "He had a Georgian sensibility and the interior had been decorated by Colefax & Fowler. The nephew didn't mind the Georgian exterior, but he's an admirer of theatrical North Italian architecture, especially the 19th century Gilded Age. He envisioned this as an eclectic North Italian palazzo."

Lasher and his team of architects, Gary Ainge, FAIA, Jeff Policky, and William Mahalko, took an episodic, cinematic approach to the project to create a cohesive design that transitions from stately Georgian to flamboyant eclecticism gracefully and graciously.

"It was exciting to revisit the earlier project with

a fresh set of eyes to fulfill a different vision," says Lasher, who, along with Ainge had worked on the 1985 renovation. "The interior retained little from the 1911 structure, so it was relatively unconstrained by landmark restrictions."

Under HBRA's direction, the five-level house, which dates to 1911 and was designed by Holabird and Roche, underwent a complete interior reconstruction that spanned six years and cost \$12.3 million.

While the entry hall features neoclassical details compatible with the exterior, the upper floors are more architecturally individualistic spaces. The master suite, for instance, pairs a variety of neoclassical and 19th-century elements, while the lower-floor library is paneled in walnut and vegetable-tanned leather that



LEFT The entry hall's marble stairway, which replaced one made of wood, makes a sweeping entrance.

BELOW A detail of the dining room wall, which is hand-painted and hand-stenciled.

BOTTOM Terracotta-tone walls and Grecian/Athenian paintings in an ancient style turn the dining room into a magical space.



hint at empire and Edwardian sources.

In addition to replacing windows and exterior doors with historically accurate duplicates and installing a new mechanical system that included radiant heating in the floors, HBRA added enhanced structural support systems, a new wrought-iron gateway at the front entry, and a driveway.

On the lower level, which was unfinished, a below-grade garage that is faced in rough-hewn stone and plaster, a limestone and brick wine cellar with a vaulted ceiling and an exercise room were added. The home's original elevator cab was reconfigured using original historic elements, and stops were added at the basement and roof terrace.

"It took a feat of engineering to make the garage work," Lasher says, "because we had to make it compatible with the landmarked exterior while allowing the maneuvering of vehicles into a space with significant dimensional limitations."

The century-old structure presented several ageold challenges.

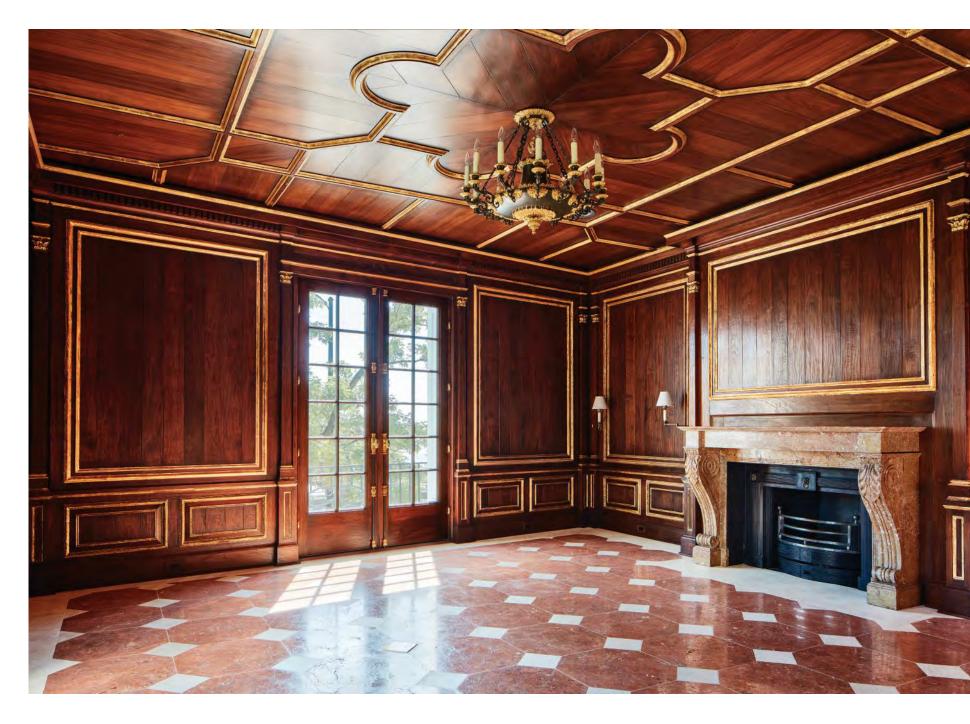












OPPOSITE, CLOCKWISE FROM TOP LEFT The fourth-floor corridor was reconfigured with a new bronze-glazed wall, cabinets, ceiling, and paneling.

The brick and limestone wine cellar, defined by its vaulted ceiling, is one of the new spaces on the basement floor.

The roof terrace looks over Lake Michigan.

On the second-floor gallery, walnut woodwork on the walls and ceiling transform the space.

The house, which had been built on the debris of the Great Chicago Fire of 1871, had sunk three inches at its center, requiring the installation of 19 micro-piles to stop further movement.

What's more, the floors were not level, and the rooms were not square. "They were somewhat trapezoidal," Lasher says. "Because of the intricate ornamentation on the ceilings and walls, we had to reconcile multiple geometries. It was a jack-in-the-box project; we always were confronted by some extraordinary circumstance that had to be reconciled. Fortunately, we were not working under a time limit."

Although the HBRA team retained the original general configuration of two rooms connected by a hallway on most floors, alterations were made. The kitchen, which is appointed in walnut and bronze and serves a presentational gathering space as well as a functioning chef-equipped food-preparation area, was enlarged.

The team also replaced a simple skylight with a more eye- and sun-catching John Soane-style handkerchief dome and art-glass cupola that features the family crest in the center.

Lasher credits the interior designer, Alessandra Branca of Chicago, with turning the spaces into complete works of art. It was her idea, for example, to hand-paint and hand-stencil the terracotta-toned walls in the dining room with the intricate Grecianstyle images that define it.

"It's a magical place," Lasher says. "It's very affecting to walk through the house—there is no unresolved moment or place that does not give pleasure."

ABOVE New floors and walnut paneling on the walls and ceiling define the living room. The chandelier is antique.

KEY SUPPLIERS

GENERAL CONTRACTOR Sylvester Construction Service

INTERIOR DESIGNER Alessandra Branca

MILLWORK Woodlogic Custom Millwork

DECORATIVE FINISHES Errol Boyd

STONE FABRICATION Galloy and Van Etten

STAINED-GLASS DOME

Botti Studios of Architectural Arts

PLASTER FABRICATION O'Farrell Plastering

SCAGLIOLA FABRICATION Chicago Ornamental Plastering

WOOD FLOOR FABRICATION S.G. Campbell

WROUGHT IRON European Ornamental Iron Works

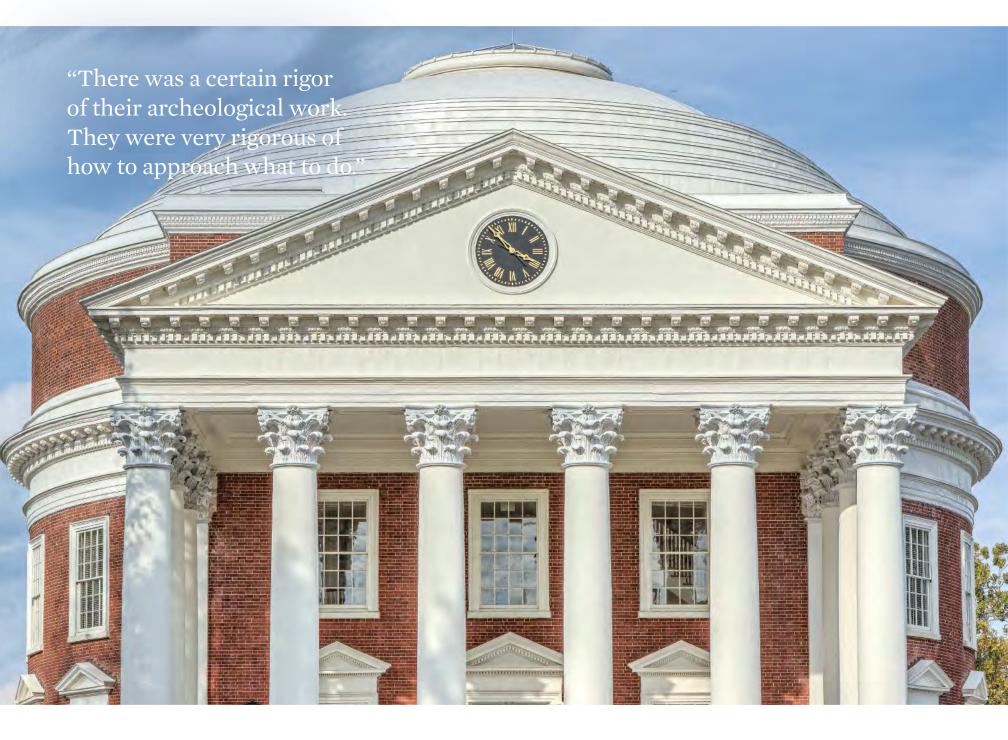


COMMERCIAL PALLADIO WINNER

RESTORATION AND RENOVATION

ROTUNDA AT THE UNIVERSITY OF VIRGINIA

John G. Waite Associates, Architects



o celebrate its bicentennial, the University of Virginia commissioned the restoration of the Rotunda, the crown jewel of Thomas Jefferson's 1817 Academical Village.

