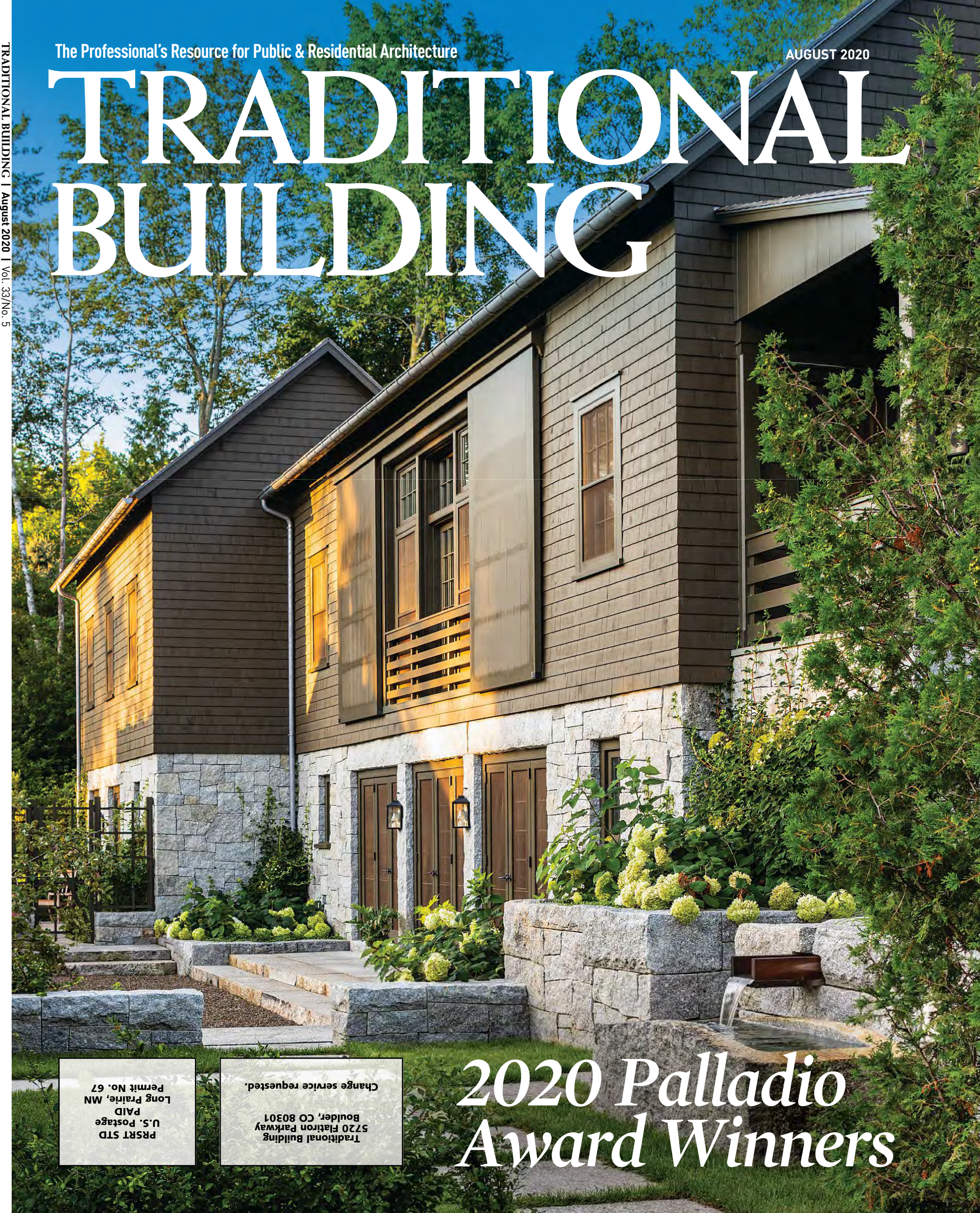


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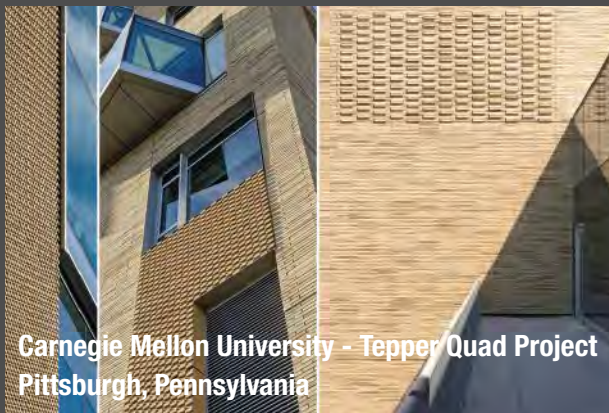
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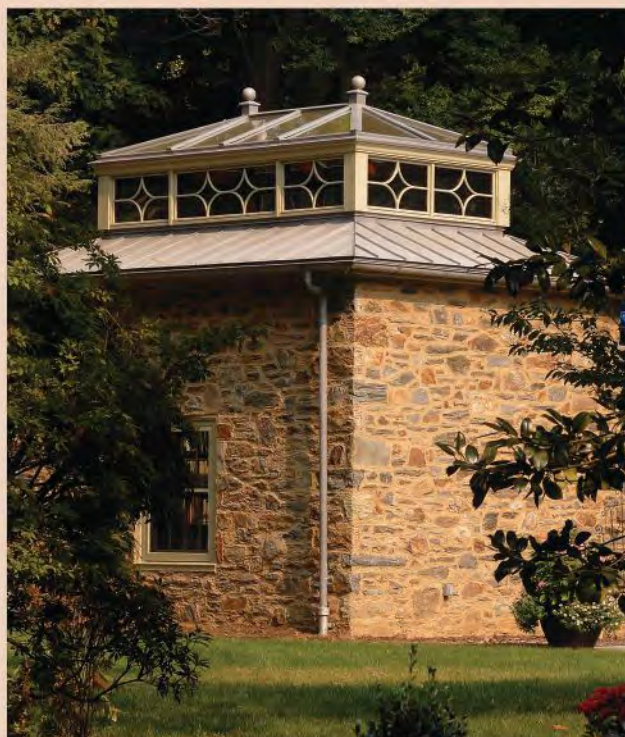
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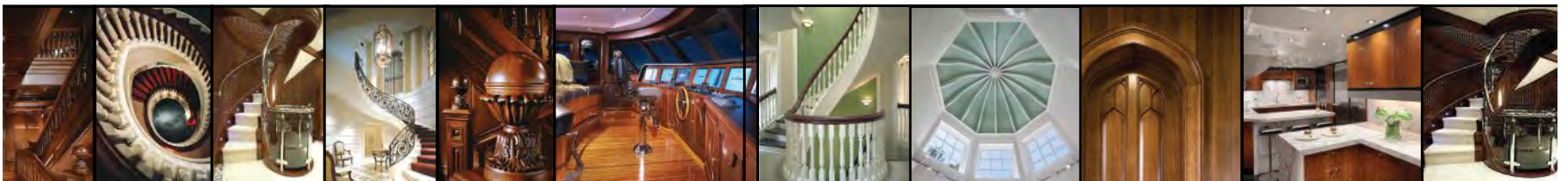




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# CONTENTS

AUGUST 2020

26



## 2020 PALLADIO AWARDS

### 18 Meet our 2020 Palladio Judges

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

### 20 Chain Bridge Road

Jones & Boer Architects

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

### 26 Dickies Arena in Fort Worth

David M. Schwarz Architects Inc.

NEW DESIGN & CONSTRUCTION  
LESS THAN 5,000 SQUARE FEET

### 30 A Summer Cottage in Coastal Maine

G. P. Schafer Architect

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

### 34 Cathedral of the Most Sacred Heart of Jesus

McCrery Architects

RESTORATION AND RENOVATION

### 40 Vista del Porto

Fairfax & Sammons Architects

RESTORATION & RENOVATION

### 42 Cincinnati Union Terminal JGWA

John G. Waite Associates, Architects and GBBN

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

### 44 Renovations to a Historic Estate

Ferguson & Shamamian Architects

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

### 46 Greenwich Historical Society Reimagined Campus Master Plan

David Scott Parker Architects

CRAFTSMANSHIP

### 48 Pendleton-Chapman Farm

The Cooper Group

CRAFTSMANSHIP

### 50 Mark Twain House & Museum, Mahogany Suite

John Canning & Co.

INTERIOR DESIGN

### 52 Vassar College

Douglas C. Wright Architects

EXTERIOR SPACES: GARDENS AND LANDSCAPES

### 54 Beauty at Home

Janice Parker Landscape Architects

RESIDENTIAL MULTI-UNIT PROJECT

### 56 Beatrice Row

de la Guardia Victoria Architects & Urbanists

SPECIAL RECOGNITION

### 58 Connecticut Pool House

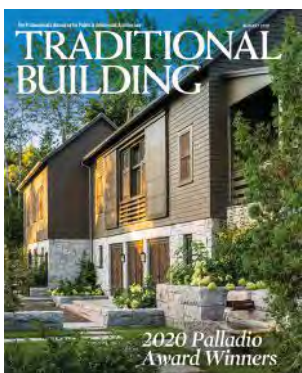
Haver & Skolnick Architects

### BUYING GUIDES

Historical Products Showcase . . . . .	63
Windows & Window Hardware . . . . .	66
Doors & Door Hardware . . . . .	70
Wood & Plaster Moldings . . . . .	73
Registers, Grilles & Radiators . . . . .	74
Roofing & Roof Specialties . . . . .	76
Conservation & Restoration Services . . . . .	77
Masonry & Stone . . . . .	78
Specialty Brick . . . . .	79
Mantels, Fireplaces & Chimneys . . . . .	79

### COMMERCIAL & RESIDENTIAL WINNING PROJECTS KEY SUPPLIERS . . . . .60

### FREE INFORMATION GUIDE . . . .61



#### ON THE COVER

Summer Cottage in Coastal Maine  
by G. P. Schafer Architect.

See more on page 30.

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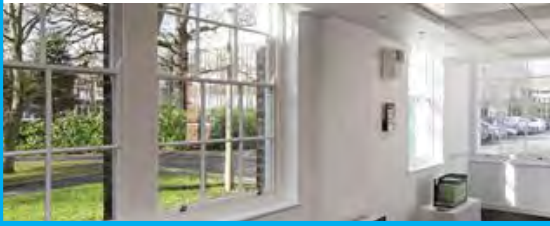
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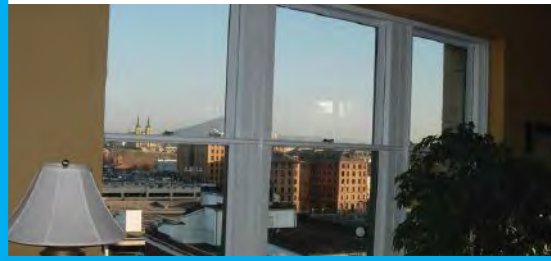
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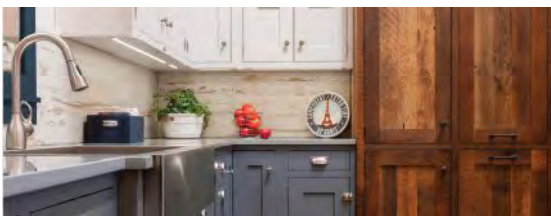
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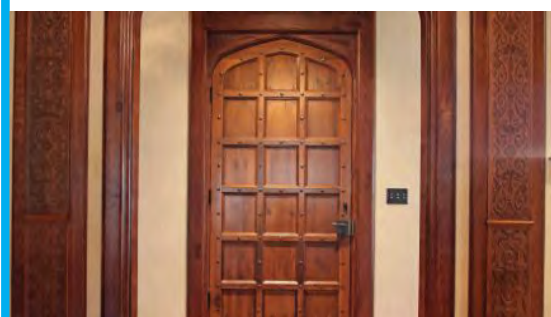


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## COMMERCIAL



### ERIC INMAN DAUM

Eric Inman Daum established his own practice in 2017 in Andover, Massachusetts. He currently sits on the Board of the New England Chapter of the Institute of Classical Architecture and Art having served as President of the chapter from 2005 through 2009. He was elected as a Fellow of the Institute of Classical Architecture and Art in New York in November of 2018. In addition, he has taught design at the Boston Architectural College and has lectured at Build Boston, The Traditional Building Conference, and at the Institute of Classical Architecture and Classical America in New York and Boston.

He received his Master of Architecture from the Graduate School of Design at Harvard University and a Bachelor's Degree from Columbia University in History and Urban Studies. He is a recipient of a 2019 Bulfinch Award for his Greek Revival design of a Private Chapel from the New England Chapter of the Institute of Classical Architecture and Art.

Mr. Daum lives in Andover, Massachusetts, where he serves on the Design Review Board and the Preservation Commission.



### ANNE HOLFORD-SMITH

Anne Holford-Smith has over 30 years of experience practicing architecture in New York, and has been with PBDW since 1992. Her work includes preservation, new construction, and master plans for major cultural institutions in New York.

She directed the firm's award-winning restoration work at the Cooper Union Foundation Building, the Appellate Division Courthouse, the Knox Building, and Green-Wood Cemetery's Gatehouses. Adaptive re-use projects and additions include offices for The Andrew W. Mellon Foundation, and the expansion of the Green-Wood Cemetery Chapel.

Her recently completed projects include a new Net-Zero Energy residence hall for the Center for Development Economics at Williams College, the restoration of the cast iron facades of 462 Broadway, in the SoHo Cast Iron Historic District, and the Moise Safra Center, a new, 65,000 SF multi-purpose facility that will serve New York's young Sephardic community. Her current projects include the complete renovation of the 300 guest rooms and public spaces at the historic Hotel Beacon.

Ms. Holford-Smith serves as a Commissioner on the New York City Landmarks Preservation Commission. She received her Bachelor of Architecture degree from Pratt Institute.



### BENITA WELCH

Benita Welch, named a principal of Gerner Kronick + Valcarcel, Architects, DPC in 2009, has led a variety of projects from the firm's comprehensive portfolio, which ranges from commercial and residential interior design projects to new residential and commercial buildings, and hospitality to historic preservation projects.

Most of her work can be found in New York City, such as ARC, a mixed-use courtyard building with 428 apartments, retail and parking, located in Long Island City and a new 132-unit rental apartment building located at 2 Cooper Square in Manhattan. ARC received the AIA Brooklyn Queens People's Choice Award in 2018 for its outstanding design and impact on the Long Island City community, while 2 Cooper received a Brick in Architecture Award in 2012. Over the years, Benita has especially gained a comprehensive knowledge on restoration and adaptive reuse from leading preservation projects such as the Samuel Tredwell Skidmore House, the Bowery Savings Bank lobby, and The Beekman Hotel, each of which are individual NYC landmarks. The Beekman Hotel has received numerous awards, including a residential Palladio Award in 2017, a Corbetta Concrete Industry Board Award, and the 2017 Lucy G. Moses Preservation Award.

As a member of WX, New York Women Executives in Real Estate, Benita is on the scholarship committee and serves as a mentor. She was also honored with the DeWitt Stern Local Hero Award from ART/NY for her dedication to the restoration of the non-profit's Brooklyn office/studio building.

Ms. Welch has been at GKV for over 22 years. Prior to that, she has worked at firms such as Manning Silverstein Architects and Kohn Pedersen Fox Architects.

## RESIDENTIAL



### KATHRYN HERMAN

Kathryn Herman is the principal at Kathryn Herman Design. Her strong horticultural background and intense interest in architecture as well as extensive travel around the world has informed her design work on various residential and commercial landscape design projects throughout the United States and around the world. Successful landscape designs have garnered many Palladio and Stanford White Awards, as well as awards from the Connecticut and New York Chapters of the ASLA. Many of the firm's projects have been published in the U.S. and abroad. In 2012, Ms. Herman was elected into the New England Design Hall of Fame for her contributions to landscape design in the New England region, in 2017, she was named a Stars of Design by the Pacific Design Center and in 2018, she was honored with an Arthur Ross Award.

Ms. Herman received her B.A. from Emory University. She has lectured around the U.S., including being a speaker at the San Francisco Fall Art and Antiques Show, the Architectural Digest Design Show in New York, and the Decorative Arts Society in Newport Beach, CA. She has served as the garden writer for several magazines and is a contributor to a new book, *Garden Design Master Class* by Carl Dellatore.

Ms. Herman serves as a trustee for the National Board of the Institute of Classical Architecture & Art and she served there as well from 2007 to 2015. She also currently serves as the Chair of their Travel Programs. Kathryn was recently elected to the ICAA College of Fellows. She has also served as a trustee for the Merritt Parkway Conservancy. She has also served on several juries, including being the Jury Chair for the 2012 Arthur Ross Award, the inaugural Julia Morgan Award, the Phillip Trammell Schutze Award, the New Hampshire Home Design Award, and the Alma Shapiro Prize. Her own garden has been included on the Garden Conservancy Open Days, and it was featured in February 2018 *Architectural Digest*, and in the February 2019 *Gardens Illustrated* magazines.



### STUART L. DISSTON

Stuart L. Disston, AIA, LEED GA joined the partnership at Austin Patterson Disston Architecture & Design in 1994. He

oversees the firm's two offices (Quogue, New York, and Southport, Connecticut) as well as all projects: residential, hospitality, clubs, and commercial. Mr. Disston, who received his Bachelor of Architecture from Syracuse University's School of Architecture in 1982, attended the Syracuse Program of Architecture in Florence, Italy, and the Wave Hill Center for Environmental Studies in New York. He served on the Advisory Board of Syracuse University's School of Architecture and the Quogue Historical Society. He holds architectural registration licenses in New York and Connecticut and is a member of the American Institute of Architects, the Institute of Classical Architecture & Art, and the USGBC.



### ELIZABETH GRAZIOLO

Elizabeth Graziolo is the award-winning founder and principal of Yellow House Architects in New York City, a collaborative-minded practice specializing in residential and commercial work. Prior to founding YHA, she was a partner at Peter Pennoyer Architects where she directed projects ranging from private homes to developments in the United States and abroad. Recent work includes a townhouse and mixed-use condominium on the Upper East Side, a private estate in the Midwest, and a house renovation/addition in Turks and Caicos. Currently Elizabeth is renovating F. W. Woolworth's original office in Tribeca's Woolworth Tower, drawing design inspiration from original architect Cass Gilbert by re-introducing some of his architectural language into the residence.