John G. Waite Associates, Architects, which has worked on a number of historic preservation projects at the University in Charlottesville during the last three decades, was asked not only to restore the Rotunda's form but also its historic function.

"Jefferson envisioned the Rotunda as a temple of knowledge, adapting Palladio's vision of the Roman temple for educational use," says John G. Waite, FAIA, senior principal of the eponymous firm that has offices in Albany, New York and Manhattan. "Our mission was to again make it the centerpiece of the university as Jefferson intended."

The Rotunda, which has been called the most important Palladian building in America, had been altered over the years. An 1895 fire destroyed everything but its brick walls. The subsequent Stanford White restoration changed the interior volumes of the library. And a 1970s renovation, underfunded and insufficiently researched, further compromised the design of the building.

The Waite Associates team, which featured Clay S. Palazzo, AIA, LEED AP, principal-in-charge, and Matthew K. Scheidt, AIA, LEED AP, project manager, restored the exterior of the three-story building so it appears as it did after the Stanford White restoration. The work included the replacement of the leaking

roof with a copper one that uses historically accurate details.

One major challenge was replicating the 16 historic Corinthian column capitals on the north and south porticos. The 10 original Jefferson column capitals of the south portico had been replaced with domestic marble after the fire and six were added on the north portico by Stanford White.

"We made six trips to Carrara, Italy," Clay says, adding that their design is based on fragments of the originals and historic photos. "Each capital weighed 7,000 pounds—about the weight of two cars. A railroad track system was developed to place them beneath the porticos."

Inside, Jefferson's spatial volumes, room finishes

BELLOW The restored dome room features a new acoustical-plaster ceiling, carved wood column capitals and an oculus based on Jefferson's drawings. It's a popular study area for students.

BOTTOM New courtyards, designed to complement the historic architecture, serve as gathering spots for students and as impromptu classrooms.

and architectural detailing were restored, and the original entry to the second-floor piano nobile was reinstated as the primary entrance, making the dome room and oval rooms accessible to students and faculty.

In the dome room, the team replaced the 40 poorly made cast-plaster capitals that had been added in the 1970s renovation with authentic carved-wood versions in Jefferson's design.

Just as Jefferson intended, the building, which received LEED Silver certification, includes classrooms and public-assembly spaces, as well as study and lounge areas.

During the work, the Waite Associates team uncovered something surprising: a 19th-century chemical hearth.

"Built in 1825, it's the oldest surviving example in the English-speaking world," Waite says. "It was entombed in 1840 when it was deemed obsolete, and it's the only evidence of the chemistry teaching facility that was original to the building."

It is now the centerpiece of an exhibition space in the Rotunda that interprets Jefferson's Academical Village.

Waite says that the most satisfying part of the project is the return of the students to the Rotunda. According to the university, during the first nine months after it reopened, the number of visitors increased 63 percent, to 170,500, and 69 classes were taught in three classrooms.

Now, the Waite firm is restoring the university president's house, which was designed by McKim, Mead and White, and soon will start work on another Jefferson building, Pavilion VIII.

KEY SUPPLIERS

LANDSCAPE ARCHITECT OLIN

ARCHAEOLOGIST

Rivanna Archaeological Services

ARCHITECTURAL HISTORIAN

Diana Waite, Mount Ida Press

LIGHTING DESIGN

Derek Barnwell, Available Light

MECHANICAL, ELECTRICAL, PLUMBING AND FIRE PROTECTION ENGINEER

Robert Hedman, Kohler Ronan

STRUCTURAL ENGINEER

John Matteo, 1200 Architectural Engineers

ROOFING W.A. Lynch Roofing Co.

SHEET METAL RESTORATION

American Stripping Co.

STONE INSTALLATION Rugo Stone

STONE SCULPTOR STUDIO

Pedrini Mario & Co.

WINDOW AND MASONRY RESTORATION

Centennial Preservation Group

WOOD CARVING AND CAPITAL FABRICATION

Tektonics Design Group





OPPOSITE The University of Virginia's Rotunda, designed by Thomas Jefferson as the crown jewel of his Academical Village and restored by John G. Waite Associates, Architects, is, according to the AIA, the 'single proudest achievement' of American architecture. The Charlottesville campus is a National Historical Landmark and a UNESCO World Heritage Site.

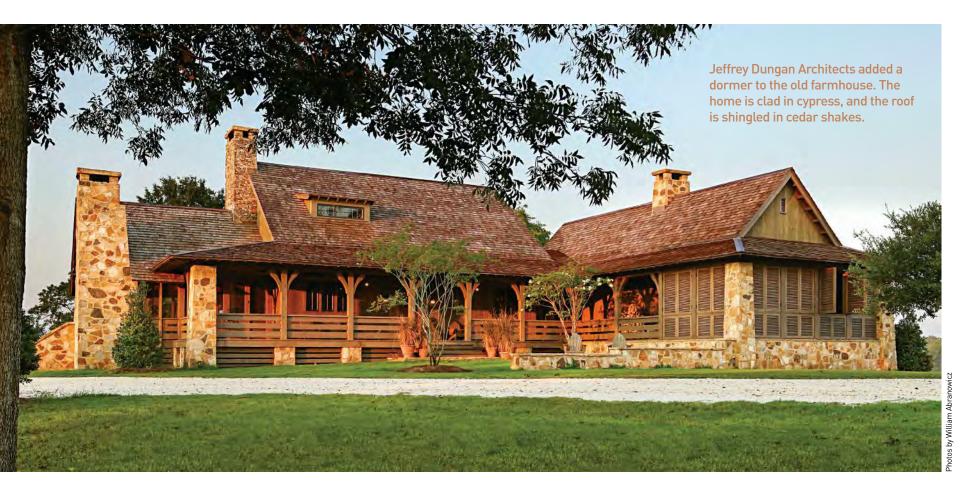


RESIDENTIAL PALLADIO WINNER

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

SOUTHERN FARMHOUSE

Jeffrey Dungan Architects





ABOVE Porches were used to weave the compound together and provide shade from the harsh Southern sun.

OPPOSITE, TOP The bunkhouse addition was designed for large gatherings.

OPPOSITE, BOTTOM The kitchen, which was moved and expanded, resembles a glass greenhouse.

here was a certain down-home charm to the tiny tin-roofed cabin surrounded by the green, rolling hills of Lowndesboro, Alabama.

The owners, a couple with three grown children, had owned the 3,000-acre farmland for several years, and they had pitched in to help their farmhands build the humble house.

In the beginning, it more than served their needs. But as they spent more time at this weekend/summer retreat that's a two-hour drive from their primary residence in Birmingham, they discovered that aesthetically and architecturally, their home away from home left much to be desired.

The main problem was that it was small-it measured only 30 feet by 30 feet-while their ideas for entertaining friends and family were large.

When they commissioned architect Jeffrey Dungan of Mountain Brook, Alabama, to renovate and restore it, he suggested it be torn down so they could start from scratch.

"But it had too much sentimental value for them to do that," says Dungan, who has fond memories of growing up on a small farm. "So the challenge became to capture the spirit of the old farmhouse and add a loose assimilation of ancillary buildings that convey the feeling of a village that grew up around it through the

The changes he made more than doubled the size of the living spaces to over 5,000 square feet.

"The owners are nature lovers, and they wanted to extend the indoor space into the outdoors," he says. "They come here to fish in the lakes, to ride horses, and hunt deer and other game. It's also a working forestry farm."

Dungan, a two-time Palladio winner, clad the cabin in cypress and shingled the roof with cedar shakes.

He and his team removed the home's interior cabinetry but saved the basic shape of the rooms and the vaulted ceilings as well as most of the original flooring, interior planking, and fieldstone fireplace and chimney.

"We also painted the wood and added antique oak beams, tresses, and other reclaimed pieces," he says. "We had to shore up the chimney because it was slanting, but we wanted to keep it as a memento."

Dungan opened up the original house to the outdoors. In the living room, he added two pairs of French doors on each side of the fireplace and created a new screened porch that features a dining space and an outdoor fireplace.

"On a chilly day in the fall, this is the ideal spot to sit and sip a libation or two and take in the views," he says, adding that the farmhouse is in an idyllic setting complete with moss-draped trees.

He brought light into the living space with a dormer high in the vaulted ceiling of the original cabin and moved and replaced the kitchen with a 1.5-story greenhouse-like glass box that is significantly larger than the original.

On one side of the house, Dungan added a master wing that has a shuttered sleeping porch.

He also created what he calls a "bunkhouse," a large vaulted living area with a small bar and inglenook fireplace that opens to a long porch.

"No farm would be complete without such a large wide-open space for large gatherings," he said, adding that it's the perfect place to view the sunsets.

Natural materials, notably cedar shakes, moss-rock, and fieldstone, were selected to reference and reinforce the farmhouse's bucolic setting.

"We wove the existing and new structures together with wrap-around porches, a classic Southern device," he says. "The details of the railings take their cues from the ubiquitous horse fences surrounding the house and farm."

Since the compound's completion, Dungan has spent many weekends at the farmhouse. "The owners have several homes, including some abroad, but they consider this home," he says. "We get together and cook and enjoy the indoors and the outdoors."

He and the owners always find it hard to leave such a peaceful setting.

The farmhouse, which Dungan calls a "rambling and refined rustic retreat," is a "soulful place," he says. "There's nothing fancy about it; it's all about comfort and enjoying the people you're with."

Spending time there, he adds, "is as good as it gets."

KEY SUPPLIERS

ARCHITECT Jeffrey Dungan Architects BUILDER Francis Bryant INTERIOR DESIGN Sean Beam and

David Walker, Richard Tubb Interiors

LANDSCAPE ARCHITECT Faulkner Gardens





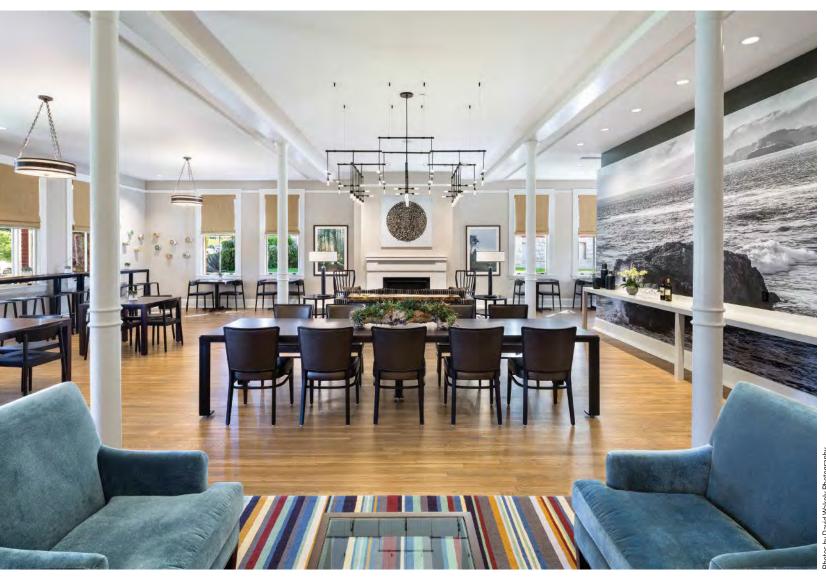


COMMERCIAL PALLADIO WINNER

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

LODGE AT THE PRESIDIO

Architectural Resources Group





ABOVE The dining room is defined by exposed historic cast-iron columns and wood beams. The mural wrapping the pantry brings the Pacific Ocean inside.

CENTER The team used the color blue through out to strengthen the connection to the buildings past.

FAR RIGHT, TOP Architectural Resources Group converted a military barracks in San Francisco's Presidio park into a 42-room hotel.

FAR RIGHT, BOTTOM The interior design is soothing and comfortable.

n the grounds of San Francisco's Presidio, a 1,500-acre national park on a former military post, are five identical circa-1900 red-brick barracks that stand like soldiers at reveille.

Four of the five have been converted to commercial uses that reinvigorate the Presidio National Historic Landmark District, which contains more than 800 contributing buildings.

One houses the Disney Family Museum. One holds the offices of the Presidio Trust, the federal agency that runs the park. One features a Spanish-influenced restaurant. One has undergone building envelope improvements, but its program hasn't yet been determined.

And the fifth one has just been

converted to a hotel called the Lodge at the Presidio. Designed by Architectural Resources Group, a San Franciscobased firm that has won more than 150 awards since its founding in 1980, the new hotel celebrates the building's history and national park setting with a contemporary flair.

"It's an interesting site because there's one building prototype used in five different ways," says Deborah J. Cooper, AIA, LEED BD+C, principal in charge, Architectural Resources Group.

Architectural Resources Group has a long history with the Presidio Trust: For nearly four decades the firm has worked on a variety of park projects, including another hotel created from a historic bachelor officers' quarters.

When designing the Lodge at the Presidio, the team at the Architectural

Resources Group, which included Project Architect Sarah Satterwhite, looked to the barracks' military history for design cues.

"Our theme was 'at ease,' which is a military term, and also a very welcoming term for a hotel guest," Cooper says.

The Colonial Revival building, which had been vacant since the mid-1980s, had been subdivided when it was being used as offices by the Federal Emergency Management Agency.

"As an army building, it was functionally oriented," she says. "And it has a simple architectural aesthetic. It was in fair condition, and its historic bones remained; FEMA had only added another layer."

Architectural Resources Group divided the barracks, which is 43,038







gross feet, into 42 rooms, ranging from 250 to 550 square feet.

"We designed them within the quadrants established by the masonry walls," Cooper says. "Each is unique and shaped by the building. In the other Presidio hotel we designed, which had been officers' apartments, we turned the original 650-square-foot apartments into suites. This time, the Presidio Trust wanted to offer more rooms in the 350-square-foot range, which is standard hotel size."

Cooper says the biggest challenge was to strengthen the unreinforced stone and brick masonry building without removing the interior plaster and wall finishes.

Holmes Structures, the structural engineer, installed a combination of fiber reinforced polymer sheets and

carbon fiber reinforced polymer sheets at the interior face of the brick walls and used performance-based engineering to create computer models to "test" their strength.

"We only had to install them in strategic locations," Cooper says, adding that they were coated with epoxy. "And they are about a quarter of an inch thick so they had no impact on the location of the interior wall plane or on the door and window jambs and trim."

To preserve the integrity of the historic hipped roofs, the team installed the mechanical systems on the lowslope two-story historic stair tower roofs and concealed them behind louvered screen walls that are visible only from the courtyard and are painted to match the red of the bricks and roof.

The building, which has applied for

LEED Gold status, includes a subsurface infiltration system that retains stormwater runoff from the roof and captures contaminants that otherwise would flow into San Francisco Bay.

The historic front and back porches were altered to make them wheelchair-accessible. "We created ramps that slope so gradually they almost disappear, and modified the guardrails to make them code compliant," Cooper says.

The team also emphasized the former barracks' history and setting through the use of color. "Blue is the color of military uniforms," Cooper says. "And it's also the color of San Francisco Bay, which surrounds the site."

She added that the hotel's textiles have geometric patterns that reference

KEY SUPPLIERS

STRUCTURAL ENGINEER **Holmes Structures**

INTERIOR DESIGNER Laura Cook Interiors

LANDSCAPE ARCHITECT

Stephen Wheeler Landscape Architects

the stipes in military uniforms and the shapes of military medals.

Murals featuring photos of the park's coastline and forests tie everything together thematically.

"Structurally, mechanically, architecturally, and artistically, it's a wellintegrated project," Cooper says.



RESIDENTIAL PALLADIO WINNER

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

GOTHIC REVIVAL CHAPEL RESIDENCE

John Milner Architects





ABOVE The nave was transformed into a multi-use living space that has areas for dining, seating and entertaining.

CENTER The chancel was divided into a two-level library. Original supports are left exposed.

FAR RIGHT, TOP The kitchen connects to the entrance hall and vestibule and the great room.

FAR RIGHT, BOTTOM In the library, a new stairway to the second floor was added behind the bookcases. Decorative wood elements from the altar and chancel were salvaged and incorporated into the new bookcases.

or nearly 150 years, the Gothic Revival chapel in Philadelphia's Rittenhouse Square had served as a house of worship.

The six-acre property had once been part of an estate owned by the founders of the Pepperidge Farm bread brand. Its 1928 buildings—a groom's house, a caretaker's apartment/garage, and a gamecock house-had never been a focal point of the larger landscape, which was designed by Agnes Selkirk Clark, a disciple of Ellen Biddle Shipman.

Congregations had come and gone, finances had waxed and waned, yet the resilient red-brick church, which resides in a row of 19th-century rowhouses, had always remained a sanctuary.

When the 4,800-square-foot building was finally put on the market in 2013,

several developers with plans to divide i t into contemporary condos put in their bids.

Then, as if by divine intervention, it was sold to a couple who commissioned John Milner Architects of Chadds Ford, Pennsylvania, to adapt it into their residence.

Designed by architect James Peacock Sims, the chapel, which is on the Philadelphia Register of Historic Places, was built between 1876 and 1880. It was expanded in 1892 by Frank Furness, the architect of the University of Pennsylvania Library, the Pennsylvania Academy of Fine Arts, and the First Unitarian Church of Philadelphia.

"The clients, who are artistically and design-minded, gave us their broad vision of how they thought it could become their home," says architect

Christina Carter, AIA, who was the project manager. "They were very involved in the whole process; it was a collaboration."

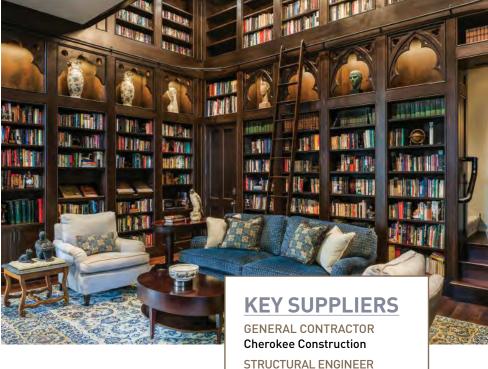
Although the firm's team had adapted several other kinds of buildings for residential use, this was the first time they had had an opportunity to convert a chapel.

"Our guiding principle was to preserve the building's distinctive exterior and interior architectural character while carefully introducing key elements in support of its transition to a contemporary, single-family use," Carter says. "We treated the things we were adding in a streamlined aesthetic."

The exterior facades, including the Gothic Revival windows and door openings, patterned brickwork, decorative wood detailing, and slate roof, were







restored. New custom dark-stained mahogany doors were added at the original front entrance, and a matching one-car carriage door was inserted into the original building.

"We placed the garage in a discreet portion of one of the later additions that had already been modified several times and contained the church's restrooms and nursery," Carter says. "It was the biggest change to the exterior. We got lucky because there was only one spot it could go, which was at one end of the building and that was set back from the entrance and the neighboring wall."

At the rear of the chapel, a new onestory glass pavilion was added on axis with the front entrance to create a dining area and to connect the kitchen with the private garden, an oasis from the urban surroundings.