Elizabeth is a trustee of The Museum of the City of New York and The Cooper Union for the Advancement of Science & Art, and serves on the Delano & Aldrich/Emerson Fellowship Committee of the American Institute of Architects. She has spoken at international conferences for illustrious institutions such as L'ARDEPA, The Institute of Classical Architecture & Art, and is an ongoing guest speaker for the professional practice class at The Cooper Union. In 2019, she presented at a Seminar for "Women Entering the Profession of Architecture" where she sought to inspire the next generation of women architects.

The Museum of the City of New York has honored Elizabeth with their "City of Design Award." She is a registered architect in the states of New York and Michigan and is a longstanding member of the American Institute of Architects. Elizabeth received her Bachelor of Architecture from The Cooper Union.



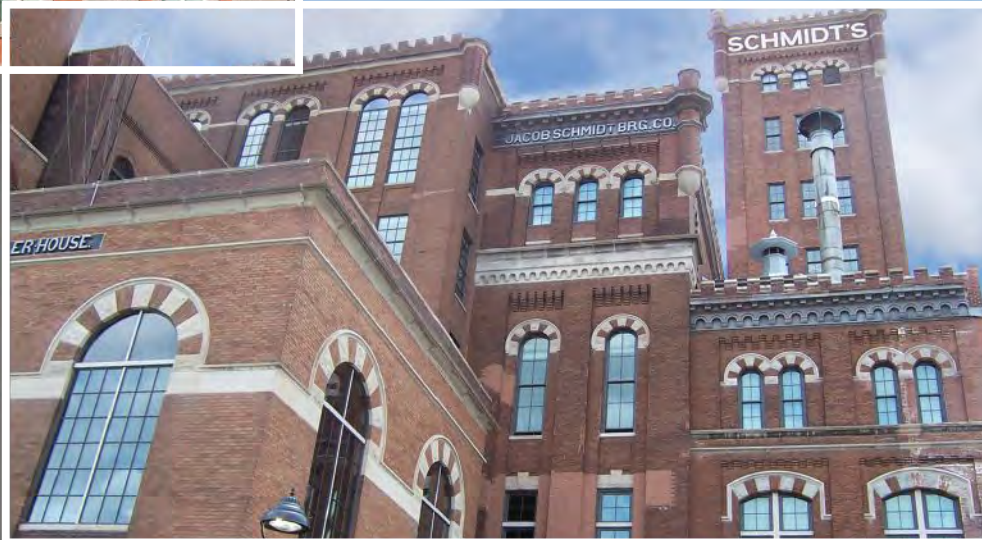
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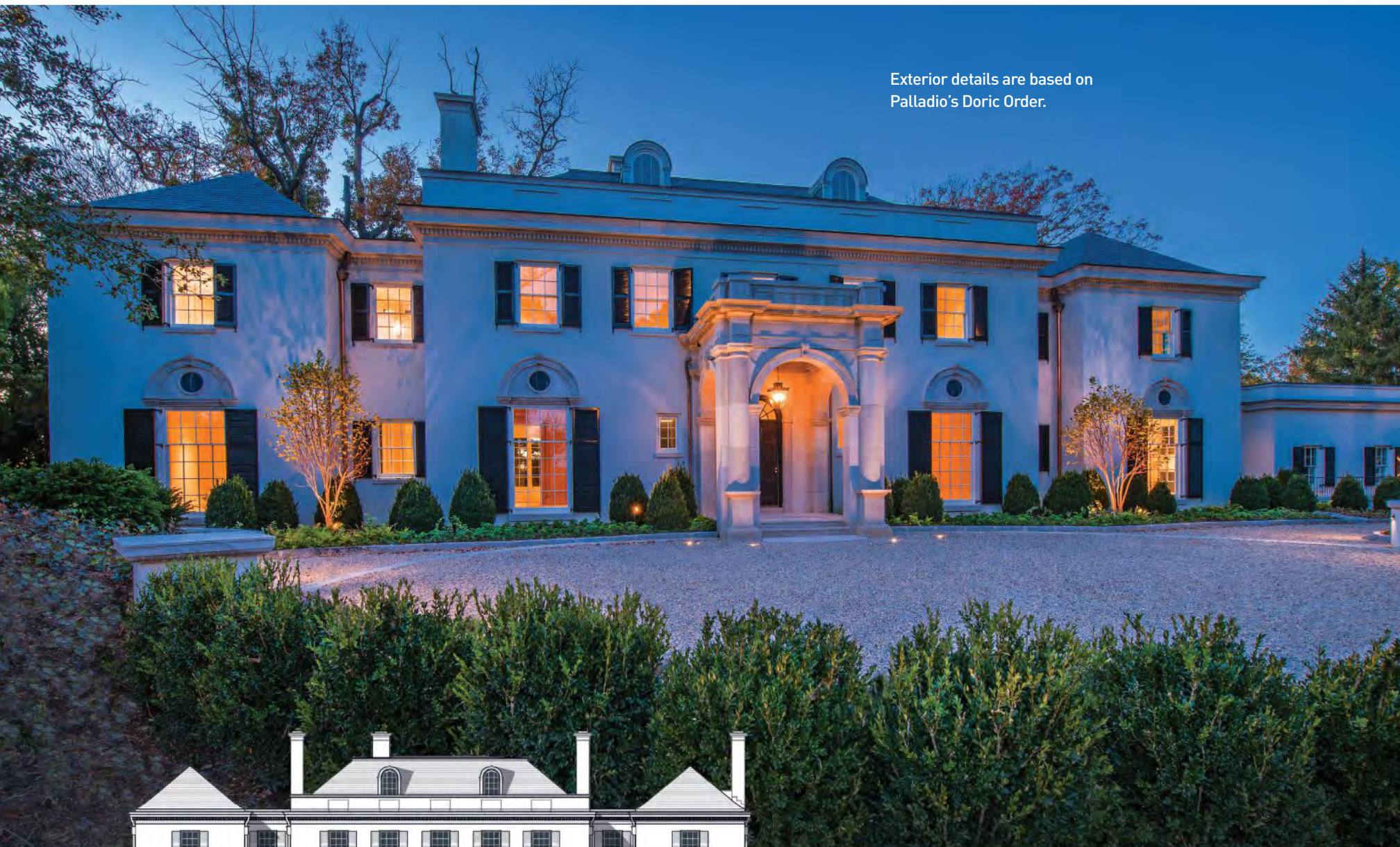


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## CHAIN BRIDGE ROAD

Jones & Boer Architects

Exterior details are based on  
Palladio's Doric Order.



Front elevation.

**O**n Chain Bridge Road, a historic, meandering route that connects Virginia and Washington, D.C., there's a new Regency-style residence that looks as though it has been there for a century.

The D.C. home was built after the former house and its stellar art collection were destroyed in a fire and the property was divided into two one-acre lots. The D.C.-based firm of Jones & Boer Architects, working with the developer and consulting with a real estate agent, designed the estate, which

includes terraces, a lawn, and a pool.

"The developer wanted a traditional-style house that would rival the beauty and grandeur of the great mansions built in the city during the 1910s and 1920s," says Principal Wouter Boer, adding that even though it was a spec house, the highest-grade materials, including slate for the roof, were used.

Boer designed the residence following Andrea Palladio's Doric Order for the proportioning system for the exterior details, which include front and rear porticos, blind and Palladian arches, sills and terrace paving.

The five-part, two-story home—main house, guest suite, family wing, service wing and garage—covers 15,000 square feet that unfold along the site's long, narrow street frontage, preserving a sizable grassy back-yard space for large-scale entertaining.

"We chose Indiana limestone because of its beauty, and because many federal buildings in D.C. are made of it," Boer says, adding that 200 tons were used in the load-bearing structure.

Boer also took cues from D.C. residences designed by American architect John Russell Pope, including the Henry

White house, and from English architect Sir John Nash.

"The Henry White house, even though it is brick, is similar in scale to the one I designed. I took inspiration from the stone detailing on it and other Pope houses," Boer says, adding that the cornice on the main house was influenced by one on a Pope residence. "I got the stucco components from Nash. The exterior is a careful study in proportion and scale."

Another source Boer consulted was Johann Matthaus Von Mauch's and Charles Pierre Joseph Normand's semi-

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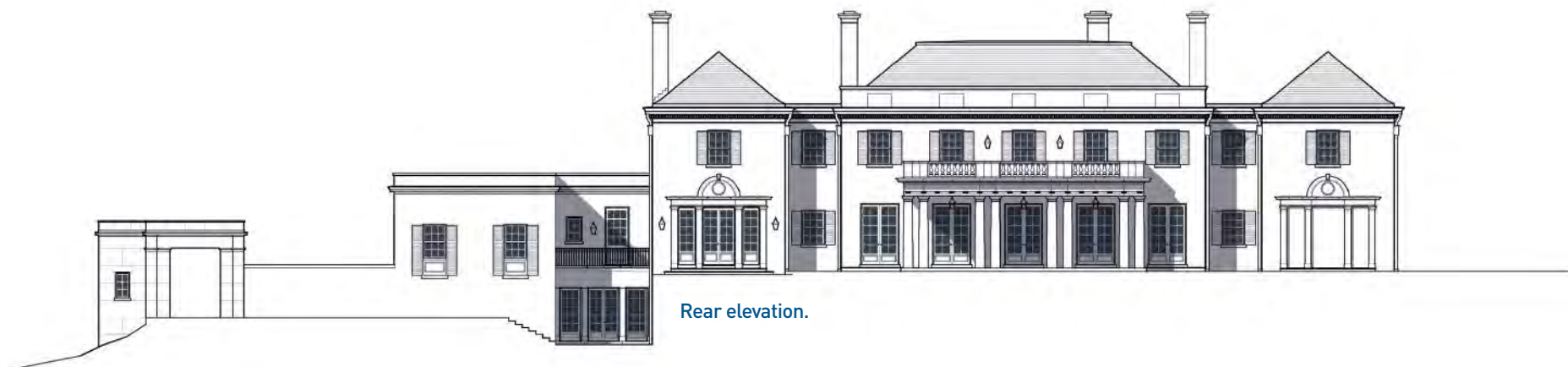


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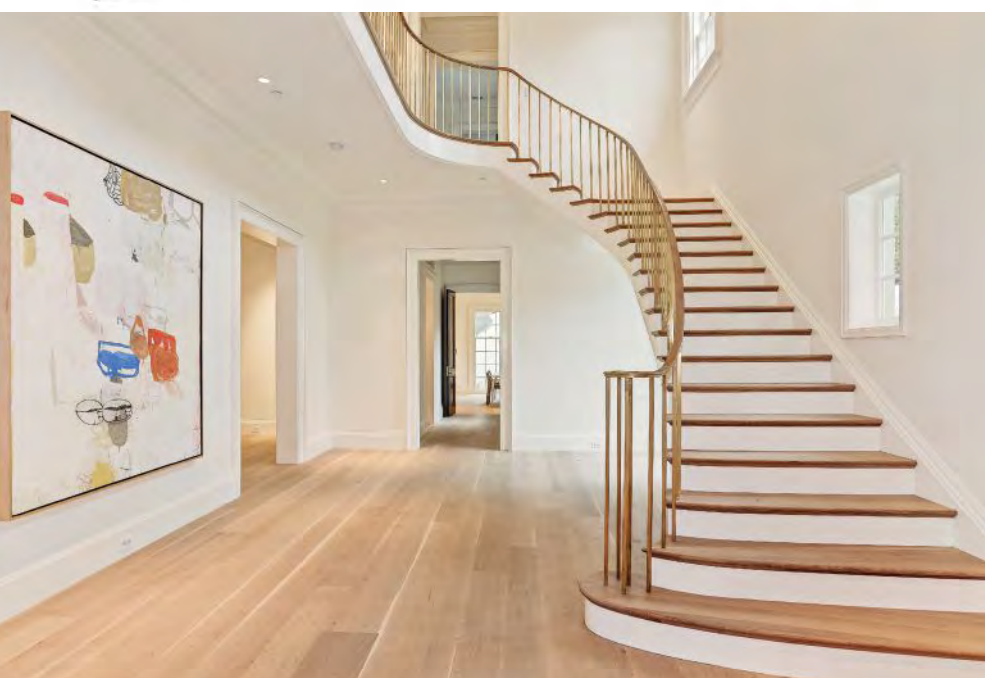


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Rear elevation.



Left and right photos courtesy Jones & Boer Architects.



CLOCKWISE FROM ABOVE The kitchen has a pair of Colorado Gold marble islands and a custom brass stove hood.

The central brass staircase is as light and airy as the space it accents.

The 15,000-square-foot house, designed by Jones & Boer Architects of Washington, D.C., is in a Regency style.

nal tome *Parallel of the Classical Orders of Architecture*, which was originally published in 1819.

“The home’s details are from Palladio’s Doric order, which is illustrated in the book,” Boer says, adding that the authors field-measured every monument they included. “On the rear portico, for instance, I followed the order—taenis and regula of guttae but, just like Pope’s National Gallery of Art in D.C., I left out the triglyphs.”

The estate, which is reached via a pea-gravel drive that culminates in an oval auto court at the front portico, places a priority on privacy.

“We retained the three mature trees, which shield the site from the view of neighboring homes,” Boer says. “The site is the highest on the road and the second highest in the city, and it’s directly opposite Battery Kemble Park, which was once a Civil War fort. It feels both rural and urban at once.”

The interiors of the estate are light and airy, and the details, such as the “floating” brass central stairway, are based on historical precedent.

Boer says that the estate stands “as a testament to the local construction industry—that beauty, craftsmanship, quality and a sense of timelessness are still valued and achievable in today’s real estate market.”





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**ABOVE** The main house, the loggia and family room define the generous lawn at the rear of the house, and large French doors allow for ease of movement between interior and exterior spaces.

**RIGHT** The design of the columned back porch is based on historical sources.



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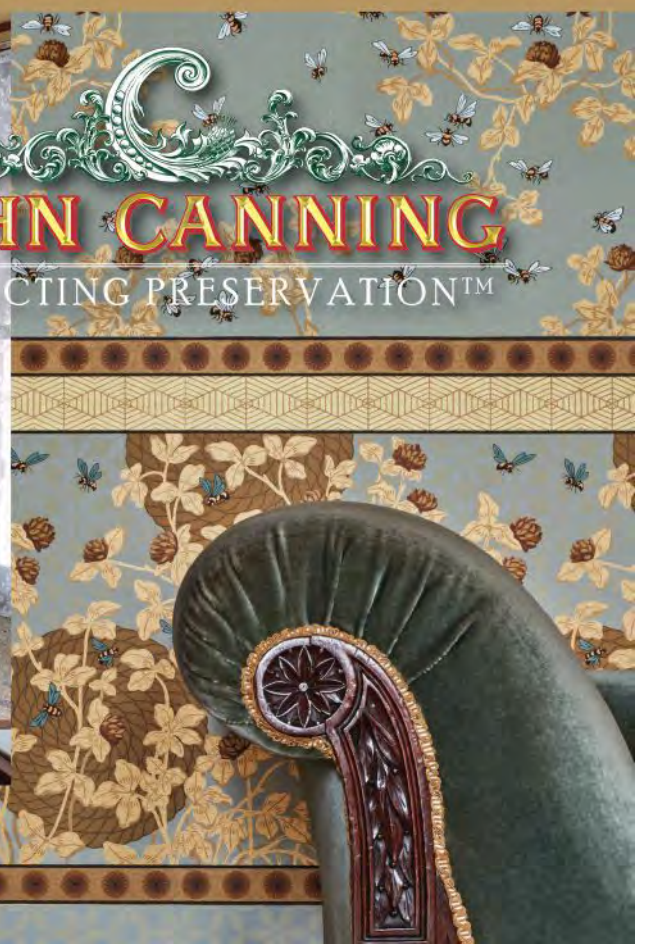


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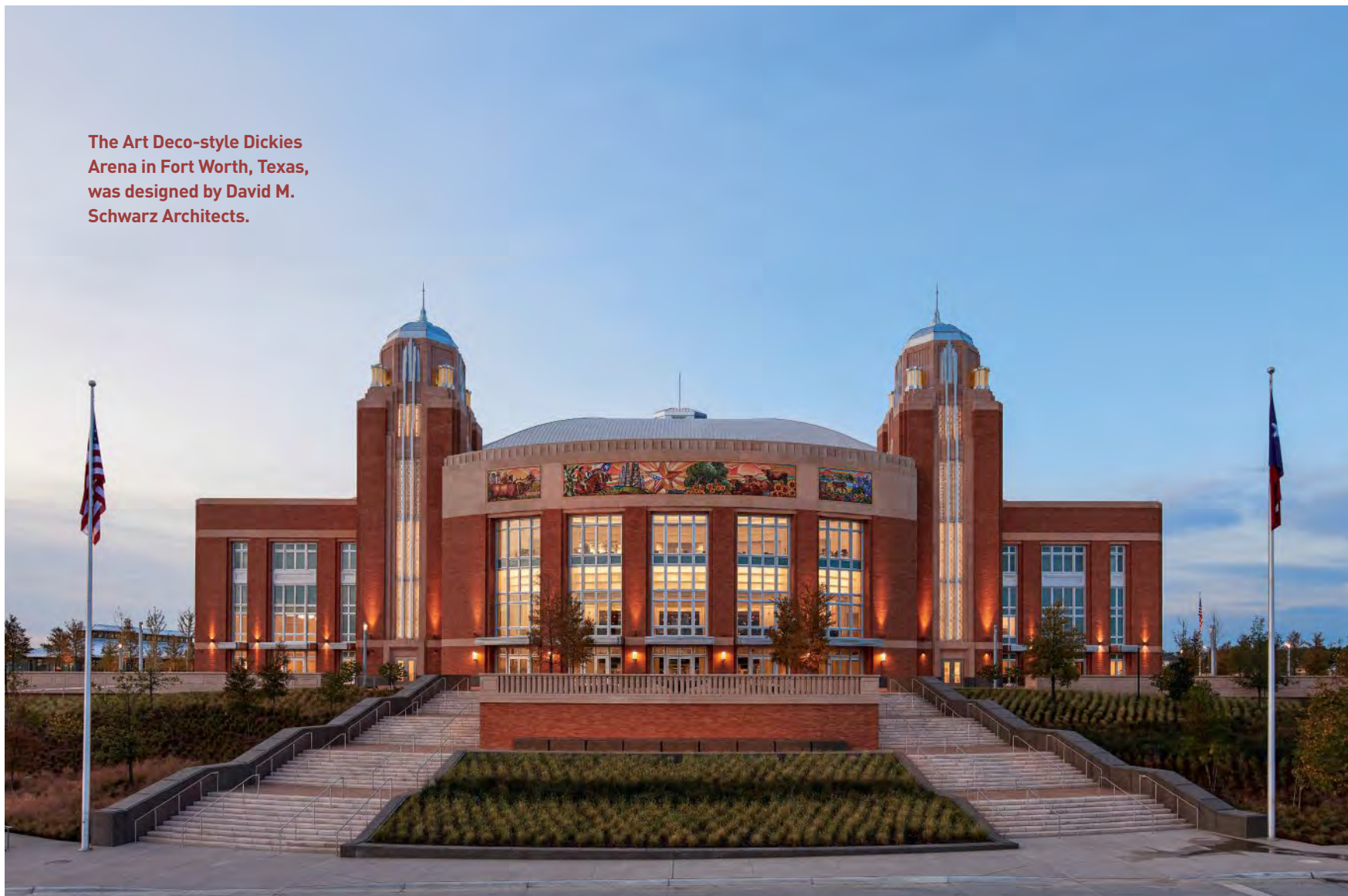


COMMERCIAL PALLADIO WINNER  
NEW DESIGN & CONSTRUCTION—MORE THAN 30,000 SQUARE FEET

## DICKIES ARENA IN FORT WORTH

David M. Schwarz Architects Inc.

The Art Deco-style Dickies Arena in Fort Worth, Texas, was designed by David M. Schwarz Architects.



Photos courtesy of Hall + Merrick Photographers

**T**he Will Rogers Memorial Center is every bit as much a part of Fort Worth, Texas, as the stockyards and the ice cream drumstick.

Cowtown's 120-acre entertainment, sports and livestock complex, which was built in 1936 and named for the 20th-century cowboy humorist, draws more than 2 million visitors annually.

So the owners and the city thought carefully—and long—before they decided to build an addition to the complex's beloved albeit aged, outdated and undersized coliseum, which since 1944 has been home to the annual Fort Worth Stock Show and Rodeo.

The process to build what came to be called Dickies Arena started in the mid-1990s and by the early 2000s Wash-

ington, D.C.-based David M. Schwarz Architects had completed the first drawings.

"It was an unusually long process," says Gregory Hoss, president of the firm, adding that the original idea, to retrofit the original coliseum, proved unworkable. "Final design and then construction didn't start until 2013. The ability to maintain the original vision and goals was somewhat daunting."

That vision—of a grand civic building in the tradition of iconic public spaces like New York City's Grand Central Station and Manhattan's original Madison Square Garden—was realized by Hoss, David M. Schwarz, who served as director of design for the project, and Steven Horwitz, who was the project manager.

The new arena, which has 750,000

square feet of space on four levels, is sited at the end of the Gendy Street promenade, which connects the city's cultural and museum district with the Will Rogers Memorial Center. The historic old coliseum, Hoss says, will most likely be renovated over the course of several years.

The new soaring Art Deco arena, which is clad in burnt-orange brick and features cascading exterior staircases and a pair of towers, complements the original wood-domed coliseum.

"We studied the massing, materials, and ornamentation of the Will Rogers Memorial Center for inspiration," Hoss says.

The steel-domed Dickies Arena, which is named for the clothing workwear brand, is designed to host a variety of public events, ranging from concerts

to basketball games, through seating that quickly expands from 9,300 to 14,000. It also has amenities the old one lacks, including two premium entertainment clubs, two party suites, 36 suites, 32 loge boxes, 75 concession stands and the latest innovations in fan and communications technology.

The elliptical-shaped arena, which has an entrance on each of its four sides, is placed on a plinth that rises 18 feet above the street. The plinth, whose primary purpose is to house the rodeo animals, is topped off with a glass conservatory-like pavilion surrounded by a green field rimmed with Texas prairie grasses.

"When the horses are warming up, people can look down and watch them," Hoss says. "When the rodeo isn't there, the pavilion can be used for small events





**ABOVE** The north lobby, elliptical in shape, features intricately patterned terrazzo flooring and balconies whose aluminum balustrades include panels depicting Texas prairie grasses.

**LEFT** The interior concession offers 75 concession stands.





Dickies Arena, larger than its predecessor, is designed to host a variety of music and sports events.



like trade shows. The upper plaza also creates a softer place to gather before and after events—it's a more intimate space where people can get together.”

The arena's two towers feature fenestration with dramatic geometric grillwork made of aluminum, a metal that is a hallmark of the Art Deco style.

“Their stairwells connect all levels of the arena,” Hoss says, adding that the design encourages patrons to get around by foot instead of elevator. “When you're walking on them, you can experience light from the outside, and at night, you can see the shadows of people walking in them.”

The ornamentation of the arena has a Western theme.

The four large glass mosaic murals, commissioned from nationally renowned artists by the arena's owners and designed by Evergreen Architectural Arts of New York City and William Matthews of Denver, Colorado, that are installed in the entry and garage facades pay homage to the city and the state's history.

“They were fabricated in Florence, Italy, and Mexico,” Hoss says, adding that the arena also features two bronze bas relief panels that celebrate the horse's significance in Texas culture and history. “There are more than 500,000 pieces of glass in each panel, and they were hand-laid in sections overseas then shipped to the site.”

Other exterior iconography, fabricated in glass-fiber-reinforced concrete that was chosen because it emulates more costly limestone, evokes the events that the arena is hosting. Images include a lyre and guitar, horses, a circus seal balancing a ball on its nose, and hockey sticks and basketballs.

Interior decoration, most notably in the arena's four multistory lobbies, continues the Western motifs. In the north lobby, which is elliptical in shape, the intricately patterned terrazzo floor design is bordered by weaving ropes, and the center medallion depicts the Indian blanket flower, a Texas native. The aluminum railings of the balconies feature central and side panels depicting

Texas prairie grasses.

“For this lobby, we chose a light monochromatic background to be a backdrop for people watching,” Hoss says, adding that the intent was to get people to engage with each other.

The lobbies, which are connected by four symmetrical diagonal concourses, each have a different look. “The north lobby acts as the building's formal entrance, and its rigorous oval shape evokes important places one recalls fondly from childhood. The south lobby feels more active with a sweeping curvilinear ceiling that supports an angular cantilevered ceiling over the lobby.”

Hoss says the project exemplifies the best practices of public-private partnerships.

“The Dickies Arena is a long-term heritage to the city of Fort Worth in terms of culture and Western culture,” he says. “The public was astounded by its beauty and amazing features. We got many accolades for creating a beautiful civic space for citizens to come together in a public fashion.”

## KEY SUPPLIERS

### DESIGN ARCHITECT

David M. Schwarz Architects

### ARCHITECT OF RECORD

HKS Architects

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**ABOVE** The stairwells in the towers feature a pendant light fixture whose shape was inspired by the blooms of native flowers.

**BELOW** The arena's exterior details, such as this depiction of a lyre and guitar, reflect the event space's diverse programming.



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

## A SUMMER COTTAGE IN COASTAL MAINE

G. P. Schafer Architect

A two-story cottage, which is set into the hill like a bank barn, a garage and a yoga/meditation studio comprise the Maine summer compound designed by New York City-based G. P. Schafer Architect.



Photos by Eric Plasecki

**L**iterally following the lay of the land, Gil Schafer, principal of New York City-based G. P. Schafer Architect, designed a summer cottage retreat in Camden, Maine, that emulates a small farm compound.

“I was struck by how the aspects of the plot were not my idea of ‘typically Maine,’” he says. “You could see houses on each side; it had a distinct suburban vibe that wasn’t that of the stereotypical little Maine cabin in the woods.”

The property, which had been part of a large, turn-of-the-century estate, has a sloping topography that rises from the street, so “we needed some way to block out the sense of the neighbors and also deal with the hill,” he says.

The compound Schafer and his

team designed in collaboration with Mohr & Seredin Landscape Architects—a 3,300-square-foot barn cottage, a 650-square-foot yoga/meditation studio and an 800-square-foot garage and bicycle shed—is organized around a small, rectangular pea-gravel courtyard that’s defined by eight apple trees and a narrow trough-style reflecting pool with a splashing fountain.

“The goal was to create a small farm compound that looks as though it had served the original estate, a shingled turn-of-the-century summer cottage, that’s located above it,” Schafer says. “The agrarian mythology we imagined for the siting, massing, and detailing of the three structures enabled us to create a unique and private experience for our clients on this otherwise open street, and focus the views inward—into the

farm courtyard we created, up to the rising wooded hillside on the west and out to the sea below the compound to the east.”

Schafer says that by dividing the functions of the compound among three buildings, “it fosters a sense of place. In my residential projects, I often like to find ways to use more than one building.”

The compound is centered around the two-story cottage, a bank barn that pushes into the hill to access the garden on the property’s upper level.

“All three of the shingled buildings are simple,” he says, adding that the interiors are clad in reclaimed antique barn boards. “They look like they’re from the 1890s to 1910s, and they’re painted a deep piney-olive green to convey an agrarian feeling.”

The base of the cottage is made of

local cut-granite blocks, the same material that is used on walls and structures throughout the compound.

The cottage’s primary living spaces, including the tall, timber-framed great room, are on the second floor.

The great room, which serves as an entertaining space, is anchored by an enormous granite fireplace with an irregularly shaped granite-slab hearth. French doors lead to a small screened porch at the rear of the cottage.

The master suite, which is on the top floor, also rises to the rafters. “We lime-washed the hand-hewn truss work to give the room a lighter look,” Schafer says.

The land aside, one of the most challenging parts of the project was incorporating the clients’ last-minute request for some Japanese touches.





ABOVE Maine Post and Bean did the timber framing.

KEY SUPPLIERS

ARCHITECT AND INTERIOR DESIGNER  
G. P. Schafer Architect (Principal Gil Schafer; Architecture Project Team: Mark Pledger; Brad Devendorf; Paige Melinis)

INTERIOR DESIGN PROJECT TEAM  
Jahlay Rae; Daniela Cascio

LANDSCAPE ARCHITECT  
Mohr & Seredin Landscape Architects

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ABOVE AND RIGHT Cut-granite blocks were used for some of the structures' walls.

BELOW A Japanese water feature was incorporated into the landscape.

BOTTOM RIGHT Every detail down to the cabinet hardware is meticulously chosen.





BELOW Japanese-style cascading fountain pools transition the property's grade from the upper to the lower levels. Irregularly edged granite stepping stones set into the grass form paths between garden spaces



“They had just returned from a trip there as we were completing the drawings for the design,” he says, “and they asked us to integrate some of their new enthusiasm for the architecture and gardens they had seen there.”

In response, the team redesigned the yoga/meditation studio. From the reclaimed heart-wood paneling and custom, imported tatami mats that line the floor to the naturalistic minimalist bench inspired by the furniture of George Nakashima, the structure's interior takes its cues from Kyoto temples and tea houses.

Mohr & Seredin Landscape Architects of Portland, Maine, added a triple-tier Japanese-inspired fountain cascade at the cottage's side stairway

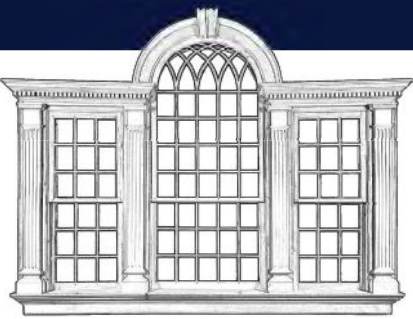
that connects it to the upper-lawn terrace. Its simple teakwood spouts and the plantings of heavy-headed white hydrangeas are a refined and calm complement to the rough, rustic-style granite steps.

“The clients brought back an antique screen from the Japan trip, so we hung it in the cottage's entrance hall,” he says. “And the fence around the cutting garden, which connects the yoga studio with the first floor of the cottage, has a lattice pattern that's similar to that depicted in the screen.”

Calling the project a “memorable and fruitful collaboration between landscape design and architectural design,” Schafer says that “it's hard to know where one begins and the other ends.”

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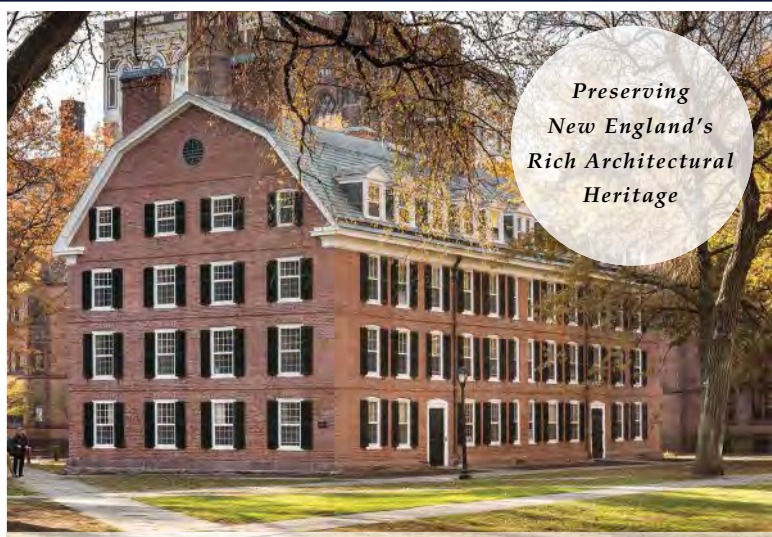
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## COMMERCIAL PALLADIO WINNER

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

# Cathedral of the Most Sacred Heart of Jesus

McCrery Architects

The front façade is made of limestone, while the sides and wings are in buff Roman brick, a more economical material. The base of a future bell tower on the right of the portico houses a stair to the choir loft.



Photos by McCrery Architects unless otherwise noted

**T**he Cathedral of the Most Sacred Heart of Jesus, designed by McCrery Architects, is an example of awe-inspiring ecclesiastical architecture.

The goal of the project, commissioned to accommodate the Knoxville, Tennessee, Catholic church's expanding congregation, was to incorporate the richness of the classical language of architecture and ornament without exceeding the \$31-million budget.

"As with all the churches we design, the idea was to get the maximum amount of beauty for the minimum amount of money," says James C. Mc-

Crery II, founding principal of the Washington, D.C.-based firm that bears his name. "In this case, the diocese wanted it to be among the best buildings not only in Knoxville, but also in all of East Tennessee."

Through careful choice of and placement of materials, McCrery Architects delivered a cruciform church surmounted with a crucifix-topped ribbed dome that blends local architectural traditions with distinctly classical symbolism and iconography.

"A cathedral is a rare commission," McCrery says. "And one with a dome is rarer—in my entire career although I've designed several church domes, this is

the first time I've had the opportunity to actually build one."

The most significant cost savings started with the size of the structure itself. McCrery Architects designed an efficient and straightforward floor plan that makes maximum use of the cathedral's 28,000 square feet.

"There was a rigor to make the building as small as we could while still serving all the programmatic goals," he says, adding that costly elements, including the bell tower and stained-glass windows, are in the master plan and will be phased in as finances allow.

Inside and out, McCrery's design utilizes the classical orders of architec-

ture—Doric, Ionic, Corinthian and Composite—to create what he calls a "highly sophisticated architectural whole."

The new cathedral, which seats over 1,000 worshippers, features a front façade of limestone with buff Roman brick on the sides and back. "There was a strong desire for all limestone," he says, "but it wasn't in the budget. The brick, which is horizontally oriented, gives a strong impression of limestone. This shift of materials softly accentuates the cathedral's monumentality on its most public façade."

Its porch, a symbol of hospitality in the American South, is formed by six freestanding Doric limestone columns



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Photo by BMA Architects

**ABOVE** An arcade of marble columns separates the cathedral's side aisles from the pews in the nave.

**LEFT** Above the high altar, the new red marble tabernacle encases refinished brass doors that were salvaged from a church in the Netherlands. The 6-foot-high ciborium is a replica of the baldacchino.



modeled on those of Bernini's Colonnade surrounding St. Peter's Square in Rome. Above, there's a 15-foot-diameter rose window. A pair of brick wings—one for priests and one for lay people—completes the cathedral.

"The architecture becomes a framework for the craftsmanship and art and people who come to worship," McCrery says. "The interior is designed to be richer, more communicative and more rewarding than the exterior architecture."

The beauty begins at the narthex doors, where a pair of monolithic Giallo Siena Brocatello marble Ionic columns set on marble bases frame the central front doors, whose grilled arches provide discrete cover for acoustical speakers.

The Giallo Siena Brocatello marble, which is yellow with lavender veins, is also used in the column shafts of the ciborium at the tabernacle above the high altar.

Because of budget constraints, marble is used sparingly: The columns that separate the cathedral's side aisles

from the pews in the nave are marble as are the intricately patterned multi-color floors, the tabernacle and the basin of the octagonal baptismal font.

Column capitals, which are far above eye level, are cast plaster, and other columns throughout the cathedral are faux-marbled. "We provided marble samples to the artist to emulate," McCrery says. "The persuasiveness of the painting is such that you don't know they aren't really marble."

Instead of expensive stained-glass windows, the McCrery team designed intricate metal grillwork that decorates the inside glass and creates beautiful geometric shadows that dance to natural light.

"There's a long tradition in Rome for such grillwork in early Christian churches before the advent of stained glass," McCrery says. "Some of the grilles at the Cathedral of the Most Sacred Heart of Jesus are permanent and some, like those in the three rose windows, will be replaced by stained glass. In fact, the rose window on the front façade has already been replaced."