The mechanical systems, which had been in a prominent place on the roof, were replaced with new equipment that was installed in a remote niche at the rear of the building out of public view.

Renovating the interior involved removing many of the ecclesiastical and institutional features, including pews and multiple-stall bathrooms.

The original entrance and small entry vestibule were retained, but the width of the narthex was reduced to create an entrance corridor that includes a powder room and coat closet.

The large nave, which has 30-foot ceilings, was reimagined as a great room that serves as a dramatic multi-use living space that includes areas for dining, seating, and entertaining.

The chancel was divided into a twolevel library that includes a new stairway tucked behind bookcases that leads to its second floor and balcony.

A double-sided fireplace separates the library from the great room and anchors the glass railings of the balcony above.

"The front side of the fireplace is clad in very large custom concrete panels," Carter says. "On the library side, it's detailed with new and original woodwork that matches that of the library millwork."

The original organ pipes, repainted and restored and flanking the library, are one of the key features of the space. "We removed the organ mechanism because the floor space was needed," she says. "But the owners wanted to keep the pipes as a decorative element."

The home's bedrooms were placed in the original Sunday school building in

Alderson Engineering

LIGHTING DESIGN Crowell Design

Larsen & Landis MECHANICAL AND

LEADED GLASS Castle Studio Stained Glass

ELECTRICAL ENGINEER

CUSTOM MILLWORK Boland Woodworking

FIREPLACE CONCRETE PANELS

Majestic Concrete Design

the rear; the first-floor master suite has French doors that open to the garden.

"Unique projects like this don't come along every day," Carter says, adding that the finished home now breathes new life into an important Philadelphia landmark.



COMMERCIAL PALLADIO WINNER

INTERIOR DESIGN

CELLARS AT THE PEARL

Don B. McDonald, Architect





ABOVE The library, whose floor and ceiling are paneled in Indianola long-leaf pine planks, has a curated collection of books about Texas.

CENTER The garden room's fireplace is made of local D'Hanis brick and two tones of local limestone.

FAR RIGHT, TOP In the kitchen, the building's signature tile runs up the walls, creating a traditional and welcoming look.

FAR RIGHT, BOTTOM Two aerial maps of San Antonio by Augustus Koch are the main features of the map room, which serves as a conference room. The furnishings and light fixtures were made by local craftsmen.

hen architect Don B. McDonald was commissioned to design a luxury apartment building for Pearl, one of San Antonio's top culinary and cultural destinations, he set out to redefine urban living in the 21st century Alamo City.

To further anchor the project, Mc-Donald capitalized upon and celebrated the Texas city's talent to create a building with a true sense of identity and community.

"I specialize in the design of singlefamily homes," says McDonald, AIA, who is based in San Antonio. "I had never designed a commercial residence before, but I knew I wanted to make it feel like a large, private home."

His Cellars at the Pearl, which is

on the historic, 22-acre Pearl Brewery campus, is a key component of the city's master plan to redevelop the downtown cityscape.

"San Antonio is experiencing explosive growth, and the Cellars is one of the first apartment buildings to be built downtown," says McDonald, whose design team featured architects Gabor Peli, Magdalena Hatton, Lauren Diliberto, and Virgilio Aguilar.

The Cellars replaced a 1950s warehouse that had been used for beer storage by Pearl Brewery, which had been in operation for more than a century when it closed in 2001.

The mixed-use space, which serves as the third campus of The Culinary Institute of America, is on the River Walk, the city's pedestrian artery. It features retail stores and restaurants as well as

green spaces and an amphitheater.

The Cellars, which is made of the concrete the city is known for producing, is in two sections that are joined at what McDonald calls a pivotal part. One side is composed in a traditional style; the other is more industrial. They come together seamlessly at the front of the building, which features decorative cast-stone pieces, some reclaimed and some reproduced, and a set of steel doors.

"There's a fine line between the two faces," McDonald says. "But they each speak with a San Antonio accent."

The complex, which has 122 units, features a front reception room as well as a common library, conference room, kitchen, garden room, and mail room.

The interior public spaces express strong ties to the original German neo-renaissance architecture of







the former brewery complex through the disciplined arrangement of rooms along significant axes and vistas, substantial wall masses and refined room proportions.

"I balanced the structural sternness with a playful Hispanic base of colorful tiles and baroque tables," McDonald says, adding that the iron light fixtures, exposed brick, and concrete reference the area's industrial heritage.

The front entry hall, paved in red brick, blurs the line between indoor and outdoor spaces, ultimately leading to the riverside garden. Its dominant decoration is the mammoth pair of shield-like beer-storage tank tops that were salvaged from the brewery and hung on the wall. Busts of Pearl Brewery founders Emma and Otto Koehler, sculpted by Russ Thayer, greet visitors at the front reception desk, which is made of mesquite.

"We chose mesquite because it's a local wood," Peli says. "It was so common at one time in San Antonio that it was used to pave the streets downtown until the flood of 1921 washed it away. This is our historic reference to the tradition."

In the library, where the shelves are filled with books about the Lone Star State, planks of Indianola long-leaf pine line the ceiling and floor.

"It's rare now, but in the early 20thcentury it was ubiquitous in downtown buildings," McDonald says.

The entry portal to the elevator hall and mail room is guarded by an enormous pair of limestone buffalo sculpted by Thayer. The beasts, big and brawny, stem the stoic style of the space. Yet they carry a whimsical tone.

"They are like fluffy clouds," Peli

says. "They are approachable and playful."

McDonald planned the common rooms as gathering spots; he even placed the swimming pool and other amenities on the roof to encourage people to linger on the lower level.

But he wasn't sure that residents would actually leave the luxury of their apartments to spend significant time

"People are using them as extensions of their apartments," he says. "Pearl has a lot of restaurants, so guests tend to drop in to visit people who live at the Cellars before or after dinner. I've seen people in the mailroom chatting and people sitting in the conference room with their laptops. There are people who meet every day in the kitchen for a drink. And they go to the garden to barbecue."

Harvey-Cleary Builders

LANDSCAPE ARCHITECT Ten Eyck Landscape Architects

IRONWORK, CURTAIN RODS AND LIGHT FIXTURES

Stephen Karp, Fredericksburg MetalWerks

MESQUITE TABLES, CREDENZA, COFFEE TABLE

JimButcher,TheMesquiteStore

CUSTOM CHAIRS David Clifton, Texana Furniture Co.

LEATHER ARMCHAIRS. UPHOLSTERED FURNITURE

Alicia's Upholstery

HAND-STITCHED LAMP **SHADES Gemma Povo**

ART CONSULTANT Alice Foultz and Lisa Garcia, Carrington Foultz Art Advisory

CERAMIC PLATTERS AND VESSELS Diana Kersey



COMMERCIAL PALLADIO WINNER

EXTERIOR SPACES: GARDENS AND LANDSCAPES

HISTORIC FARM IN FAIRFIELD, CT

Doyle Herman Design Associates





ABOVE The double herbaceous border, which is 114 feet long, is divided into rooms, each of which is planted with perennials arranged by color.

CENTER The 12-foot by 24-foot swimming pool is on axis with a new addition to the house and has a direct relationship with the game cock house that has been repurposed as a pool/dining pavilion.

FAR RIGHT, TOP Boxwood topiaries define the back of the house.

FAR RIGHT, BOTTOM The original vegetable garden, which was little more than a patch of asparagus and some peonies, was expanded and enclosed with a hew hedge and custom gates.

hen Kathryn Herman and her husband bought their charming ivy-covered house two decades ago, it didn't have a garden.

The six-acre property had once been part of an estate owned by the founders of the Pepperidge Farm bread brand. Its 1928 buildings—a groom's house, a caretaker's apartment/garage, and a gamecock house-had never been a focal point of the larger landscape, which was designed by Agnes Selkirk Clark, a disciple of Ellen Biddle Shipman.

Herman, a principal of Doyle Herman Design Associates, which is based in Greenwich, Connecticut, was delighted that she was starting with a blank slate whose only markings were some large

heritage trees, including an elm, two oaks, several weeping cherries, and eight Taxus yew topiary "muffins" that had grown up on the estate.

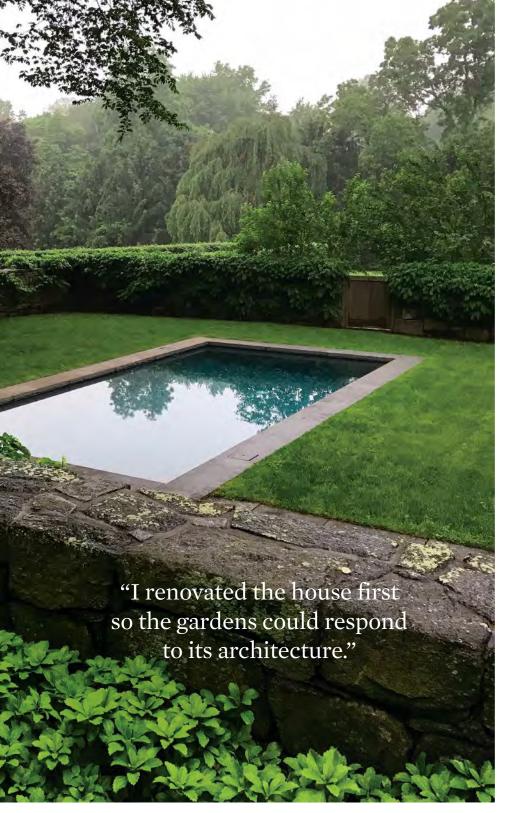
"I renovated the house first so the gardens could respond to its architecture," she says, adding that the 4,000-square-foot L-shaped fieldstone home, which has a wood-shingled, hipped roof and dormers, is in the French Normandy/English Tudor style.