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**ABOVE** The cathedral's zinc-clad, ribbed dome, inspired by the Duomo of Florence, rises 144 feet. It is capped by a limestone lantern and a gilded cross finial. Eight grilled roundel windows punctuate the octagonal drum and fill the dome's interior with light.

**LEFT** Light from the grilled aisle windows dapples the columns of the cathedral's side aisle.



The cathedral's embellishments are laden with symbolism. The golden "Tree of Life" painting above the high altar, for instance, was inspired by that at the Basilica of Saint Clement in Rome, the tabernacle is lined in cedar just like the Arc of the Covenant, the quotes that adorn the interior walls come from a prayer, the bronze drapery of the four-story baldacchino alludes to the canopies carried in Christian processions, and the dogwood blooms in the capitals of the columns in the side aisles represent not only East Tennessee but also the Christian cross.

McCrery says that the new cathedral is already attracting new congregants. "Great architecture converts people—and not only in a Christian way," he says.

He points to a poignant scene that occurred shortly after the first mass was said at Cathedral of the Most Sacred Heart of Jesus.

A little girl, pointing to the top of the dome, was showing off its attributes to her friend.

"Classical architecture is immediately legible," McCrery says. "It explains itself."

## KEY SUPPLIERS

**ARCHITECT** McCrery

**ARCHITECTS** James McCrery, C.J. Howard, William Seath, Michael Osysko; BMA Architects: Kelly Headden, Mickey Sutliff

**STONE AND MOSAIC FABRICATION** Rugo Stone

**GENERAL CONTRACTOR** Merit Construction

**MILLWORK** Clancy Custom Woodworking; Mountain View Millworks

**METALWORK** Cardine Studios; Mayas Metal Fabricating

**SCULPTURE** Andrew Wilson Smith Sculpture Studio; Ars Coeli; Nick Ring Studio

**DECORATIVE PAINTING AND FINISHING** Evergreene Architectural Arts; John Canning & Co.

**STAINED GLASS** Franz Mayer of Munich





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## RESIDENTIAL PALLADIO WINNER RESTORATION AND RENOVATION

# VISTA DEL PORTO

Fairfax & Sammons Architects



A custom mantelpiece in Belgian black marble is one of the focal points of the library, which is paneled in three species of wood.

**R**estoring a vintage house that has been radically altered through the decades requires considerable architectural curation.

When Architect Richard Sammons, a founding partner and the chief designer at Fairfax & Sammons in New York City and Palm Beach, began restoring Vista del Porto, an 1850s hilltop Italianate villa in Southport, Connecticut, that has a commanding view of the harbor, he had several time-period decisions to consider.

“Before the trees around it matured, the house was an early landmark in Southport, even among the town’s beautiful architecture, which ranges from early 18th century to Colonial, Federal and Greek Revival,” says Sammons, whose team included project architect Kimberly Clementine.

But the residence, which Andrew Jackson Downing would have labeled a “Tuscan villa” in his 1850 tome “The Architecture of Country Houses,” did not bear much resemblance to the original two-story, square design that Sammons unearthed during a search of the town’s

historic archives.

The crowning cupola of the home, which is faced with vertical flush-board siding on the front and clapboard on the sides, had been removed in the 1890s to allow a third-floor addition. The house had been enlarged several times, lastly in the early 1990s, when a glazed two-story conservatory-like structure was attached to its harbor side to take advantage of the views.

“The addition on the back had the look of one of those large catering halls used for wedding receptions,” Sammons says. “Thankfully, the client to agreed to

remove and replace it with something smaller. It wasn’t an easy sell because it meant the house had less square footage.”

Sammons’ master plan for the restoration eliminated most of the more recent additions, transforming the plan and massing to create a more coherent, functioning house for its new owners, Paul and Betsy Shiverick. (The couple’s Palm Beach home, Il Cortile, designed by Fairfax & Sammons as well, has won three awards.)

“We referenced historical details, such as the 1920s-era sleeping porch,

Photos by Durston Saylor



the original chimneys and trim profiles and the lost cupola from period photographs,” he says. “We eliminated ahistorical elements, restoring Victorian-era details and adding new designs to achieve a more harmonious whole.”

The new harbor-side addition has an open porch “that is more compatible in design and respectful in scale and integrity to the original Italianate house and its early additions,” Sammons says.

The open porch has two large arch openings and a deck above that’s accessible from the master bedroom. “The arches were one of the client’s great ideas,” he says.

When Sammons replicated the original porch balusters, he added metal rods between them to comply with current housing codes that require less spacing. “The rods disappear visually,” he says, “making the spacing of the new wood ones appear consistent with the wider spacing of the historic ones.”

A new addition, placed to the east of the new open porch, features detailing similar in character to the 1920s sleeping porch addition that was retained and converted into an office/television room.

“The house felt unfinished and incomplete without the cupola,” Sammons says, “so we added one that has Italianate details in the spirit of the original house. We were lucky to have clients who have a sophisticated visual sense, allowing us to add these important details.”

The original interiors on the first floor were reconfigured to house a living room, a library, a dining room and a kitchen that opens via a butler’s pantry/bar to the new porch that has a mud room and a family room.

“The original layout was that of a four-room center Colonial, with each room being the same size, and each having a fireplace,” he says.

The library, which is modeled after that at Henry Clay’s house, Ashland, in Lexington, Kentucky, features a new bay window and cherry, walnut and maple paneling. The effect is that of a richly layered 19th century interior.

The two upper floors contain bedrooms. The interiors of all the rooms were designed by the homeowner, Betsy Shiverick, an award-winning interior designer whose eponymous firm is based in Palm Beach.

Sammons, who specializes in new traditional architecture of all types, says he is honored to receive accolades for this, his first Victorian residential restoration project.



The new addition at the back of the house facing the harbor was designed to look as though it were part of the home’s original design.



The new kitchen overlooks the family room addition.



New beams were added to the living room ceiling.

## KEY SUPPLIERS

**BUILDING CONTRACTOR**  
Hobbs, Inc.

**LANDSCAPE ARCHITECT**  
Cummin & Associates, Inc.

**STRUCTURAL ENGINEERING**  
DeStefano & Chamberlain, Inc.

**CIVIL ENGINEERING**  
The Huntington Company, LLC.

**MILLWORK (INTERIORS)**  
Crane Woodworking

**MILLWORK (EXTERIORS)**  
Interstate & Lakeland Lumber

**DOORS & WINDOWS** KSD  
Custom Wood Products, Inc.

**MANTELS:** Chesney’s

**MURALIST (DINING ROOM)**  
Eric Beare

**WOOD FINISHING** Historic  
Floors by Stephen Gamble, Inc.





COMMERCIAL PALLADIO WINNER  
RESTORATION AND RENOVATION

## CINCINNATI UNION TERMINAL JGWA

John G. Waite Associates, Architects and GBBN

The cascading fountain that is the centerpiece of the plaza also covers much of the Children's Museum below grade.



**H**ard to find of a better fit with the Palladio category “Restoration and Renovation” than the Cincinnati Union Terminal by John G. Waite Associates, Architects, PLLC of Albany and New York City. “Cincinnati was among the largest and last of the great railroad stations in the U.S., a unique combination of architecture, fine arts, and engineering,” explains John G. Waite, FAIA, senior principal. “The planning and technical problems were very complex, and the time period very tight, but we

had a very good team overseeing the project, beginning with the client, the Cincinnati Museum Center.”

According to Clay S. Palazzo, AIA, LEED AP, principal, “When we got involved in spring of 2015, GBBN Architects and Turner Construction were already on-board, so we had to move very quickly.” After compiling over 100 technical articles on the original construction while conducting physical probes to understand the exterior and interior, the JGWA team moved swiftly into a process of concurrent design work and construction. “We broke activi-

ties into different ‘packages,’” Palazzo stresses, “because people were literally chomping at the bit to get working.”

Emblematic of the 1933 Art Deco architecture are the windows. “On the east elevation they’re largely aluminum construction while, moving to the west, they’re mostly steel, so we had a restoration project of more than 300 windows.” However, in the central portion—the largest half-dome in the Western Hemisphere—the windows were more than meets the eye. “The façade is actually a window system with glass walkways,” explains Palazzo. “The glazing on the

exterior is separated from glazing on the interior by 4 ft.-wide glass walkways—all part of the original design to ventilate the building.” Nothing had been done with the window hardware or operators, so these required extensive restoration.

Elsewhere on the ashlar-cut limestone and buff-brick exterior, movement and deferred maintenance led to open joints and water infiltration. “A lot of the limestone cracking and movement stemmed from the early veneer system, where the best way to attach masonry to a steel frame, and accommodate thermal movement, hadn’t really been worked

Photos by Brad Feinknopf





## KEY SUPPLIERS

**CONSTRUCTION MANAGER**  
Turner Construction Company

**ARCHITECTURAL HISTORIAN**  
Mount Ida Press

**CIVIL ENGINEER**  
Kleingers Group

**STRUCTURAL ENGINEER**  
THP Limited Inc. & Silman

**MECHANICAL, ELECTRICAL,  
PLUMBING, FP, AV, IT,  
ACOUSTICS** ARUP

**MECHANICAL,  
ELECTRICAL, PLUMBING**  
Heapy Engineering

**3D SCANNING** TruScan3D

**ARCHITECTURAL  
CONSERVATOR**  
RLA Conservation of Art &  
Architecture

**CONSERVATOR**  
Evergreene Architectural Arts

**METAL RESTORATION AT  
WINDOWS, DOORS, MARQUEE,  
CLOCK AND FLAGPOLES**  
Centennial Preservation  
Group, LLC

**MASONRY RESTORATION  
(EXTERIOR BRICK AND  
LIMESTONE)** Lang Masonry &  
Restoration Contractors

**TERRAZZO RESTORATION  
(INTERIOR)** Siemering Tile  
Company, Inc.

**FOUNTAIN RESTORATION  
(TERRAZZO)** Santarossa  
Mosaic & Tile Co., Inc.

**LIGHT FIXTURE RESTORATION  
AND REPRODUCTION**  
Crenshaw Lighting

**ABOVE** The jaw-dropping Rotunda space is further enhanced by the vibrant mosaic murals. Note the restored central information kiosk and storefronts ringing the space.

out.” After removing the limestone facing, they cleaned, and in cases replaced, the exposed steel, then protected it with high-performance paint.

The 106 ft. high dome was originally constructed with a terra-cotta tile covering that, within a decade, was moving and cracking as the support structure flexed. “Essentially the tile was sliding down the dome,” he says. “So, in the late 1940s they replaced it with an aluminum batten roof system that, except for cleaning and replacing hardware, we kept intact.”

The entrance plaza is another tour-de-force. “The Children’s Museum is almost entirely beneath the exterior fountain and plaza deck—largely untouched since 1933—so we scraped down the plaza, disassembled the fountain and exterior lighting, waterproofed the structural deck, and then reconstructed the 8000 s.f. cascading fountain, landscaping and plaza amenities on top.”

While the builders of Cincinnati Terminal sought to use the day’s most up-to-date methods and materials, they sometimes pushed the envelope. “A lot of the decorative finish materials were evolving and very short-lived,” notes Nancy Rankin, AIA, LEED AP, principal. This led the firm to work closely

with the State Historic Preservation Office to develop a zoning diagram for the building that guided the entire design and construction team, as well as the museum, about where the highest preservation challenges lay. “Through our archival research and physical investigations, we could identify where original building elements and materials remained and therefore merited preservation, and where other spaces were either not significant or had been compromised by earlier unsympathetic renovations.”

A stunning example are the mosaic murals on the curved walls of the rotunda by Winhold Reiss. “They’re incredibly vibrant and of enormous scale, using an unusual mixture of small, multi-colored flat glass tiles set in a colored cement matrix.” Rankin says they worked carefully with an art conservator to determine the best cleaning method, which was a dry sponge technique.

Another reincarnation is the Losantiville Dining Room. “Originally, it held a serpentine-shaped lunch counter with a terrazzo floor finish and detailing,” she says, but when the counter was removed decades ago, the slightly lower service side was filled in. “We replaced the non-original cementitious infill

with a new terrazzo design—matching over 20 different colors of marble chips and cement—and the final design really exposes the original shape and location of the serpentine counters.”

Innovative early 20th century materials added more challenges. “Flexwood was an extremely thin wood veneer heat-pressed onto a cotton backing—wood wallpaper, if you will, developed in the 1920s but pretty much gone by the ‘30s.” She says it’s found in the Union Terminal President’s Office suite and the men’s and women’s lounges. “We focused on the anteroom to the woman’s bathroom and, with really good physical evidence and incredible conservation, we were able to restore and replicate the original look.” Another novel textile was Fabricoid, an imitation leather. “Invented by the DuPont company for luggage and convertible car tops, it was used as a wallcovering in special rooms within the terminal, such as the Newsreel Theater.” Rankin and team worked with several different manufacturers to find the same texture and color in a contemporary imitation leather wallcovering.

“All these projects were going on at once under a tight timetable,” observes Waite, “but everyone worked together remarkably well.”





RESIDENTIAL PALLADIO WINNER  
ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

## RENOVATIONS TO A HISTORIC ESTATE

Ferguson & Shamamian Architects



The 1927 house, designed by Delano & Aldrich, was renovated by Ferguson & Shamamian Architects.

**T**he new owners of a nearly century-old house in New York's Westchester County commissioned New York City-based Ferguson & Shamamian Architects to renovate it to fit their modern-family lifestyle without erasing its past.

The 1927 Georgian-style stone house was designed by Delano & Aldrich, the New York City-based early 20th-century Beaux-Arts architectural firm that made a name for itself designing residences for the state's wealthiest and most powerful players.

It was Delano & Aldrich that designed Kykuit, the Rockefeller family's Classical Revival estate in Sleepy Hollow; Oheka, Otto Kahn's colossal castle in Cold Spring Harbor; and the prestigious Knickerbocker Club in Manhattan.

The Westchester County house, which is set on 64 acres, had not been renovated for 40 years and had been vacant for four years before the new owners bought it.

"It's a beautiful house to start with," says Oscar Shamamian, partner of Ferguson & Shamamian Architects. "The renovation really was a matter of subtraction."

The firm renovated the three-story, 15,000-square-foot main house and the pool house inside and outside, retaining and restoring the original moldings, mantels, bathroom vanities and wood flooring. The widow's walk, which offers stunning views of the Hudson River, was refurbished, and the front-entry court was reorganized in a more formal manner befitting the grandeur of the residence.

Two significant changes—the removal and rebuilding of the service wing and the enlargement of one of the two front gables—seamlessly transitioned the home into the 21st century.

The wing, which was comprised of a 1960s yellow Formica kitchen and a warren of small, low-ceilinged staff and storage rooms, was enlarged and the ceilings heightened to feature a modern kitchen that opens to the family room, a mudroom, a rear family stair, and a two-car garage. They are all connected to a new wrap-around porch facing the rear yard and pool house.

"The rebuilt wing was designed to recall a stone garden wall on its motor-court side," says Principal Thomas J. McManus, adding that all of its new stone was acquired from the same New England quarry as the original. "It looks

like it's always been there, but it houses all the elements of the new program."

Principal Stephen T. Chrisman adds that "on the garden side, the wing is much lighter in feel. Clad in wood, with exposed rafter tails, it incorporates the arched trelliswork of the pool house, which was restored to serve a new pool. The enlarged front-façade gable, which is more in proportion with the original house, also created space for a larger upper-floor bedroom and became a more substantial base for the new wing."

Inside, the firm reconfigured some of the rooms to create larger family-friendly spaces. The indoor swimming pool, for instance, was converted to a games room, and a small bedroom was transformed into a dressing room for the master suite.

Photos by Michael Partenio





The entry-hall staircase, which was restored, features an original railing with a delicate design.



The living room retains its original paneling, which has been painted white for a contemporary look.

## KEY SUPPLIERS

### ARCHITECT

Ferguson & Shamamian Architects (Design Team: Oscar Shamamian, Thomas J. McManus, Stephen T. Chrisman, Justin Ford, Louise LeGardeur, Daniel Hackett, Bryn Tilsley, Arthur Dutton)

**INTERIOR DESIGNER** Ellie Cullman, Cullman & Kravis

**MILLWORK** CJS Millwork; Fairfield County Millwork

**EXTERIOR STONework** MFA Contracting

**LIGHTING DESIGN** Focus Lighting

**HARDWARE** Deltana; Katonah Architectural Hardware; Merit Metal

**PLUMBING FITTINGS AND FIXTURES** Waterworks; Lefroy Brooks; Newport Brass

**EXTERIOR DOORS AND WINDOWS** Century Woodworking

**INTERIOR STONE AND TILE** Anthony Collins

**M.E.P. ENGINEER** Consulting Engineering Services, Inc.

**CIVIL ENGINEERS** Birdsall Service Group; Langan Engineering

**GEOTECHNICAL ENGINEER** Heller & Johnsen

**ACOUSTICS** John Hauenstein



The kitchen cabinetry is reminiscent of historical butler's pantries.

The old receiving room, which contained a coat closet, was repurposed as a wet bar adjacent to the living room. The third-floor's staff and storage rooms were removed to create a large gym, and two bathrooms were added to two existing guest bedrooms.

"The contrast between the heavy stone exterior and the light millwork and panels inside creates a beautiful duality between the richness of the stone and the delicacy of the interiors," Shamamian says.

The interiors, designed by Ellie Cullman of New York City-based Cullman & Kravis, juxtapose modern furnishings

with traditional backgrounds to create light and bright spaces that convey a touch of sophisticated playfulness that reflects the personalities of the owners.

The living room, for instance, retains its original classical-style paneling but is painted white. And the room revolves around the custom billiards table, which is positioned perpendicular to the fireplace.

In the library, whose paneled walls are painted in a light color, one of the bookcases was removed to create an arched door that connects to the dining room. "This is a nod to make the room family friendly," Shamamian says. "It

also makes the room less formal."

Shamamian says the firm saw its role as rejuvenating the house through a series of small victories—matching the exterior stones, reconfiguring the paneling in the library to accommodate a door, repurposing rooms for modern-day uses, and creating the sympathetic addition. "We felt it was our civic duty as architects to make the renovation perfect and respectful," he says.

He adds that it has been exciting to see the new owners infuse the historic house with "a new young spirit—and with a wet bar in the living room, and a pass-through in the kitchen."





COMMERCIAL PALLADIO WINNER  
ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

## Greenwich Historical Society Reimagined Campus Master Plan

David Scott Parker Architects

The campus streetscape as re-established by David Scott Parker Architects, features the restored Toby's Tavern, left, the new agrarian-style archives and exhibition building, center, and the restored Bush Storehouse, right.



Photography by Durston Saylor

When Greenwich Historical Society, which was founded in 1931, outgrew existing structures at its 2.5-acre site in Connecticut's Cos Cob Landing, it struggled with the question of how to add much needed archival storage and gallery space—institutional-scaled facilities—to its acclaimed historic residential setting.

Southport, Connecticut-based David Scott Parker Architects—Principal David Scott Parker, associate principal John Wasilewski and project team members Armando Goncalves, Victor Sheptovitsky, and Katelyn Remington-Arata—devised a plan to address the society's needs and overcome considerable site and functional constraints while also looking at its artistic past in an effort to reimagine the campus for a

new generation of visitors.

"The society's mission and constituency have evolved and expanded," Parker says, adding that one of its primary goals was to make the campus and collections accessible. "They have a robust and diverse exhibition schedule and sponsor educational programs for groups of various ages, including all of the town's schoolchildren. The society wasn't looking to simply restore and furnish a house museum with brown furniture—a model that doesn't resonate with younger people in the age of the Internet."

Long before the Greenwich Historical Society took up residence, the property had quite an impact locally and nationally. From the 1890s to the 1920s, it was home to the Cos Cob Art Colony, the state's first Impressionist enclave. Childé Hassam, Ernest Lawson, Theodore

Robinson, John Henry Twachtman, and J. Alden Weir were among those who not only lived on the site but also featured its bucolic scenery and buildings in their most prominent paintings.

"Cos Cob was the 'cradle of American Impressionism,'" Parker says. "And the effect it had on art in this country was profound."

The artists spent their time at the circa 1730 Bush-Holley House, now a National Historic Landmark that the society has owned since 1958. They painted, etched, and drew the home, its interiors and gardens as well as the adjacent 1805 Bush Storehouse and also Toby's Tavern—the 1855 Italianate hotel and watering hole that the society acquired in 2012. The three structures barely escaped destruction when nearby U.S. Interstate 95 blazed through the area in 1958.

Parker's master plan took its cues from research of the property and Toby's Tavern in particular for which he prepared a historic structures report. The society had already restored the Bush-Holley House, but its surroundings had been much altered and Toby's had been significantly remodeled since the time of the art colonists, leaving the once bucolic landmark with little meaningful context.

Maps, detailed period photographs, and indeed the Cos Cob artists' own artwork provided insights and a rationale for a site strategy that involved restoring the exterior of Toby's Tavern while adaptively reusing the modestly scaled building as a visitor center, cafe and museum shop.

Physical research inside revealed fragments of period wallpapers that Parker's team reproduced. The worn





**ABOVE** The light-filled lobby connects the Toby's Tavern visitor's center with the new archives and museum.

patina of the building's original plank floors was preserved, and white-washed heavy-timber ceilings were exposed.

New gallery and archive facilities with requisite clear-span and climate-control requirements were accommodated in a cluster of new barn-like structures placed behind Toby's where outbuildings once existed.

"Agrarian in appearance, they harmonize with the site while creating a wall of buildings between the historic campus and the expanded parking lot. It's much bigger than Toby's, but we made the complex look like separate buildings to diminish overall scale and appearance."

The new building and Toby's are linked by what Parker calls a portal—a glass loggia with stone piers and a clerestory monitor roof. This lobby serves as "propylaea," a point of arrival and transition that frames views of the site and also functions as a place for small events and receptions.

In the permanent exhibition gallery of the new building, the Parker team positioned a large picture window framing a view of the Bush-Holley House alongside which hang significant artworks created on the site.

"There's an orientation video about

the history of Greenwich—this place and its people," Parker says. "The window is covered by an automated panel during the video, and when it ends, the panel opens on cue to reveal the iconic scene depicted by the Cos Cob art colonists. Visitors exit to the rear and begin an accessible promenade across the hillside to the Bush-Holley House."

While buffering the parking, the new complex also shields and mitigates the historic property from I-95, which is so close to the campus that part of the society's parking lot extends under it. The site strategy also allowed for restoration of original gardens, grape arbors and consolidated green space.

Parker says the new campus has helped the public understand the history of the site in a completely new way.

"It's vital to give continuing life to buildings and places—to reassert their relevance," Parker says. "The buildings on the society's landmark campus are part of a particular history, but they are also part of a larger story meaningful to society in general. Historical societies across the country are a tremendous resource that help us understand who we are culturally and socially and by telling stories from the past, provide motivation for the future."

## KEY SUPPLIERS

**ARCHITECT AND INTERIOR DESIGNER** David Scott Parker Architects

**LANDSCAPE ARCHITECT** Conte & Conte

**CONSTRUCTION MANAGER** A.P. Construction Co.

**LANDSCAPE INSTALLATION** Nick Papalia Landscaping

**CARPENTRY** Beaudoin

**ELECTRICAL** Enterprise Electrical Contractors

**HARDWARE** Canaan Distributors Corporation

**HARDSCAPE** Fairfield House & Garden

**MASONRY** DMA Construction

**MEPF CONSULTING ENGINEERING SYSTEMS** Altieri Sebor Wieber

**STRUCTURAL ENGINEERS** Di Salvo Engineering Group, Inc.

**PREFINISHED ENGINEERED FLOORING AND WALL CLADDING** Carlisle Wide Plank Floors

**HISTORICAL PAINT ANALYSIS** Jablonski Berkowitz Conservation

**MECHANICAL** Alliance Heating and Air Conditioning

**MILLWORK** Handcraft Cabinetry

**PAINTING** F.M. Testani

**PLUMBING** Murace Plumbing Co

**TILE** New England Tile & Stone

**STAIRS AND WOOD RAILINGS** Euro King Stairs and Railings

**STOREHOUSE CONTRACTOR** Tancreti Construction

**STRUCTURAL STEEL** Steeltech Building Products

**WOOD RESTORATION** Urban Aesthetics

**ARCHIVES CARPETING** Mannington Commercial; "Close Knit II"

**DECORATIVE LIGHTING** Circa Lighting, Feiss and Restoration Hardware

**GLASS DOORS** Blumcraft

**ELEVATOR** thyssenkrupp

**METAL BOOKCASES AND COMPACT SHELVING** Aurora Storage Products

**METAL RAILINGS** Liviers Bronze

**METAL ROOFING** Metal Tech USA: "elZinc"

**PORCELAIN FLOOR TILE AND PAVERS** Atlas Concorde: "Trust"

**WALL COVERINGS** Spoonflower; Recreation of Historic Patterns

**WINDOWS** Marvin; Wood Double Hung and Casement SDL

**WOOD PANELING AND TRIM** Carlisle Wood Flooring "Elegant"

**WOOD FLOORING** Carlisle Wood Flooring Elegant Collection "Over the Moon"

**WOOD SHUTTERS** Woodbury Supply





## RESIDENTIAL PALLADIO WINNER CRAFTSMANSHIP

# PENDLETON-CHAPMAN FARM

The Cooper Group



The red-brick addition was designed to accommodate the Sparhawk Banquet Hall. The shell-back cabinet on the right is original; the one on the left was carved in the 19th century by John Haley Bellamy.

Photos by Aaron Usher

From the 18th-century wrought-iron nails that hold its framework together to the hand-carved Georgian details that define its historic style, the 1735 Pendleton-Chapman Farm in Avondale, Rhode Island, is an exquisite example of old-world craftsmanship that plunges into the past to create a perfect present.

The restoration of a 3-acre section of the 64-acre farm on the Pawcatuck River by The Cooper Group, a collaboration of skilled craftsmen and designers who share a commitment to preserving New England's rich cultural heritage, has been ongoing since 2009.

The Cooper Group's latest project—the restoration of the circa 1735 main house, the design of a 19th-century-style back addition and an 18th-century-style red-brick addition to house a historically significant banquet hall from another property—put the skills of its craftsmen to the supreme test. They

collaborated with designer Hayward Gatch of Avondale.

“The main house was in very bad shape,” says Brian M. Cooper, the founder and president of the North Stonington, Connecticut group. “It was run down and falling apart.”

The team members dismantled its plank-frame construction—16-foot-long, 1.5-inch water-sawn planks installed vertically, a typical technique of the Southern Rhode Island architecture of that era—and converted it to a stud frame structure to create a 3-inch-deep wall cavity that allowed them to insert insulation and electrical wiring. Diagonal hurricane bracing was introduced to add shear strength to the overall building.

The original timbers were repaired using vintage white oak, and the first-floor framing system and its traditional post-and beam joinery were replicated with new white oak. The main frame was reassembled and installed on its

new foundation, and the original foundation stones were reused.

“Being that iron was a major commodity in the colonies, we scarfed the clapboards using nails we hand-made from recycled 18th-century wrought iron I spent months collecting,” Cooper says, adding that this technique allowed the team to fasten two clapboards with only one nail. “We started Cooper Historical Windows so we could replicate our own 12-over-12 windows and sourced original crown glass. We hand-planed all the woodworking to replicate the exact look of 18th-century trim.”

The team based the front entrance-way, which includes hand-carved dolphins with eagle beaks and a bullseye glass transom, on a 1760 mansion in Kittery, Maine, owned by Lady Pepperrell.

The Cooper Group added a red-brick addition to the north side of the main house that was based on 1740 to 1750 detailing.

Its sole purpose is to accommodate

the long-lost banquet hall that had been salvaged from “Sparhawk,” the 1750 Kittery, Maine, mansion Sir William Pepperrell, who is remembered for leading the successful 1745 battle against the French at Fortress Louisbourg during the French and Indian Wars, built as a wedding present for his daughter. The mansion was demolished in 1967.

“The hall is a fabulous art treasure,” Cooper says. “I dismantled it and had it in storage. The Pendleton-Chapman Farm is the perfect place for it.”

The 9-foot-4-inch paneled room had been restored in 1868 by John Haley Bellamy, a folk artist renowned for this eagle carvings. “He carved one of the corner cabinets,” Cooper says. “We found his and his father’s signatures on the back of the large fireplace mantel.”

Using elements of the banquet hall, the team established a Georgian design platform for the two main first-floor rooms and replicated an 18th-century grand staircase. “This part of the project



**RIGHT** The new parlor in the main house of the Pendleton-Chapman Farm features hand-carved 18th-century-style paneling and decoration.

**MIDDLE** Georgian details were faithfully reproduced.

**MIDDLE, RIGHT** Inspired by the Babcock Smith house in Westerly, Road Island, the newel post in the main house staircase is decorated with a whale-rib scrimshaw that features the Avondale emblem of a scallop shell and lobster tail.

was more a celebration of historic details as opposed to an actual restoration,” Cooper says.

Another addition, on the back of the house, is designed to look as though it was built between 1830 to 1840.

Setting the style was relatively simple compared with siting the structure. The chosen spot required a zoning variance.

“I had to appear before the board and give lessons on 18th-century design and construction,” Cooper says. “The owner did not want to delay the project while we worked our way through the system. So we reassembled the restored frame of the main house in steel I beams about 50 feet from the location we desired. This allowed us to move it—we literally rolled it into place—once the zoning issues were settled in our favor.”

In the quest to make every element as authentic as possible, The Cooper Group decided to make plaster for the chimneys, fireplaces and two ceilings the same way it would have been done in 1735. With the help of Colonial Williamsburg, the group built a Jamaican kiln, a circular structure made of 10 cords of wood topped by 3,500 pounds of oyster shells, to produce slaked lime on site.

The kiln was ignited like a large bonfire; the resulting slaked lime was stored in an oak-lined pit for several weeks and covered with water until it was used.

“It’s a forgotten art,” Cooper says. “We invited artisans and people from historical societies to watch the burning. About 800 came through to see it. It lasted 30 hours, so we stayed up all night with an active fire hose at the ready.”

Cooper sees the Pendleton-Chapman Farm as the pinnacle of his residential restoration career.

“I used all of my skill sets on it,” he says. “And I had the pleasure of working with the most talented people I could find—some of my employees have been with me for 30 years.”



## KEY SUPPLIERS

**CONTRACTOR/BUILDER/  
DEVELOPER** The Cooper Group

**ARCHITECTURAL DESIGNER**  
Hayward H. Gatch III

**MASONRY, FIREPLACES**  
Jerry Eide Restoration Mason

**PLASTERING**  
Marshall Plastering

**METALWORK** Dave Mason

**GEORGIAN CARVING** Mark  
Henion of Deschenes & Cooper

**HISTORIC MILLWORK**  
Deschenes & Cooper

**HISTORIC WINDOWS**  
Maurer & Sheppard

**BLACKSMITHING &  
HARDWARE** Clint Wright

**MURALS** Bibiana King

**HISTORIC FINISHES**  
Catherine Maclean



The main house at the Pendleton-Chapman Farm was restored, and the red-brick addition was built to house the long-lost banquet hall from the Sparhawk Mansion.







COMMERCIAL PALLADIO WINNER  
CRAFTSMANSHIP

## Mark Twain House & Museum, Mahogany Suite

John Canning & Co.



John Canning & Co. used Victorian techniques to refinish the woodwork, repair the plaster, and hang the reproduction wallpapers in the Mark Twain House's Mahogany Room.

Photos by Robert Benson Photography

**R**estoration of the Mark Twain House & Museum in Hartford, Connecticut, has been ongoing since 1963, the same year the celebrated humorist's 1873 home designed by Edward Tuckerman Potter was declared a National Historic Landmark.

John Canning, one of the principals of John Canning & Co. in Cheshire, Connecticut, became familiar with the work shortly after he and his family immigrated from Glasgow, Scotland.

Canning, the only tradesman to be inducted as an honorary member of the AIA, had served a five-year apprenticeship in the applied decorative arts as a

church decorator after graduating from the Scottish Decorative Trade Institute, Glasgow Stow College of Building, and the Glasgow School of Art, befriended the original restorers, German immigrants Leo and Bernard Sans.

When he was tapped to help restore the home's guest bedroom, which has been dubbed the Mahogany Suite, he jumped at the chance. "The Sans brothers set very high standards, and I wanted to keep up the high quality of their work," he says. "When I met them, there were few craftsmen in America who could do the old-world techniques."

Architect David Scott Parker of Southport, Connecticut, did the histori-

cal research for the project and chose the reproduction wallpapers and color scheme, and John Canning & Co. was retained to refinish the woodwork, replaster the walls and hang the wallcoverings using the same Victorian-era methods that would have been employed when Samuel and Livy Clemens and their three daughters lived there.

"I learned my traditional old-world skills 60 years ago, but I learned from tradesmen who had been plying their trades since the 1910s, so I have over 100 years of accumulated experience," says Canning, who along with David Riccio and Dorothea Hennessey is a principal of the 42-year-old company that special-

izes in historic preservation, conservation, restoration, and the replication of historic decoration and artwork.

The walls of the Mahogany Suite, which also includes a bathroom and dressing room, were lime plaster that had been repapered numerous times, leading to a buildup of paste residue. "They had never properly been restored," he says, "so we had to get it so clean it was as smooth as a piece of glass."

Because the bare walls included pencil sketches that are believed to have been made by the architect, the engineer or even Clemens himself in the 1870s, Canning covered them with



several layers of isolation varnish “to encapsulate them for future studies.”

The house was decorated in the 1880s by Louis Comfort Tiffany’s Associated Artists, and Canning refinished the mahogany panels using the same techniques they used.

Once he stripped the wood and repaired water-damaged areas and the pores had been raised, he polished it with quadruple fine steel wool. “The steel wool actually pushes the residue into the pores and acts as a wood filler at the same time retaining its patina,” he says.

Then he toned it with aniline dye and buffed it out again with steel wool to make the color uniform. He finished it with several coats of spirit varnish, a popular 19th-century concoction consisting of lac flakes dissolved in alcohol in a 1 1/4 to 2-pound mix. “This treatment retains the clarity of the wood grain,” he says.

As a final touch, he lightly went over the surface with the steel wool to bring it down to the desired French polish-type sheen to match the 19th-century furniture. “It was a long, labor-intensive task,” he says, adding that it took a crew of one to three craftsmen two to three months to complete.

Since the old wallcoverings had been long lost, Parker commissioned Bradbury & Bradbury Art Wallpapers to re-create the award-winning Honeybee design of Candace Wheeler, who was on Tiffany’s Associated Artists team during the Mark Twain house project.

Canning applied a horizontally hung lining paper before topping it with Wheeler’s wallcovering, which was printed on canvas. “Wallpaper contracts into the center when it dries, so the lining and the paper, which are hung in opposite directions, counterbalance each other to prevent shrinkage,” he says. “We had to double cut the edges of the wallpaper, but we had to be careful not to cut through the lining. There were six different patterns that had to be butt-edge joined. The process was time-consuming.”

For Canning, who had worked with Parker and the prime contractor, Downes Construction Co., in the past, the Mark Twain House’s Mahogany Suite was much more than a business project.

“Because I knew all the players in the project, I knew it would be one of teamwork and collaboration,” he says. “It was my personal pleasure to work on the house because I brought in my knowledge of the Victorian workmanship established by the Sans brothers.”

**RIGHT** The printed-on-canvas wallpaper is Candace Wheeler’s award-winning Honeybee design.

**MIDDLE** The suite includes a dressing room and bathroom.

**BOTTOM** The exterior of Mark Twain’s house.

## KEY SUPPLIERS

**TRADITIONAL TRADESMAN/  
CRAFTSMAN** John Canning & Co.

**ARCHITECT** David Scott Parker

**PRIME CONTRACTOR**  
Downes Construction Co.

**SPECIALTY WALLPAPER  
SUPPLIER** Bradbury &  
Bradbury Art Wallpapers







COMMERCIAL PALLADIO WINNER  
INTERIOR DESIGN

## VASSAR COLLEGE

Douglas C. Wright Architects



**LEFT** In the entry hall, a period-style bench stands where the original, long ago-removed fireplace was. Douglas C. Wright Architects created the replacement paneling behind it.