This doesn't mean that her planting hands were totally free: The property attracts a lot of hungry deer, and since fencing was impractical and aesthetically unappealing, Herman created a series of formal English-style garden rooms enclosed by high, precisely clipped hedges.

"Although the gardens are separate spaces, there's a strong axial connection between all of them," she says. "Sometimes, it's a hard connection; sometimes it's a visual connection where you stand at an axis and see the next thing. It's a thoughtful placement; it's very controlled."

The front entrance to the house is reached via a set of simple bluestone steps flanked by low-maintenance, drought-resistant no-mow fescue. "The grass is soft and beautiful and charming," Herman says. "It is juxtaposed against a crisp boxwood hedge."

Opposite it is the double herbaceous border, which measures 114 feet in length and is divided into eight rooms by hedges of Fagus sylvatica. The plantings, which are visible from the living room and master bedroom, are arranged by colorwhites, maroons, blues, purples, yellows, oranges, chartreuses and pinks-and include lilies, iris, roses, and allium.







It's next to the boxwood garden, which has eight squares topped by sculpted domes. It accents the front lawn and the old apple trees.

"I planted the four new Braeburns." Herman says. "They are really delicious, and they look pretty. Way back, most of the property was covered by an apple orchard, and the other trees are original."

Most guests, however, enter from the parking courtyard at the back of the house, where the door is celebrated with a pair of planters filled with sculpted boxwood.

The first thing they see are the eight 12-foot-high, 16-foot-wide Taxus yew topiaries that look like fluffy muffins.

"I have photos of them in 1928 when they were originally planted," Herman says, adding that then they had stood sentinel at the stables, which burned

down the year before she bought the property, and were aligned with the Pepperidge Farm house. "They've grown larger through the years, and I can no longer cut them by myself."

One of the closest rooms to the house features the compact rectangular swimming pool, which is surrounded by a stone wall on three and a half sides and the gamecock house, which has been repurposed as a pool/dining pavilion.

Nearby is the trough garden, a water feature that is defined by a beech hedge and spectacular six-tiered espaliered linden trees.

Another set of rooms complements the caretaker's apartment/garage, which has its own drive and parking courtyard.

In the vegetable garden, enclosed by a Taxus hedge, Herman grows asparagus, rhubarb, onions, lettuce, peas, tomatoes,

okra, and raspberries as well as a variety of cut flowers, including dahlias and zinnias.

"I've even grown cotton and peanuts in a nod to my Southern heritage," she says.

The meadow, near the rear of the apartment and close to Herman's beehives, is planted with Verbena hastata, Penstemon and Queen Anne's lace. The milkweed lures hungry Monarch butterflies.

Herman's most recent project is the greenhouse garden. Surrounded by a hornbeam hedge and entered through a latticed, diamond-pane gate, it features four squares of sculpted hornbeams with boxwood at the bottom.

Herman considers her garden, which was featured in Architectural Digest in 2018, a living lab where she tries out new ideas. INTERIOR DESIGN Mona Hajj Interiors GENERAL CONTRACTOR Tallman Building LANDSCAPE INSTALLATION Aquino Garden & Landscape IRRIGATION INSTALLATION Summer Rain Irrigation & Lighting ARBORIST Tom Kashetta Tree Care MASONRY Sandoval's

Landscaping & Masonry

When she's not designing awardwinning gardens for other people, Herman is in her greenhouse watering her kumquats and Camellias and starting heirloom seedlings or in the vegetable garden weeding.

"It's a labor of love," she says. "This is my little piece of heaven on earth."

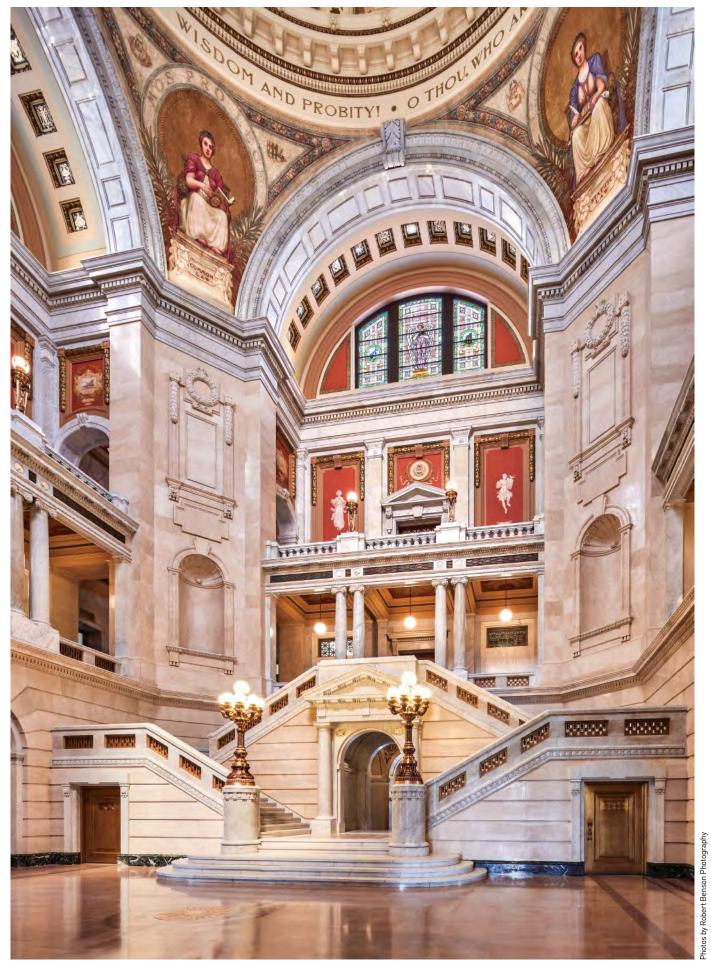


COMMERCIAL PALLADIO WINNER

CRAFTSMANSHIP

LUZERNE COUNTY COURTHOUSE

John Canning & Co.

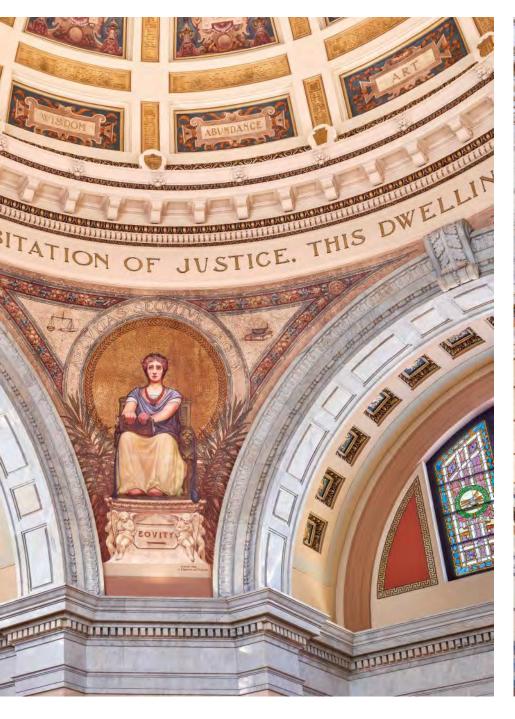




LEFT In the grand south foyer, the John Canning & Co. team restored six painted lunette panels after determining the original 1906 color scheme.

CENTER A restored ceiling mural in the grand south foyer; the spandrel laurel and wreath motifs were created on canvas and installed.

RIGHT The John Canning & Co. team conserved the rotunda's bronze railings, torchieres, and marble walls and floors.





efined by its imposing dome, the historic Luzerne County Courthouse has been a source of great civic pride to the citizens of Wilkes-Barre, Pennsylvania, for more than a century.

The 1906 Classical Revival edifice, which houses the offices and the courts of the local government, was designed in the cruciform style by Frank J. Osterling, a Pittsburgh architect known for a number of landmarked structures, including the Union Trust Building and Commonwealth Trust Building, in the Steel City.

Time—and the dampness of the nearby Susquehanna River-have not been kind to the National Register courthouse.

As early as 1920, the finishes and materials had to be repaired. In 1967 and again in the early 1990s, more extensive restoration had to be done. In 2017, John Canning & Co. of Cheshire, Connecticut was commissioned to restore and conserve decorative elements in the south grand fover, the rotunda, and the dome.

Literally, the most high-profile part of the project involved returning the 96 panels that adorn the 53-foot-diameter dome to their original dazzling beauty. The works depict Presidents Washington and Lincoln as well as a variety of local and state leaders.

"The panels were in dire straits," says John Canning principal David Riccio, whose team included project manager David Gough. "When we put up the scaffolding, one of the canvases fell off the dome before we even got to assess it."

Previous "restorations" had left the panels caked with layers of paint in unauthentic colors, and mold had penetrated the canvas.

"The artist or artists who did the restoration work took great liberties," says Riccio. "It almost looked like the artworks had an unattractive facelift. The classical female allegorical figures, for example, lost their feminine attributes for more masculine features."

After extensive analysis, the Canning team discovered the original color scheme, which had been designed to complement the two major marble-Bottocini Classico and Carrara—on the walls as well as the various marbles on the floors.

After studying historic photos, Riccio realized that the dome originally had been illuminated.

"We found out that the lights had failed and hadn't been repaired for 30 years," he says. "The paint colors and conservation would, of course, be affected by the artificial light, so we had to choose a system that would interact with all the elements to bring uniformity and balance."

Because the damage to each panel

was different, each required a unique conservation solution. Eleven had to be removed from the substrate.

Richard Wolbers, Winterthur/ University of Delaware

The Canning team carried on its work while the four courtrooms were in session. "This was a challenge," Riccio says, "because we were at the heart of the building, and we had large pieces of equipment. We had to consider public safety as well as curiosity."

So successful was the \$2.12-million project that the county has decided to restore additional corridors in the building.

Riccio says it was an honor to "bring back architectural order and the rules of decoration" to the courthouse, which is "one of the most ornate in the state, the most impressive building in the county, and the center of the community."

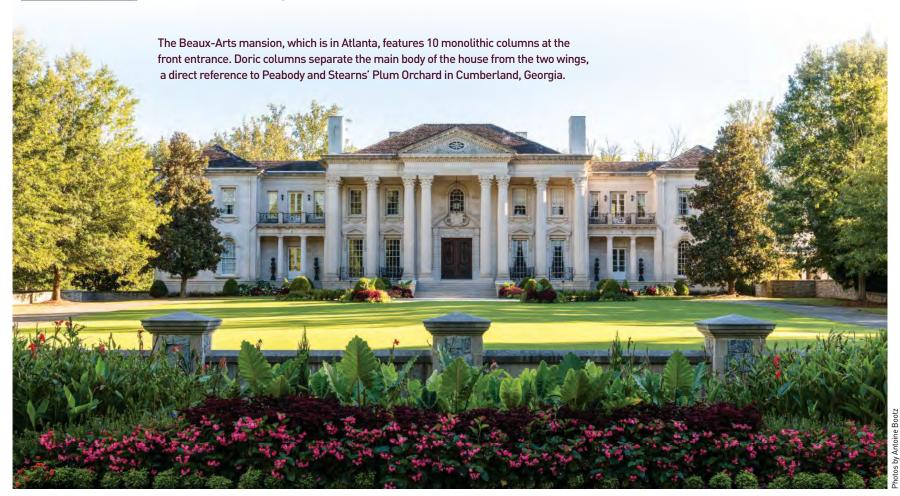


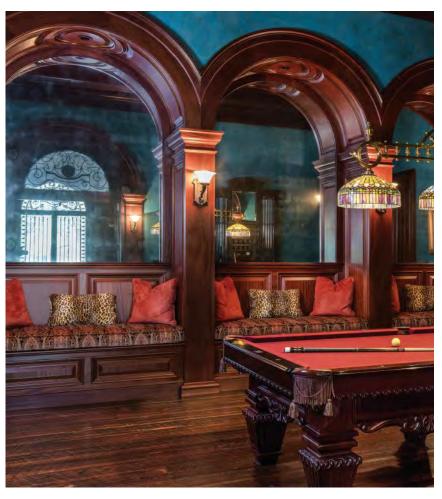
RESIDENTIAL PALLADIO WINNER

CRAFTSMANSHIP

BEAUX-ARTS ESTATE

Harrison Design, ARTE 2000, Traditional Cut Stone





rom the 27-foot-tall limestone columns framing the front portico to the 28,000 square feet of artfully crafted bespoke living space, the Beaux-Arts-style mansion in Atlanta evokes the opulent grandeur of the storied estates of yesteryear.

The house, which reigns over 16 acres, has been a work in progress for two decades. The owners, a couple with six children, commissioned Harrison Design in Atlanta to create an estate of the same scale and celebrity as the cottages of Newport, William Morris Hunt's Biltmore, and Peabody and Stearns' Plum Orchard.

"Because of the scale and attention to detail and craftsmanship, it took five years to complete the main part of the house," says William H. Harrison, AIA, founder of the firm that bears his name. "And we're still working on it."

Harrison and his team, which included Gregory L. Palmer, AIA, and Bulent Baydar, AIA, assembled a group of international artisans who did everything from stone carving and hand-

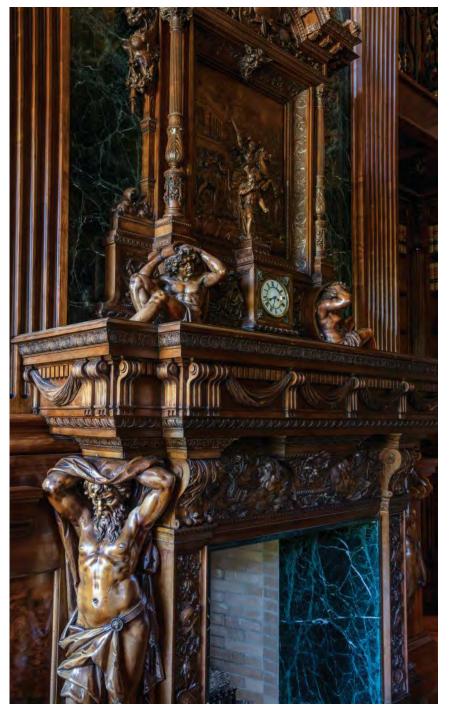
forging ironwork to gilding, plastering, and stenciling.

The mansion, which is sculpted from Indiana limestone, announces itself with 10 monolithic columns that required three years to quarry and carve. They were made in Ontario, Canada by Traditional Cut Stone, which also did the estate's other carved-limestone elements, including the column capitals, the door and window trims, and the cornices.

"Because of the limestone's graining, there were tight specifications for the carving," Palmer says. "They required structural testing before being shipped by flatbed and hoisted in place by crane."

He added that the supplier, Indiana Limestone, had no lathe that could handle the columns' 24 feet of solid stone, so it had to resuscitate a 1940s machine. "It was retired again when our project was finished," Palmer says, "so these columns can never be replicated."

The home's semicircular entry vestibule, which is flanked by the library and dining room, features a dozen 11-foothigh columns made of Rouge Griotte marble ornamented by gold-leaf capitals



A group of international artisans did everything from stone car and hand-forging ironwork to gilding, everything from stone carving plastering, and stenciling. **KEY SUPPLIERS** CONTRACTOR Mark A. Palmer

and bases that were created by ARTE 2000 of Treviso, Italy.

"The marble, which is the color of a sour cherry, is rare and at one time was quarried only for royals," says Stefano Facchini, owner of ARTE 2000. "It was impossible to find pieces that tall, so we selected blocks with colors and veins similar to each other and made two parts-one eight feet high and one three feet high—so there would not be an unaesthetic joint at eye height. We polished them by hand using antique abrasive tools."

The columns set the stage for the grand salon, which features two identical facing fireplaces, each of them over 21 feet tall and in the First French Empire style.

Made of Var Beige marble, they took ARTE 2000 two months to design and five months to carve. "The client wanted a revisited and customized version of an ancient work exhibited at the Louvre in Paris," Facchini says. "They were too heavy for the floor, so we made them look like they touched it by suspending them and anchoring them to the supporting wall."

Palmer said the most significant challenge was finding craftspeople capable of executing classical designs in a traditional manner.

"The home reflects the combined talents of British plasterers, French ironmongers, North American and Romanian stone carvers, Italian marble suppliers, carvers, and fabricators, as well as woodworkers and material suppliers from across the United States," he says.

Some of the pieces, such as the grand salon's fireplaces, had to be disassembled and shipped from abroad. Much of

the work, including the making of the cornices in the entry, stair hall, and grand salon, was done on site, a practice, Palmer says, "with which most contemporary plasterers are unfamiliar."

The team used time-honored classical techniques whenever possible. The wine cellar, for example, features a true groin-vaulted ceiling that was formed and placed in a traditional manner.

"This house was built to last not 50. not 100 years, but to go far beyond that," Harrison says.

Indeed, it could be another 50 years before the project is complete. In 2016, the team put the final touches on the billiards room and in 2017 finished the detailed stencil work on the barrel-vaulted ceiling in the terrace sitting room.

"Every couple of years, the client comes up with another project for us to do," Palmer says.

FAR LEFT The billiards room, completed in 2016, is one of the few rooms in the house that has a hardwood floor. Its mahoganyframed arches create a cozy setting for banquette seating.

WOODWORK Trimline Sales Co.

LANDSCAPE ARCHITECT Joe A. Gayle & Associates IRONWORK Jacques Brunet;

Custom Artisan Group

DECORATIVE PLASTER

Decorators Supply Corp.

Ashworth Design;

ABOVE, LEFT The grand salon's two identical fireplaces, designed and carved by ARTE 2000, are made of Var Beige marble.

ABOVE The entry vestibule features columns of Rouge Griotte marble with gilded Empire necking capitals and a floor inlaid with Giallo Siena, Tea Rose, Rouge Griotte, and Bianco Sivec marble.