Since its completion in 1895, the President's House at Vassar College in Poughkeepsie, New York, has only undergone two minor renovations. The last of them was some six decades ago, and with the institution's 11th president set to take office in 2017, the board decided it was an appropriate time to renovate and restore the residence.

Douglas C. Wright Architects and Katie Ridder Interiors were commissioned to return the red-brick Medieval Revival-style house, designed by Rossiter and Wright Architects of New York, to its original elegance and to reconfigure its interior spaces to make them suitable for the professional roles of the president, which include large-scale entertaining.

"The last renovation had mired the house in a 1960s academic style and removed the original finishes and delicately balanced colors and materials," says Architect Douglas C. Wright, principal of the eponymous New York City firm. "We restored much of the original balance and design intent while adapting the plan and incorporating new technologies."

The transformation of the 8,000-square-foot residence started at the arched front entrance with the expansion of the terrace and the replacement and enlargement of one entry set of steps and the removal of the other.

"The original gateposts were beyond repair, so we matched them," he says. "We also added an ADA ramp in place of the second set of steps. It's made of bluestone pavers, and it's so integrated into the landscape that it looks like a gently sloping pathway. Of all the ADA ramps I've done, this is the one I'm most proud of."

To achieve this feat, the team raised the grade about four feet and created landscaped areas on each side of the terrace.

Photos by Eric Plasecki





**LEFT** Douglas C. Wright Architects enlarged the opening between the dining and living rooms and created new period-style radiator covers.

**BOTTOM** The fireplace mantel in the dining room, which is original, was restored and repainted.

## KEY SUPPLIERS

### ARCHITECT

Douglas C. Wright Architects

### INTERIOR DESIGN

Katie Ridder Interiors

### LANDSCAPING

Ed Hollander  
Landscape Design

### CONTRACTOR

William Peabody, Executive Director of Facilities, Vassar College

### WINDOW SUPPLIER

Norwood Windows

### PLUMBING FIXTURES AND

FITTINGS Waterworks; Kohler

### NEW HARDWARE

Loewen; Merit Metal

The terrace floor, which had been covered with what Wright calls “classic collegiate red square tiles,” was replaced with limestone and bluestone in a classic Arts & Crafts design.

The original “clinker” brick walls of the home’s exterior, which feature sandstone details, finials, and coping stones, were restored, the wood-frame windows were replaced with historically accurate replicas in the original color palette, and the white oak flooring throughout the residence was restored. Inside, the woodwork was repaired and replicated where necessary and new period-style radiator covers were added.

“We reconfigured and re-planned the spaces on the first and second floors to improve the flow,” Wright says, adding that the first floor, which is a major entertainment space, now includes an ADA-compliant bathroom and a reconfigured kitchen and pantry. “This involved moving walls and enlarging some door openings such as the ones connecting the first-floor living room and dining room.”

It also involved major repairs, including shoring up the sagging central staircase and hiding the new heating and cooling system behind grilles in the stairwell paneling.

One of the new first-floor spaces is the formal office the president requested

for student conferences and meetings.

“We enlarged the opening to the space from one door to double doors so it’s a more dramatic entrance, and we built bookcases and a new fireplace mantel,” Wright says. “We originally designed it for four to six students but made it smaller at the president’s request. Now, it’s more intimate and personal. And the architectural result is a wonderful Arts & Crafts room—we packed a lot of architectural detailing into the small L-shaped space.”

The many small family bedrooms of the second floor were combined and enlarged to serve as a more gracious family study and bedrooms as well as guest bedrooms for the occasional board member visit.

The spaces of the third floor, which housed the staff rooms, were refinished and restored.

Period-style wallpapers and period-style furnishings appropriate for a contemporary lifestyle were selected by Katie Ridder Interiors.

Wright says the president was delighted with her new home. “It was,” he says, “exactly what she wanted.”

Wright, too, was happy to bring back this 19th-century architectural gem to its original glory. “This house is really something very special,” he says. “It’s a house, but it’s also an institution and will be a special part of Vassar’s future.”







## COMMERCIAL PALLADIO WINNER EXTERIOR SPACES: GARDENS AND LANDSCAPES

# BEAUTY AT HOME

Janice Parker Landscape Architects



Lounge chairs bask in the beauty of the hydrangea hedge.

Photos by Neil Landino Jr.

**T**he long, narrow, 1-acre back yard of a home in Darien, Connecticut inspired Janice Parker to create a classically symmetrical landscape that, she says, has a “modern, relaxed, sharper feeling that’s of the now even though it’s rooted in tradition.”

The owners, who have several children and dogs, had recently completed building a vernacular farmhouse-style home on the property and commissioned Janice Parker Landscape Architects of Greenwich, Connecticut to design the space.

“It gave me a chance to work against suburbanization, which is what I try to do in every project,” Parker says. “I try to make every detail so it’s not contrived, not stagey—it’s always a fine dance.”

In this case, she pretty much started

with a blank slate—the hole for the swimming pool had been dug, and she and the architectural firm Roger Ferris + Partners of Westport collaborated on the design, siting, and use of the pool house, a sleek, simple grey barn-like structure, which like some of the other elements in Parker’s gardenscape defies tradition by veering from the center line.

“My design intent was to honor the disciplined beauty of Connecticut’s historical farmers and use graceful arcs and well-proportioned axial connections to create a blend of the indoor spaces and the larger outdoors—with a focused simplicity,” she says. “The exterior rooms are connected to the house with a series of walkways designed to maximize the vernacular while being mindful of the aesthetic qualities of the space.”

The blending begins at the back of the house, where the covered dining

pergola on the family terrace is wrapped in an undulating *Campsis radicans* (lipstick) vine. It looks over a fish pond and a boxwood-rimmed herb garden planted with annuals, including salvia, pink roses, geraniums, and sweet potato vine.

The purple blooms of the spikey *Agastache* at the edge of the pergola pave the way for the pool room, which is reached via a stepping-stone path that is defined by grassy joints.

“These areas still retain their strong geometrical focus,” Parker says, adding that the plants will be allowed to take their natural course, creating a “contained natural exuberance.”

Parker strove to create a clear view all the way back to the end of the yard. “I wasn’t excited about bisecting the yard with the path to the pool, but it had to be done,” she says. “I wanted to let the simple lawn be the main event.”

## KEY SUPPLIERS

**LANDSCAPE ARCHITECT**  
Janice Parker Landscape Architects

**ARCHITECT**  
Roger Ferris + Partners

**INTERIOR DESIGN**  
Full Scale Inc.

**FIRE BOWL** Fire Features

**BUILDER/GENERAL CONTRACTOR** Brindisi & Yaroscak Custom Builders

**LANDSCAPE CONTRACTOR** Freddy’s Landscape Co.

**FENCING** Euro Fence

**IRRIGATION** Summer Rain

**POOL** Signature Pools



The back of the farmhouse-style home is reflected in the pool.



The garden in front of the dining pergola features a variety of annuals and perennials, including sweet potato vine, lamb's ears, salvia, pink roses, and geraniums.

At the end of the pool, directly opposite the pool house, she planted a gravel terrace that features a fire pit in the center and added a stone and grass patchwork swath in a dragon's tooth pattern between them as a geometric counterbalance to the rectangular pool.

Parker's favorite tree, a towering Fastigiata beech, festooned with deep-purple leaves, stands guard by the side of the pool house, and across the pool, there's a stone rectangular terrace for lounge chairs and umbrellas.

The back border of the yard is framed by a green wall of arborvitae fronted by apple trees staggered atop a stone wall.

"I didn't plan this, but the house is reflected beautifully in the pool," she says.

Parker furthered softened the space by treating each of the long sides of the yard in a different manner. She followed the straight and narrow property line on the side featuring the lounge terrace, planting it with long hedge rows of "limelight" hydrangeas and layered evergreens as well as a "growing" row of small rounded Coral Burst crabapple trees.

"They do double duty by disguising the fencing, which is in a spare design of wood with a steel grid mesh, and creating a beautiful privacy solution," she says.

On the side facing the pool house, she didn't plant in a straight line "because you have to have curves in gardens—



ABOVE Fish swim placidly in the pond.

they're not buildings. Curves make it look natural and emphasize the grades."

There, big evergreens, underplanted with woodland shade plants, including hostas, andromedas, rhododendrons, and ferns, create what Parker calls a "soft

not splashy look." She adds that "there's color in the spring but not the rest of the year so the hydrangeas take over the garden."

She rounded out the design with humorous and light-hearted garden



ABOVE A stone pathway with grass joints leads to the pool.

ornaments, including a pair of hare sculptures flanking the steps from the house to the grass.

"As with all my projects, I set the garden up so it's a doorway to the magic of nature," she says.

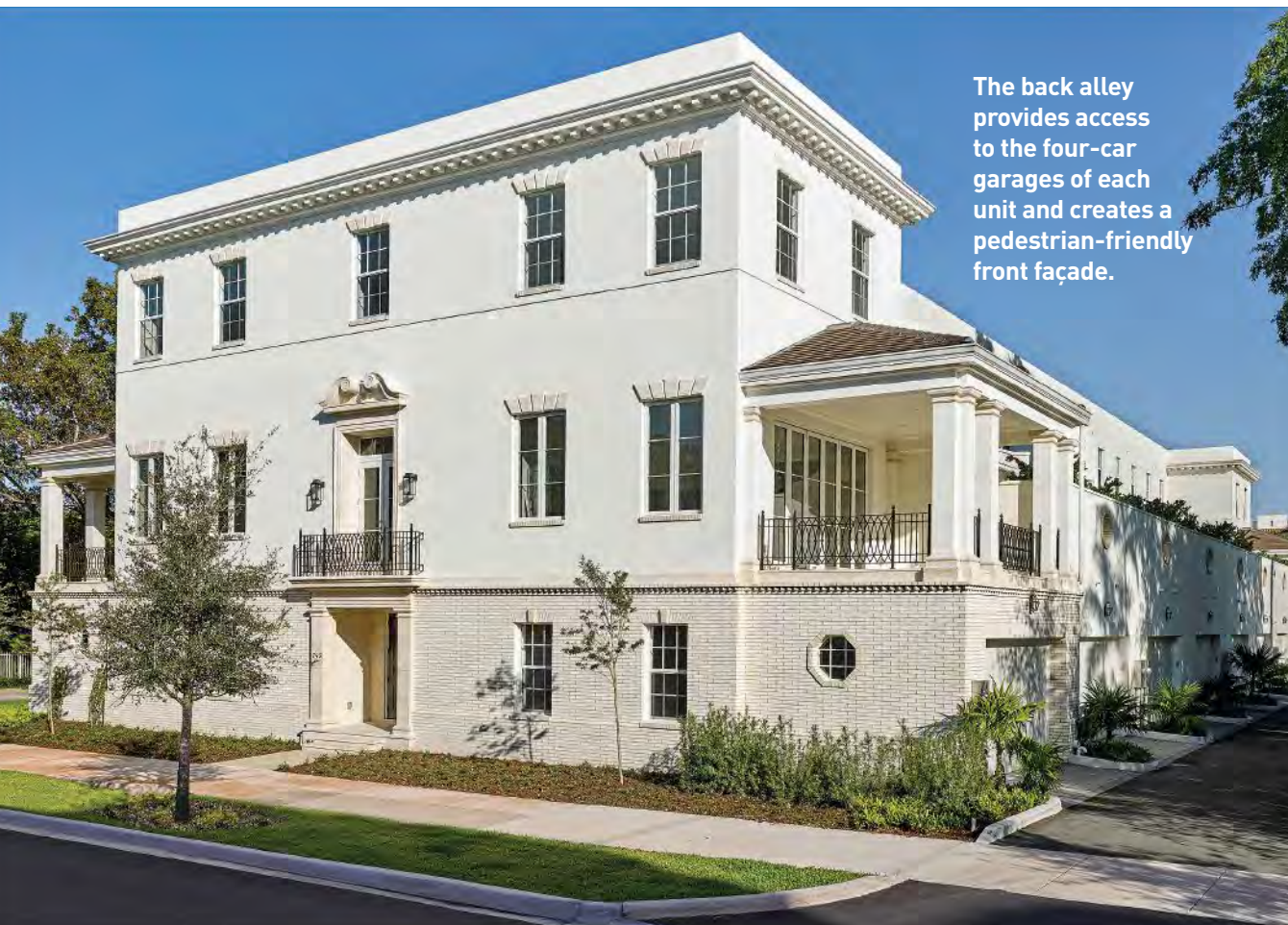




## RESIDENTIAL PALLADIO WINNER RESIDENTIAL MULTI-UNIT PROJECT

# BEATRICE ROW

de la Guardia Victoria Architects & Urbanists



The back alley provides access to the four-car garages of each unit and creates a pedestrian-friendly front façade.



Photos by Carlos Domenech

**ABOVE** The ram's head pediment at the piano nobile balcony emphasizes the entry portico of the two corner townhouses that front the avenues.

**M**aria de la Guardia and Teófilo Victoria, who have devoted their architectural careers to the study of the townhouse, drew upon their vast pool of knowledge when they designed Beatrice Row, a nine-unit townhouse development in Coral Gables, Florida.

The couple, who are partners in life and in architecture, had designed their first Coral Gables townhouses a decade ago, when in a rare collaboration among their firm, the city and the developer, the zoning code was revised to introduce this new residential type to the master-planned city. That development, Almeria Row, won a 2008 Palladio Award.

When designing the nine 24-foot by 100-foot townhouses of Beatrice Row, the duo, whose eponymous firm is based in Coral Gables, looked to the architecture of the city, specifically the City Hall building, a classical structure in limestone that has a base, a two-story order, and a cornice. Like Beatrice Row, it fronts three streets

and presents three elevations.

"The idea of doing three-story units instead of two was new to us," Victoria says. "And siting the units to face three streets was challenging."

The project, which is across the street from single-family residences, was envisioned as a transition between it and the mid-rise multi-family units in the area.

They also were inspired by the Royal Crescent in Bath by John Wood the Younger and London's terrace row houses by John Nash.

"The Beatrice Row townhouses read as nine individual units as well as a single building with a continuous façade," Victoria says.

de la Guardia adds that, similar to a classical column, the tripartite façade features a sand-colored brick façade, a stucco shaft and a Corinthian cornice. "The sandstone brick base runs the length of the building, and it is a contextual response to the existing fabric of Neo-Colonial architecture from the 1950s that's prevalent in the neighborhood," she says, adding that the ram's

head pediment of the porticos facing the avenues and the center unit reference the Chippendale broken pediments of entry porticos in the Neo-Colonial style.

The Corinthian-order column capitals and bases, entablatures and architrave, pediments and the *arcuated* balconies of the units are finished with carved coralina stone. "The stone is natural to Florida and the Caribbean," Victoria says. "And imbues the Neo-Classical composition of Beatrice Row with a regional quality."

de la Guardia adds that the "gold, pink and gray tint of the stone contrasts elegantly with the off-white hue field of the stucco wall of the building mass."

Each three-level townhouse is entered from street level, directly from the sidewalk. "The goal was to connect to the street, which has mature mahogany trees planted along the sidewalk," de la Guardia says.

The street level, which has a room that can be used as a bedroom, gym or office with its own bath, features a sweeping, curved stairway that leads to the piano nobile.

"In the tradition of the Renaissance palazzo, we put the social functions of the domestic program—the living room, dining room, kitchen, family room, and garden terrace—on the second floor," de la Guardia says.

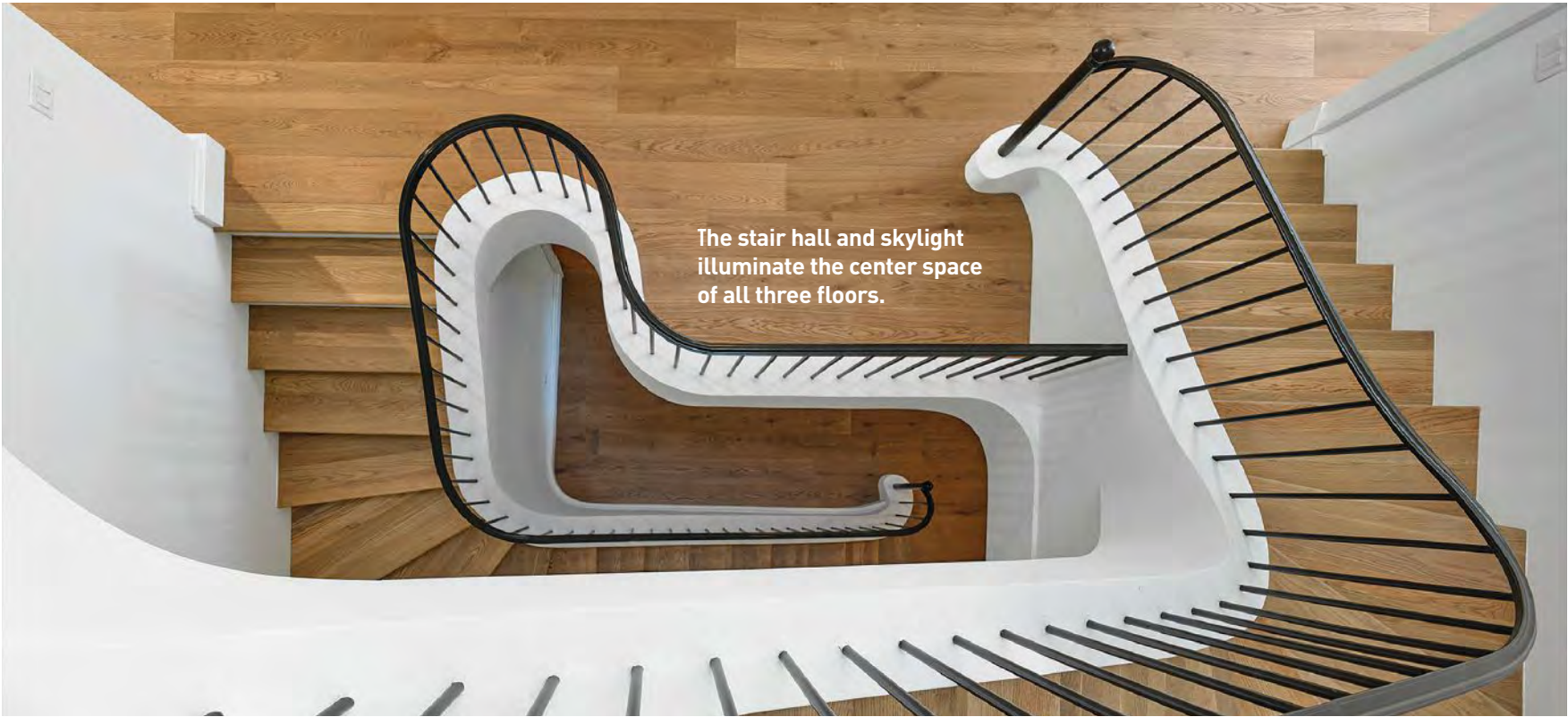
Victoria notes that "this allows you to see the canopy of the mahogany trees and to hear the birds in them—not cars and people on the street. We designed it so that when you open the French doors on the living room balcony and the terrace doors opposite it, you get cross ventilation from the breezes."