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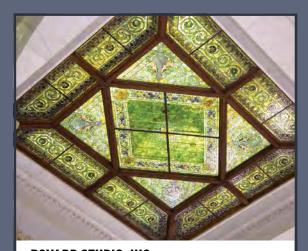


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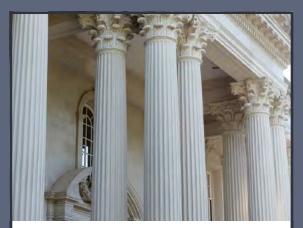
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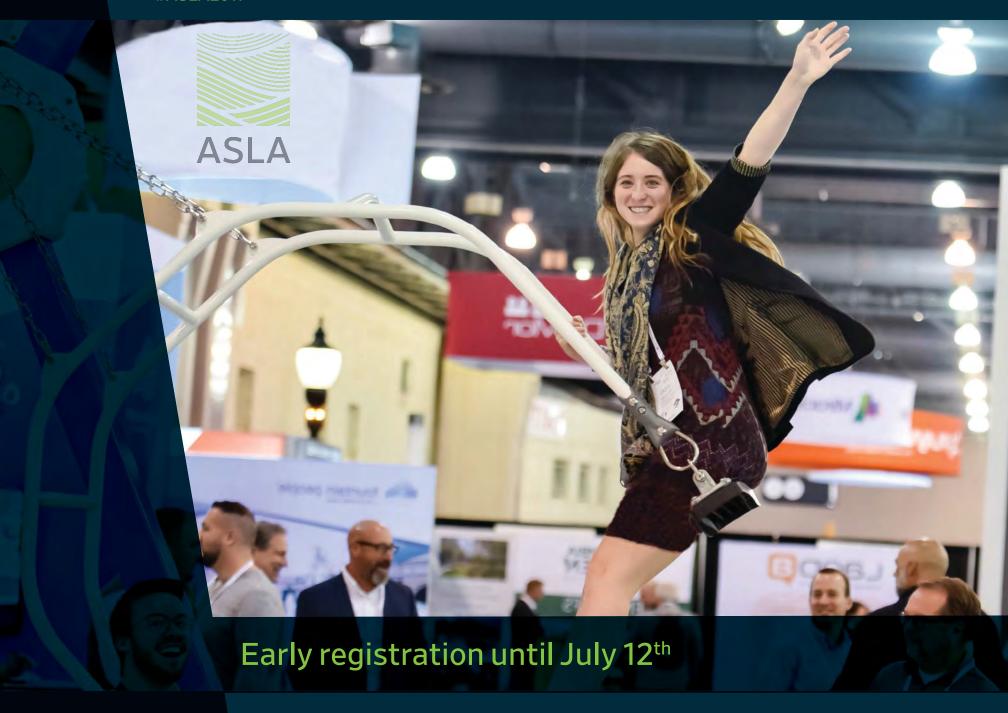
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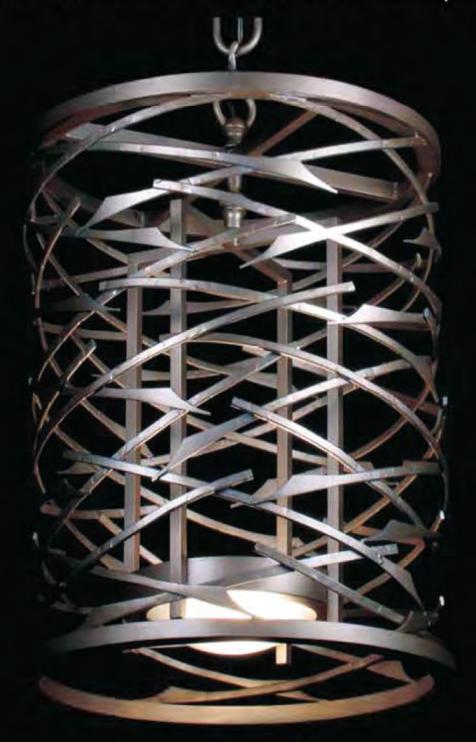
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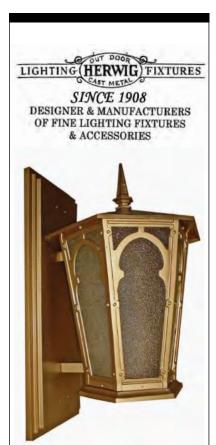
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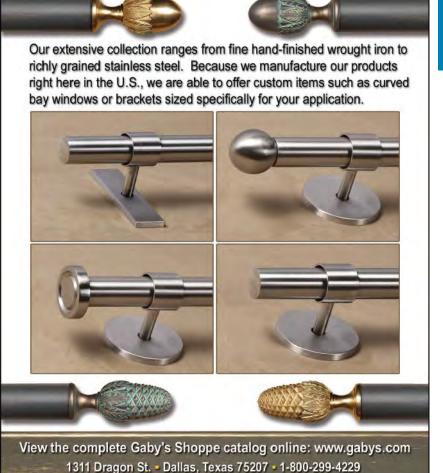


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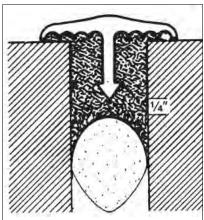


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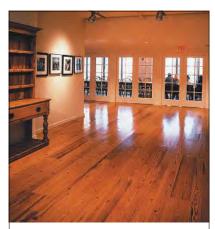
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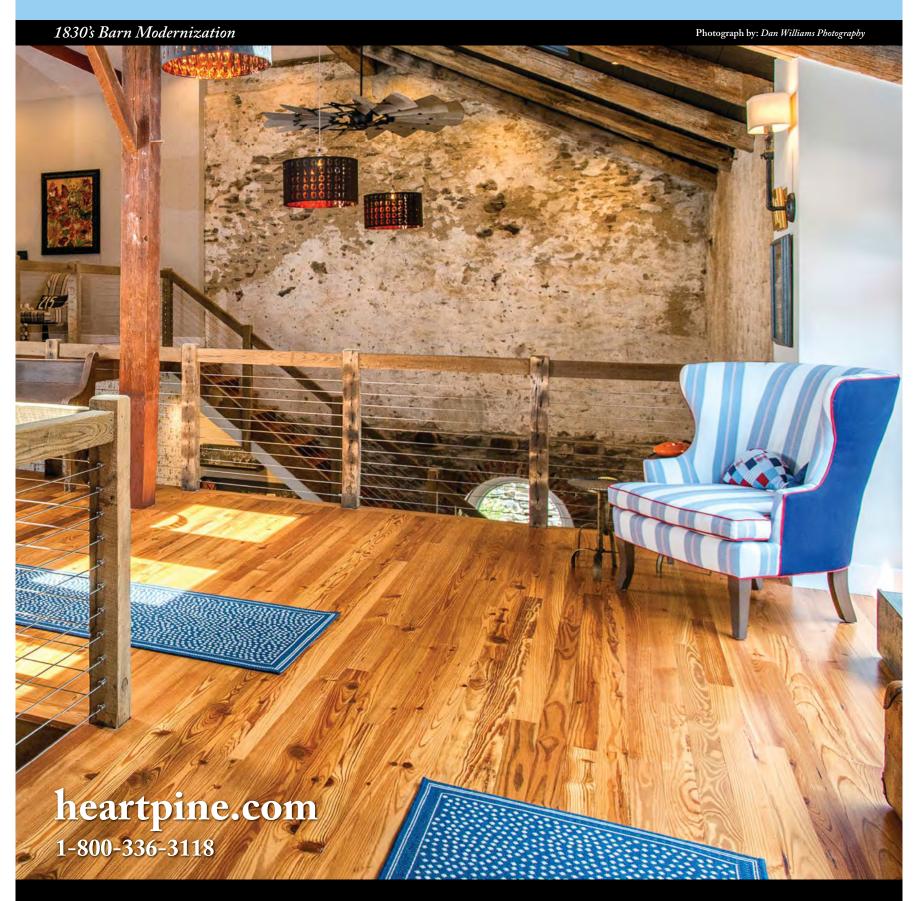
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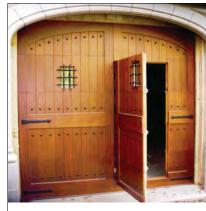


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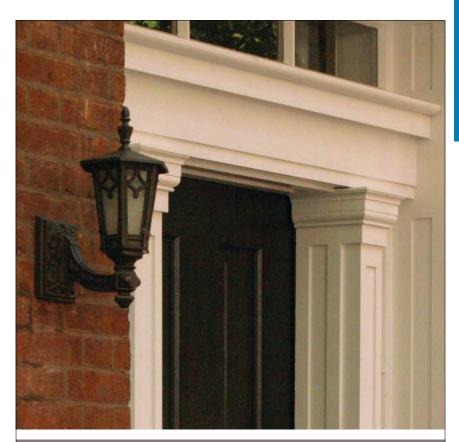




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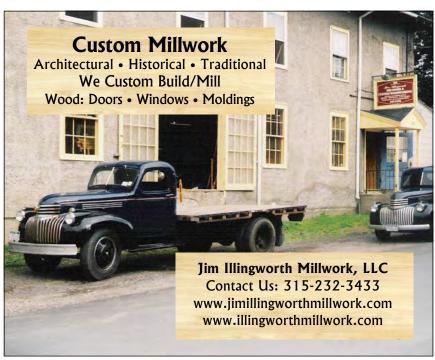
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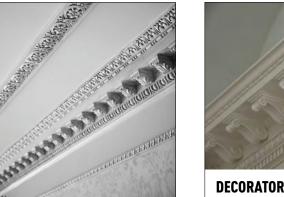
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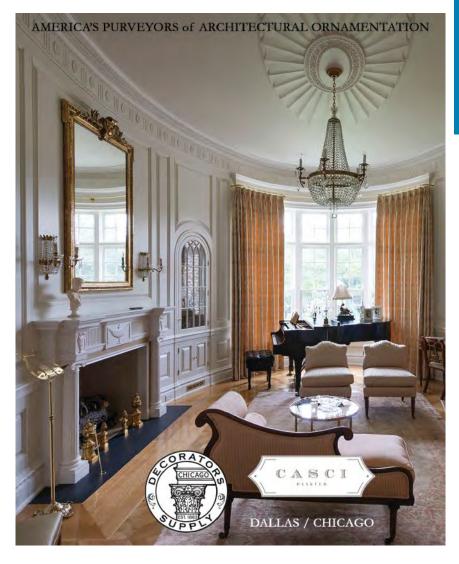
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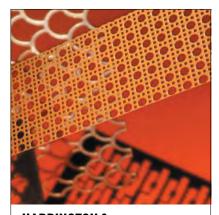
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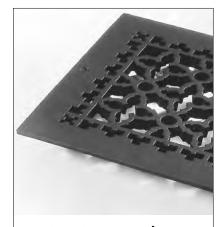
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805-487-7500

www.pacificregisterco.com Oxnard, CA 93033

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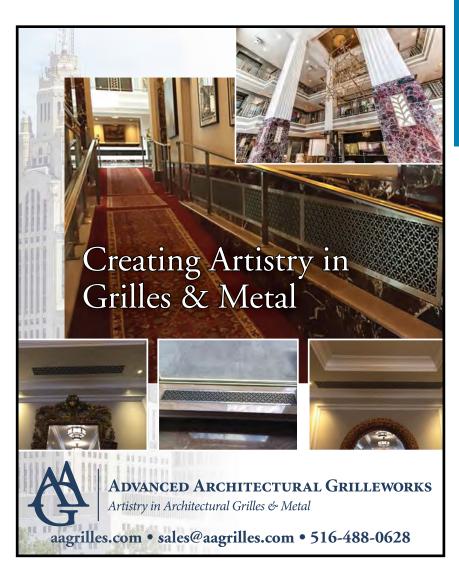