And de la Guardia adds that two of the units are defined by a trio of arches in the living room, a feature that was inspired by a townhouse she saw in New York City years ago.

Because Floridians like to soak up the sun, de la Guardia and Victoria used the central stairway, which is positioned under the third-floor skylight, as a device to illuminate the interior spaces with natural light.

The 5,500-square-foot units, whose rears run along an alleyway, have four-





The stair hall and skylight illuminate the center space of all three floors.



**ABOVE** The coralina-stone arches cast deep shadows on the balconies of the piano nobile, and the mahogany trees allow filtered light that plays with the delicate geometrical shadows of the brick cogging course.

car garages that are strategically tucked under the large, back terrace.

And de la Guardia says this second-story space, which is walled off from the neighboring units and has a summer kitchen complete with a barbecue, “is where life happens—it’s a big open family space where you can dine under the stars in privacy.”

Beatrice Row, which also won an Addison Mizner Award, is sited next to

Balboa Plaza, a park that’s defined by century-old ficus trees.

“Public spaces are an integral part of the project,” Victoria says. “Beatrice Row marks the spot where zoning changes from single-family to multi-family residences.”

The city requires developers to donate 1.5 percent of construction costs to a public art fund. The design team was instrumental in getting the city to com-

mission a specific sculpture—“A Midsummer Night’s Dream,” a 40-foot-long stone sofa-like bench flanked by a pair of lighting fixtures from Miami-based R & R Studios—in the park within view of Beatrice Row.

“This has become a gathering spot for people in the area,” de La Guardia says. “People have told me they have changed their exercise routes so they can meet their friends at the sofa.”

## KEY SUPPLIERS

- ARCHITECT** de la Guardia  
Victoria Architects & Urbanists
- GENERAL CONTRACTOR**  
Torre Cos.
- CORALINA STONE**  
Marmotech S.A.
- CORALINA STONE**  
INSTALLATION R.E.T.C. Tile
- BRICK INSTALLATION** Brandel
- DOORS & WINDOWS** Signature Door; EuroWall; CGI Window
- INTERIOR DOORS**  
TruStile Doors
- HARDWARE** Deltana; Baldwin
- PAINT** Benjamin Moore
- PLUMBING FIXTURES AND FITTINGS** Kohler; Grohe
- APPLIANCES**  
Thermador; Coyote
- ROOFING**  
Santafe Flat Tile – Cocoa
- INTERIOR & EXTERIOR MILLWORK** Vickedo
- BUILDING MATERIALS SUPPLIER**  
Florida Sand and Silica
- RAILINGS**  
American Aluminum Gates
- WINDOW & DOOR INSTALLATION** RS Window
- RAILINGS**  
American Aluminum Gates
- PUBLIC ART PROJECT**  
Roberto Behar & Rosario Marquardt, R & R Studios





RESIDENTIAL PALLADIO WINNER  
SPECIAL RECOGNITION

## CONNECTICUT POOL HOUSE

Haver & Skolnick Architects



Photos by Robert Benson Photography

Over the course of several years, Charles M. Haver, AIA, and Stewart R. Skolnick, AIA, of Haver & Skolnick Architects in Roxbury, Connecticut, have been completing parts of a master plan they designed for clients who own a 70-acre gentleman's farm in Washington, Connecticut.

They built the grand two-story main house, a traditional stone structure based on the style of surrounding barns and cottages, converted a barn into an entertainment arcade complete with a billiards room, a movie theater, and a pub, renovated a guest house, built a post-and-beam barn for the owners' collection of classic cars, and designed the 2018 Palladio Award-winning enclosed garden on the property.

The last piece of the puzzle was the pool house, which won a 2020 Bulfinch Award from the Institute of Classical Architecture & Art. It features a central lounge with a visual connection to the new swimming pool the firm designed, a gym that can be used all year long, a pantry, a powder room, a laundry room, and storage space for pool toys and accessories.

Because the client wanted to use it as much as possible, the pool house has radiant heat and air conditioning, and Haver says, "our design extended its use seasonally and daily into the twilight hours."

The Manhattan couple, who have teenage children, use the Washington property as a summer compound and spend winter vacations soaking up the sun in the Caribbean.

"We've worked with them such a long time that they pretty much gave us artistic freedom," Skolnick says.

Haver adds that their only request was that the pool house be a "little more contemporary" than their main house.

With that parameter as a guide, the duo designed a classic saltbox that, at a distance, looks like a traditional barn but that on closer inspection reveals luxury details worthy of a five-star resort.

"The idea was to create a space that feels like a vacation house from the vacation house," Skolnick says.

And, Haver adds, to remind the owners of their coveted Caribbean vacations.

The pool house, which is clad in silver weathered siding and has a cedar-shingle and standing-seam copper roof and shed dormer, has a porch-like look and feel. A trio of copper chimney pots

hides the mechanicals.

It connects to the main residence via a simple bluestone and grass pathway. Landscaping, notably around the chaise lounges and the exterior of the gym, merges indoor and outdoor spaces.

"The parti of the building is very simple and classical, with a cross-axial organization extending to the terrace and swimming pool beyond," Haver says. "The open lounge and gym of the center are flanked by thick poche zones on either side, neatly organizing all the storage and service spaces."

Skolnick adds that this design suited the owners because "they are a very close-knit family who wanted to be in a space where they could be together regardless of their activity."

Haver adds that "whether lounging on the chaises, taking a dip in the pool,



**LEFT** The pool house in Washington, Connecticut, designed by Haver & Skolnick also won a 2020 Bulfinch Award from the Institute of Classical Architecture & Art.

**RIGHT** In the traditional style of Connecticut outbuildings, the 10-inch-wide clear white-washed, knotless pine planks in the interior are set horizontally.

**BOTTOM** The outdoor shower features a copper wall and tropical plants reminiscent of the Caribbean.

hanging out in the spa, working out in the gym or simply sipping wine by the gas fireplace, everyone feels connected.”

Indoor and outdoor spaces flow into each other, reinforcing the idea of an open-air pavilion: Fully retractable glass doors face the pool and spa, and a wall of windows in the gym overlooks the curvaceous woodlands garden.

The biggest challenge of the project was the tight time line. Haver & Skolnick Architects had only eight months to demolish the existing swimming pool and take the pool house from conception to finished construction.

“The owners wanted to use the pool house by Memorial Day, which meant that work had to proceed during subfreezing temperatures on top of one of the most windswept hills in northwest Connecticut,” Haver says. “The contractor constructed a temporary heated building enclosing the construction of the 30-foot by 60-foot swimming pool and terraces.”

Skolnick adds that “the final table was in place one hour before the clients arrived.”

The crispness of the design and the simplicity of the interior detailing of the pool house required a high level of precision and coordination among the architects, engineers and tradespeople.

The interior walls and ceilings are clad in 10-inch-wide clear white-washed, knotless pine planks that are set horizontally at the same height in each space. “This is a traditional vernacular Connecticut way of doing outbuildings,” Haver says.

To perfectly align all the boards throughout the pool house, the woodworker had to shim each wall to ensure a plumb surface. And it took a team effort to perfectly center the electrical receptacles, light fixtures and mechanical devices within the boards; to supply air conditioning through nearly invisible slots in the wood instead of through grilles; and to trim flange-less recessed light fixtures and speakers in flush wood.

“The overall result is a calming simplicity,” Haver says.

Skolnick adds, “We love doing this level of detail.”

## KEY SUPPLIERS

**ARCHITECT AND INTERIOR DESIGNER** Haver & Skolnick

**CONSTRUCTION MANAGER** Churchill Building Company

**STRUCTURAL ENGINEER** DeStefano & Chamberlain

**MECHANICAL ENGINEER** CES

**CIVIL ENGINEER / SURVEYOR** Smith & Company

**LANDSCAPE DESIGN** Haver & Skolnick in association with Wesley Stout Associates

**LANDSCAPE INSTALLATION** Hoffman Landscapes

**LIGHTING CONSULTANT** Westwoods Architectural Lighting Design

**AUDIO VISUAL/CRESTRON CONSULTANT** Opus AVC

**SWIMMING POOL SUBCONTRACTOR** Drakeley Pools

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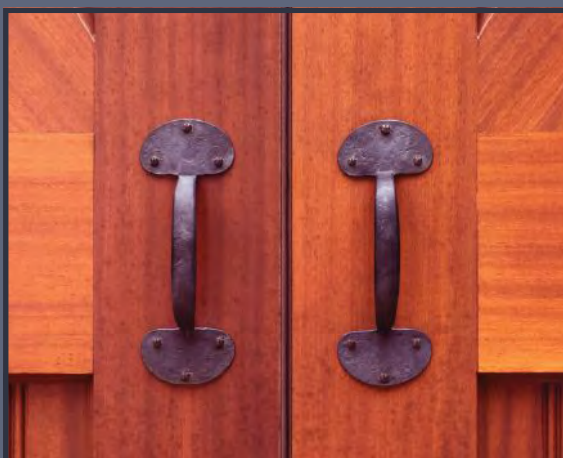
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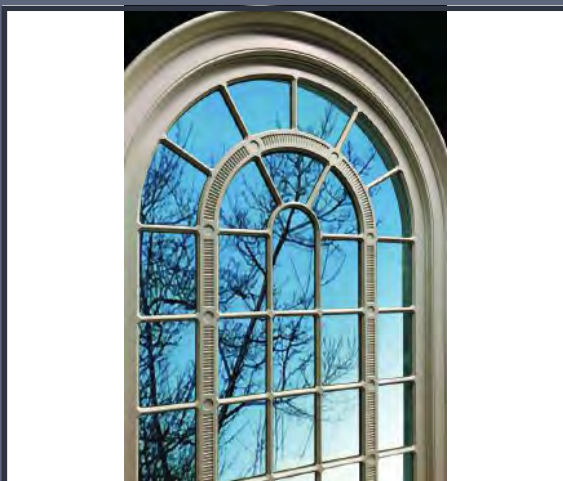
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### Historical Products Showcase

Andrew Wilson Smith Sculpture Studio.....	63
574-315-4426 <a href="http://www.AndrewWilsonSmith.com">www.AndrewWilsonSmith.com</a>	
Bradbury & Bradbury Art Wallpapers .....	39
707-746-1900 <a href="http://www.bradbury.com">www.bradbury.com</a>	
Bovard Studio, Inc.....	9, 64
641-472-2824 <a href="http://www.bovardstudio.com">www.bovardstudio.com</a>	
Carlisle Wide Plank Flooring .....	14
800-595-9663 <a href="http://www.wideplankflooring.com">www.wideplankflooring.com</a>	
Chadsworth Columns .....	Inside Front Cover, 64
910-763-7600 <a href="http://www.columns.com">www.columns.com</a>	
Chestnut Specialists, Inc. ....	63
860-283-4209 <a href="http://www.chestnutspec.com">www.chestnutspec.com</a>	
Crenshaw Lighting.....	4, 64
540-745-3900 <a href="http://www.crenshawlighting.com">www.crenshawlighting.com</a>	
Crown Point Cabinetry.....	21
800-999-4994 <a href="http://www.crown-point.com">www.crown-point.com</a>	
Custom Service Hardware, Inc.....	2, 64
262-243-3081 <a href="http://www.cshardware.com">www.cshardware.com</a>	
Deep Landing Workshop .....	65
877-778-4042 <a href="http://www.deeplandingworkshop.com">www.deeplandingworkshop.com</a>	
Eustis Chair.....	21
978-827-3103 <a href="http://www.eustischair.com">www.eustischair.com</a>	
Grand Light .....	64
800-922-1469 <a href="http://www.grandlight.com">www.grandlight.com</a>	
Rambusch Lighting Co. ....	7, 65
201-333-2525 <a href="http://www.rambusch.com">www.rambusch.com</a>	
Renaissance Conservatories.....	3, 65
800-882-4657 <a href="http://www.renaissanceconservatories.com">www.renaissanceconservatories.com</a>	
St. Louis Antique Lighting Co.....	10, 65
314-863-1414 <a href="http://www.slalco.com">www.slalco.com</a>	
Steven Handelman Studios .....	64
805-962-5119 <a href="http://www.stevenhandelmanstudios.com">www.stevenhandelmanstudios.com</a>	
Wiemann Metalcraft .....	65
918-592-1700 <a href="http://www.wmcraft.com">www.wmcraft.com</a>	
Woolen Mill Fan Co.....	63
717-382-4754 <a href="http://www.architecturalfans.com">www.architecturalfans.com</a>	
Zepa Industries, Inc. ....	8, 65
704-583-9220 <a href="http://www.zepa.com">www.zepa.com</a>	

### Windows & Window Hardware

Allied Window, Inc. ....	68, Inside Back Cover
800-445-5411 <a href="http://www.alliedwindow.com">www.alliedwindow.com</a>	
Arch Angle Window & Door.....	69
330-723-2551 <a href="http://www.archangleohio.com">www.archangleohio.com</a>	
Architectural Components, Inc. ....	69
413-367-9441 <a href="http://www.architecturalcomponentsinc.com">www.architecturalcomponentsinc.com</a>	
Architectural Resource Center .....	66
800-370-8808 <a href="http://www.brasswindowhardware.com">www.brasswindowhardware.com</a>	
Cooper Historical Windows .....	33
860-599-2481 <a href="http://www.thecoopergroupct.com">www.thecoopergroupct.com</a>	
Gaby's Shoppe .....	67
800-299-4229 <a href="http://www.gabys.com">www.gabys.com</a>	
Indow .....	37
503-284-2260 <a href="http://www.indowwindows.com">www.indowwindows.com</a>	
Innerglass Window Systems .....	67
800-743-6207 <a href="http://www.stormwindows.com">www.stormwindows.com</a>	
Jim Illingworth Millwork, LLC.....	69
315-232-3433 <a href="http://www.jimillingworthmillwork.com">www.jimillingworthmillwork.com</a>	
Kolbe Windows & Doors.....	11, 68
800-955-8177 <a href="http://www.kolbewindows.com">www.kolbewindows.com</a>	
Phelps Company .....	67
603-336-6213 <a href="http://www.phelpscompany.com">www.phelpscompany.com</a>	
Shuttercraft, Inc.....	67
203-245-2608 <a href="http://www.shuttercraft.com">www.shuttercraft.com</a>	
St. Cloud Window, Inc.....	19, 68
800-383-9311 <a href="http://www.stcloudwindow.com">www.stcloudwindow.com</a>	
Stewart Brannen Millworks, Inc. ....	29
912-488-2397 <a href="http://www.brannenmillwork.com">www.brannenmillwork.com</a>	
Tradewood Windows & Doors .....	5, 68
800-410-0268 <a href="http://www.TradewoodIndustries.com">www.TradewoodIndustries.com</a>	

### Doors & Door Hardware

Ball & Ball Hardware .....	14
610-363-7330 <a href="http://www.ballandball.com">www.ballandball.com</a>	
Brass Accents, Inc.....	37
877- 332-7277 <a href="http://www.brassaccents.com">www.brassaccents.com</a>	
Hamilton Sinkler.....	35
866-900-3326 <a href="http://www.hamiltonsinkler.com">www.hamiltonsinkler.com</a>	
HeartWood Fine Windows & Doors.....	6, 71
585-340-9085 <a href="http://www.heartwoodwindowsanddoors.com">www.heartwoodwindowsanddoors.com</a>	
Heritage Metalworks .....	25
610-518-3999 <a href="http://www.hmwp.com">www.hmwp.com</a>	
Historic Doors.....	71
610-756-6187 <a href="http://www.historicdoors.com">www.historicdoors.com</a>	
Historic Housefitters Co.....	71
800-247-4111 <a href="http://www.historichousefitters.com">www.historichousefitters.com</a>	
Historical Arts & Casting, Inc.....	37
800-225-1414 <a href="http://www.historicalarts.com">www.historicalarts.com</a>	
House of Antique Hardware .....	39
888-223-2545 <a href="http://www.houseofantiquehardware.com">www.houseofantiquehardware.com</a>	
Vintage Hardware & Lighting.....	14
360-379-9030 <a href="http://www.vintagehardware.com">www.vintagehardware.com</a>	
Vintage Millwork and Restoration.....	31
717-687-0292 <a href="http://www.vintagemillworkrestoration.com">www.vintagemillworkrestoration.com</a>	

### Wood & Plaster Moldings

Driwood Moulding Company .....	73
888-245-9663 <a href="http://www.driwood.com">www.driwood.com</a>	
JP Weaver Company.....	13, 73
818-500-1740 <a href="http://www.jpweaver.com">www.jpweaver.com</a>	

### Registers, Grilles & Radiators

Advanced Architectural Grilleworks .....	75
516-488-0628 <a href="http://www.aagrilles.com">www.aagrilles.com</a>	
Architectural Grille.....	74
800-387-6267 <a href="http://www.archgrille.com">www.archgrille.com</a>	
CoCo Architectural Grilles & Metalcraft.....	74
631-482-9449 <a href="http://www.cocometalcraft.com">www.cocometalcraft.com</a>	