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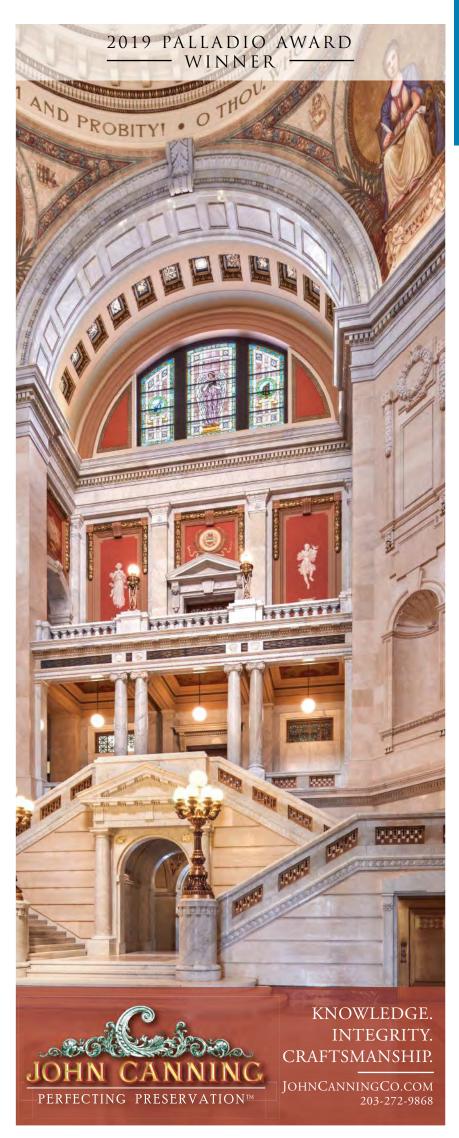
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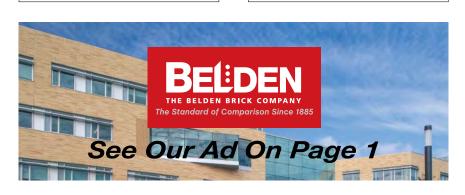


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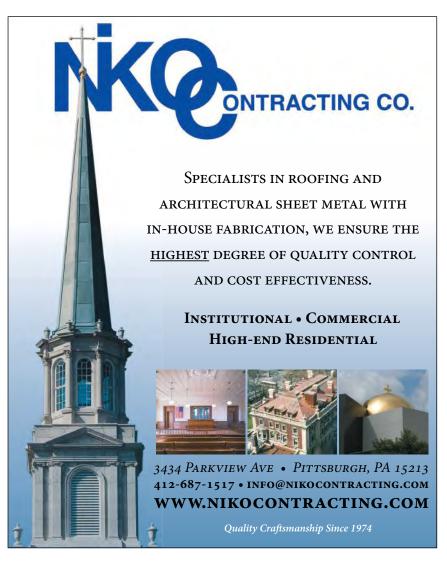


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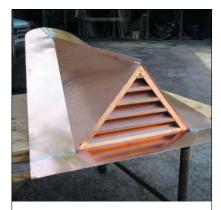




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LUDOWICI ROOF TILE, INC. 800-945-8453; Fax: 740-342-0025 www.ludowici.com New Lexington, OH 43764

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

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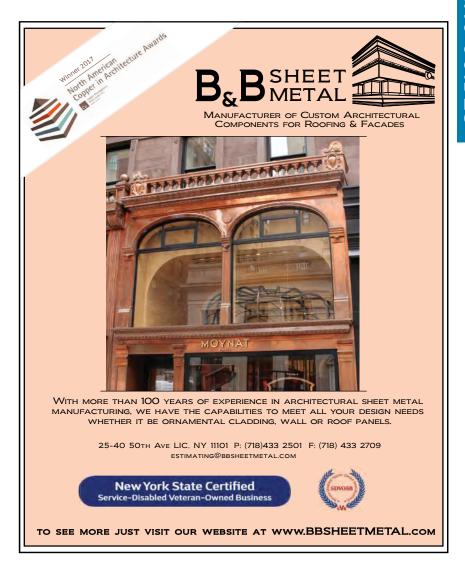
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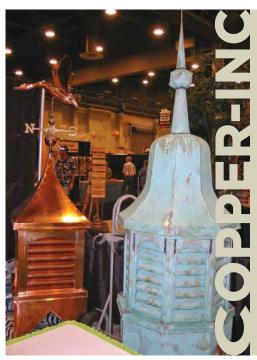


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Manufacturer of architectural terra-cotta roof tile & floor tile: Over 40 standard roof tile profiles including barrel, shingle, interlocking & shake & slate alternatives; customize shape, texture & color; historic renovation program; 75-year material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

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CARL ELEFANTE —principal and director of sustainability at Quinn Evans Architects, 94th president of the American Institute of Architects (AIA), and this year's winner of the Clem Labine Award—works where sustainability meets historic preservation. Maybe that's a natural place to be, considering he came of age as an architecture student at the dawn of the post Penn Station demolition and post Earth Day environmental movements. And now, in a post Paris Agreement world, being a steward of the built environment while troubleshooting for the 21st century's uncertainty demands exactly such sensibilities.

"The number one thing needed to make a building sustainable," says Elefante, "is getting the greatest benefit out of what's already there: How can you simply use what you have, and tweak it in ways so its performance, essentially, allows it to not use fossil fuels?'

Elefante famously voiced a similar sentiment in 2012: "The greenest building is the one already built." By that point. he'd led a full architectural life designing buildings, found his sustainability footing while serving on President Clinton's Council on Sustainable Development, and had a life-changing conversation about historic preservation with Michael Quinn. 'We were talking about literally the same ideas, about the same sensibilities, about what it takes to make the world a better place: We needed to bring the ethics of sustainability and preservation together," Elefante recalls.

That epiphany prompted Elefante to join Quinn Evans Architects and set in motion his career's second act, during which he found that restorations, renovations, and additions were among the most rewarding he'd ever done. "As an architect, working with existing buildings and making them usable for another generation is actually incredibly satisfying—the looking back and the looking forward are both equally engaging," Elefante says. Among other projects, he holds up Quinn Evans's renovation of the National Academy of Science's headquarters in Washington, D.C. "Our intervention had a few really straightforward opportunities to make that building much more

sustainable—and doing it while really fully respecting its integrity as a historic property. That project proved that it's possible to get an A+ in both sustainability and historic preservation on the same project at the same time."

Now, reinvigorated after his 2017-18 term as president to the AlA's more than 94,000 members, Elefante focuses on the 21st-century city—places he imagines as becoming less Robert Moses and more Jane Jacobs, where the same sustainability principles behind the Paris Agreement and the Habitat III New Urban Agenda elevate cities into built environments that are resilient, climate-responsive, and equitable for their residents. "We have to find ways of reconnecting our cities to people. We're a long way from it—there's a lot of work we need to do," he says. "Fortunately, experience and human interaction are current again in certain ways, so I'm not the only one having this kind of realization."

In fact, Elefante senses an awakening among his peers. Someday soon, he says. our modern-day resistance to decarbonization will look as antiquated and foolish as the aversions to fire and building codes of 130 years ago. And just as the codepioneering generation also spurred the City Beautiful Movement, sustainability-minded architects now have an opportunity to create better urban areas. Along the way, Elefante says, the traditional building community must wrestle with a contradiction: keep proselytizing for the lasting value of historic buildings—especially as a contrast to a culture that too often leans toward the new and disposable—while acknowledging that cities need to evolve and adapt alongside those who call them home.

It also requires revisiting the basic responsibilities of the profession. "This expands beyond architects to everyone in the building sector, the stewards and shapers of the built environment: We have to recognize that we're sort of designated by our society and economy to be the people who set conditions for the future that can profoundly shape human destiny," Elefante says. "We're either facilitating the future we want, or putting obstacles in the way."



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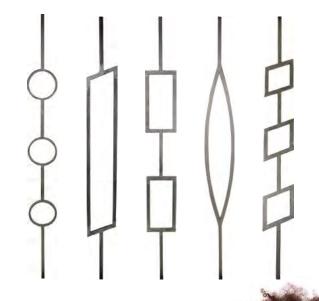
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