### Conservation & Restoration Services

Conrad Schmitt Studios, Inc.....	23
800-969-3033 <a href="http://www.conradschmitt.com">www.conradschmitt.com</a>	
EverGreene Architectural Arts, Inc.....	35
212-244-2800 <a href="http://www.evergreene.com">www.evergreene.com</a>	
John Canning Conservation & Painting Studios.....	25
203-272-9868 <a href="http://www.JohnCanningCo.com">www.JohnCanningCo.com</a>	
Swiatek Studios .....	39
716-597-6683 <a href="http://www.swiatekstudios.com">www.swiatekstudios.com</a>	

### Roofing & Roofing Specialties

Copper-Inc.com .....	76
888-499-1962 <a href="http://www.copper-inc.com">www.copper-inc.com</a>	
Ludowici Roof Tile, Inc. ....	77, Back Cover
800-945-8453 <a href="http://www.ludowici.com">www.ludowici.com</a>	
NIKO Contracting Co., Inc. ....	77
412-687-1517 <a href="http://www.nikocontracting.com">www.nikocontracting.com</a>	
Preservation Products, Inc.....	76
800-553-0523 <a href="http://www.preservationproducts.com">www.preservationproducts.com</a>	

### Masonry & Stone

Abatron, Inc.....	23
800-445-1754 <a href="http://www.abatron.com">www.abatron.com</a>	
Rugo Stone, LLC .....	15
571-642-2672 <a href="http://www.rugostone.com">www.rugostone.com</a>	
Weathercap, Inc.....	78
985-649-4000 <a href="http://www.weathercap.net">www.weathercap.net</a>	

### Specialty Brick

Belden Brick Co., The.....	1, 79
330-456-0031 <a href="http://www.beldenbrick.com">www.beldenbrick.com</a>	



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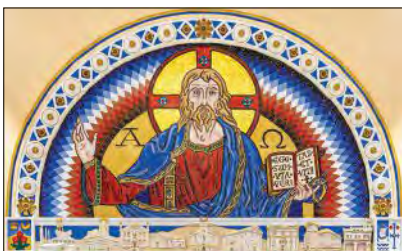
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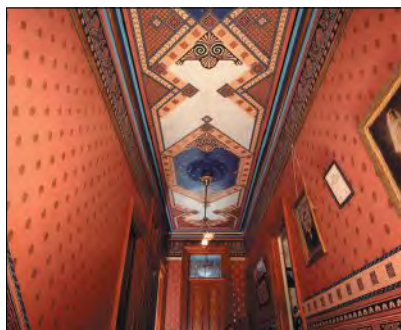
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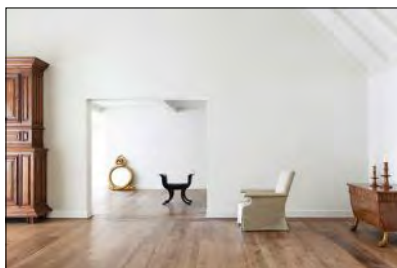
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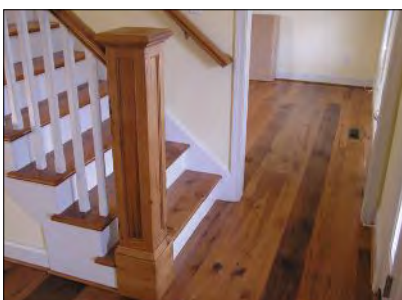
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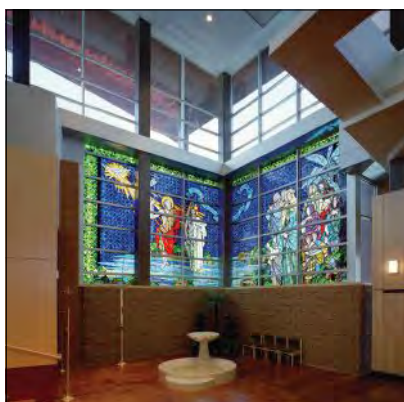


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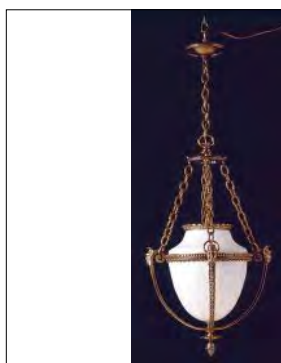
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vandalism; interior & exterior; commercial & residen-  
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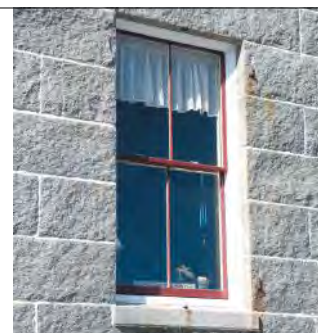
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INSIDE BACK COVER.**



**ARCH ANGLE WINDOW & DOOR**  
330-723-2551; Fax: 330-722-4389  
[www.archangleohio.com](http://www.archangleohio.com)  
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Custom fabricator of special shape aluminum storm  
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**ARCHITECTURAL  
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413-367-9441; Fax: 413-367-9461  
[www.architecturalcomponentsinc.com](http://www.architecturalcomponentsinc.com)  
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[www.brasswindowhardware.com](http://www.brasswindowhardware.com)  
Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys,  
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patented sash weights.

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[www.artisticdoorsandwindows.com](http://www.artisticdoorsandwindows.com)  
Avenel, NJ 07001

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WINDOWS**  
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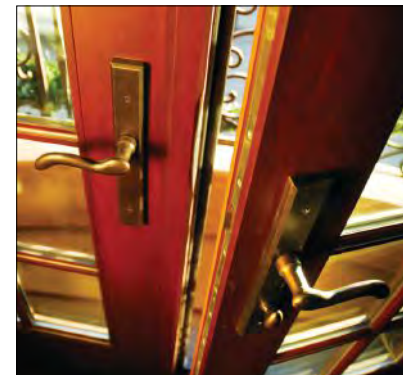
**SEE OUR AD ON PAGE 33.**



**GABY'S SHOPPE**  
800-299-4229; Fax: 214-748-7701  
[www.gabys.com](http://www.gabys.com)  
Dallas, TX 75207

Manufacturer of handcrafted decorative iron drapery  
hardware: for curved & angled bay windows &  
arches; 30 standard finishes; more than 100 finial  
options.

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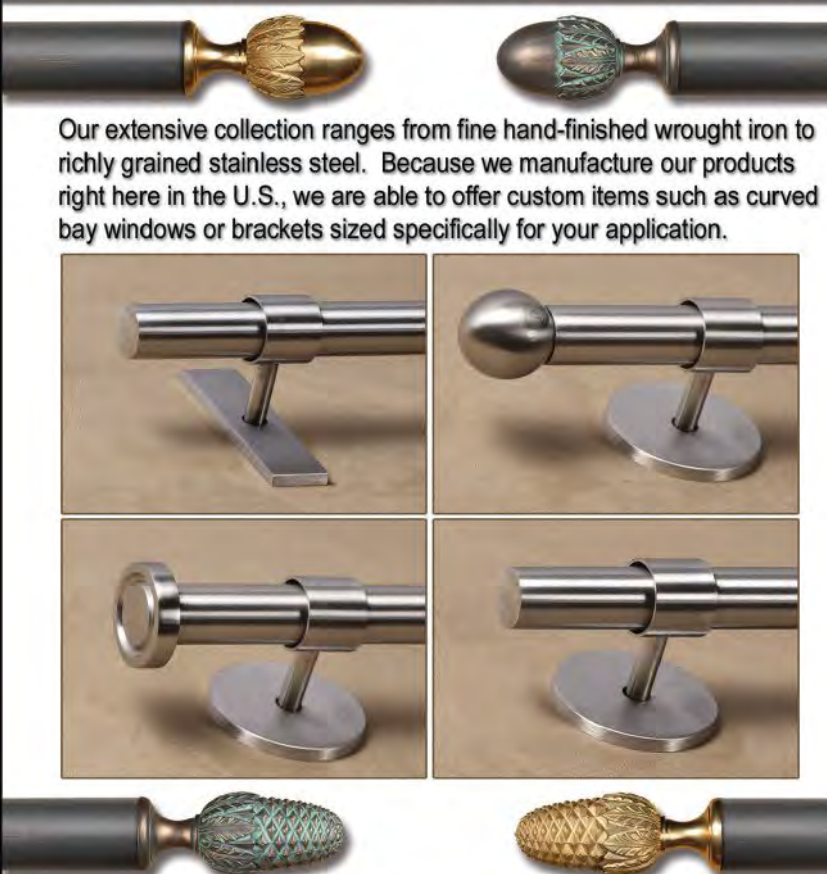
**HAMILTON SINKLER**  
866-900-3326; Fax: 212-760-3362  
[www.hamiltonsinkler.com](http://www.hamiltonsinkler.com)  
New York, NY 10016

Manufacturer of decorative registers & vents, door &  
window hardware, cabinet hardware & other accesso-  
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**SEE OUR AD ON PAGE 35.**



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[www.heartwoodwindowsanddoors.com](http://www.heartwoodwindowsanddoors.com)  
Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 68-year-old company.

SEE OUR AD ON PAGE 6, 71.



**HOPE'S WINDOWS, INC.**  
716-665-5124; Fax: 716-665-3365  
[www.hopeswindows.com](http://www.hopeswindows.com)  
Jamestown, NY 14702

Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.



**INDOW**  
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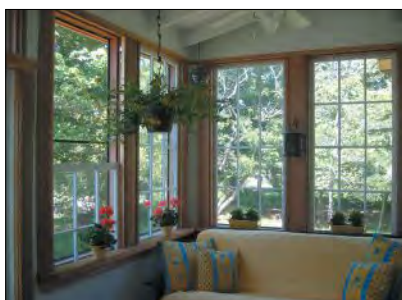
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**INNERGLASS WINDOW  
SYSTEMS**  
800-743-6207; Fax: 860-651-4789  
[www.stormwindows.com](http://www.stormwindows.com)  
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation.

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**JIM ILLINGWORTH MILLWORK**  
315-232-3433  
[www.jimillingworthmillwork.com](http://www.jimillingworthmillwork.com)  
Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

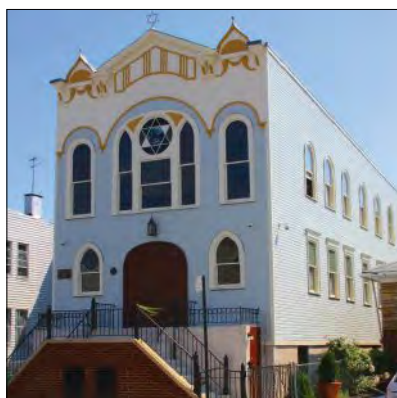
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**KOLBE WINDOWS & DOORS**  
800-955-8177; Fax: 715-845-8270  
[www.kolbewindows.com](http://www.kolbewindows.com)  
Wausau, WI 54401

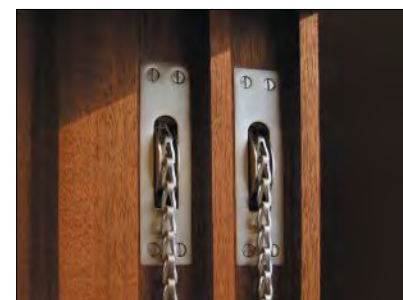
Manufacturer of windows & doors: traditional details; extruded aluminum-clad, roll-formed aluminum-clad, wood & vinyl energy-efficient windows & doors; fiberglass doors.

SEE OUR AD ON PAGE 11, 68.



**PARRETT WINDOWS & DOORS**  
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[www.parrettwindows.com](http://www.parrettwindows.com)  
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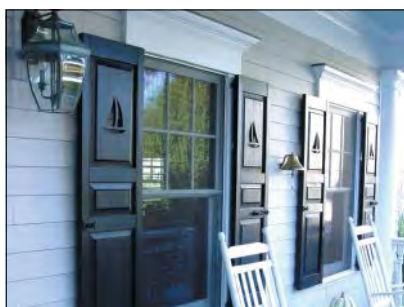
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SEE OUR AD ON PAGE 67.



**ST. CLOUD WINDOW, INC.**  
800-383-9311; Fax: 320-255-1513  
[www.stcloudwindow.com](http://www.stcloudwindow.com)  
Sauk Rapids, MN 56379

Manufacturer of aluminum windows for heavy commercial & architectural replacement: dual windows for acoustical abatement; screens, metal windows & doors.

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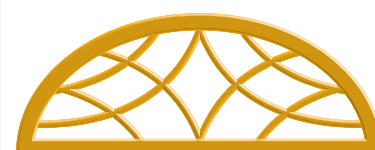


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Manufacturer of custom exterior shutters: more than 40 historically accurate, customizable styles; available in premium woods & our own maintenance-free Endurian, along with the large selection of period shutter hardware.

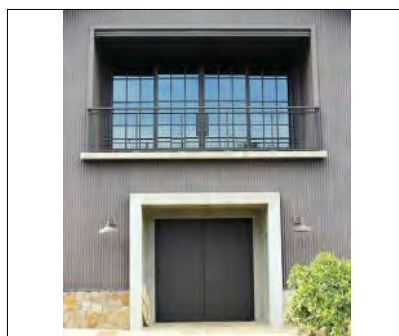


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Tulsa, OK 74107

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# DOORS & DOOR HARDWARE



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[www.archangleohio.com](http://www.archangleohio.com)  
Medina, OH 44256

Custom fabricator of special shape aluminum storm doors, windows, hardware & screens: round top, arch top, cathedral & Gothic designs; tempered & low-e glass.

**SEE OUR AD ON PAGE 69.**



**ARCHITECTURAL COMPONENTS, INC.**  
413-367-9441; Fax: 413-367-9461  
[www.architecturalcomponentsinc.com](http://www.architecturalcomponentsinc.com)  
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog \$5.

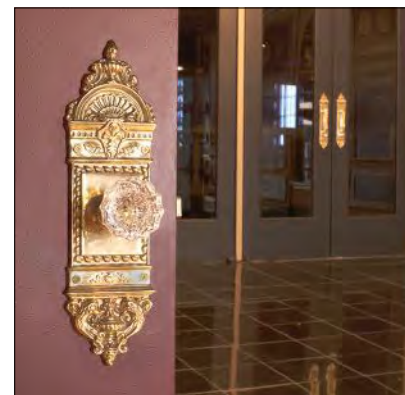
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**BALL & BALL HARDWARE**  
610-363-7330; Fax: 610-363-7639  
[www.ballandball.com](http://www.ballandball.com)  
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**SEE OUR AD ON PAGE 23.**



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[www.brassaccents.com](http://www.brassaccents.com)  
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**HAMILTON SINKLER**  
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[www.hamiltonsinkler.com](http://www.hamiltonsinkler.com)  
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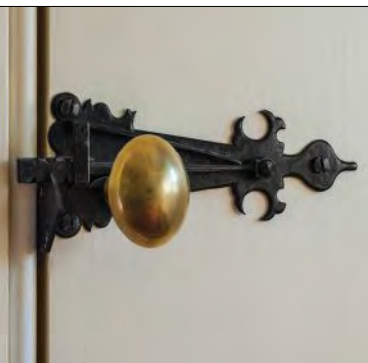
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**HEARTWOOD FINE WINDOWS & DOORS**  
585-340-9085; Fax: 585-254-1760  
[www.heartwoodwindowsanddoors.com](http://www.heartwoodwindowsanddoors.com)  
Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 68-year-old company.

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**HERITAGE METALWORKS**  
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[www.hmwpa.com](http://www.hmwpa.com)  
Downingtown, PA 19335

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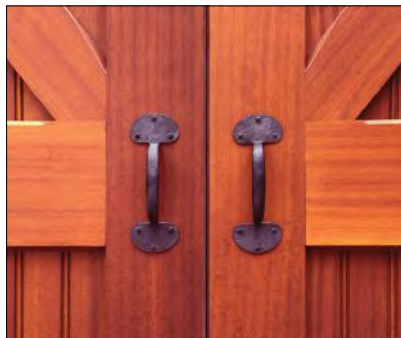
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**HISTORIC DOORS**  
610-756-6187; Fax: 610-756-6171  
[www.historicdoors.com](http://www.historicdoors.com)  
Kempton, PA 19529

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**SEE OUR AD ON PAGE 71.**



**HISTORIC HOUSEFITTERS CO.**  
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[www.historichousefitters.com](http://www.historichousefitters.com)  
New Preston, CT 06777

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**HISTORICAL ARTS & CASTING**  
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[www.historicalarts.com](http://www.historicalarts.com)  
West Jordan, UT 84081

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**SEE OUR AD ON PAGE 37.**



**HMW FORGE**  
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SEE OUR AD ON PAGE 39.



**KOLBE WINDOWS & DOORS**  
800-955-8177; Fax: 715-845-8270  
[www.kolbewindows.com](http://www.kolbewindows.com)  
Wausau, WI 54401

Manufacturer of windows & doors: traditional details; extruded aluminum-clad, roll-formed aluminum-clad, wood & vinyl energy-efficient windows & doors; fiberglass doors.

SEE OUR AD ON PAGE 11, 68.



**ROCKWOOD DOOR  
& MILLWORK**  
330-893-2392

[www.rockwooddoor.com](http://www.rockwooddoor.com)  
Millersburg, OH 44654

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**VINTAGE MILLWORK  
AND RESTORATION**  
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Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more.

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**JIM ILLINGWORTH MILLWORK**  
315-232-3433  
[www.jimillingworthmillwork.com](http://www.jimillingworthmillwork.com)  
Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

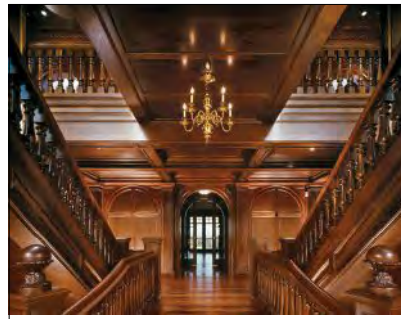
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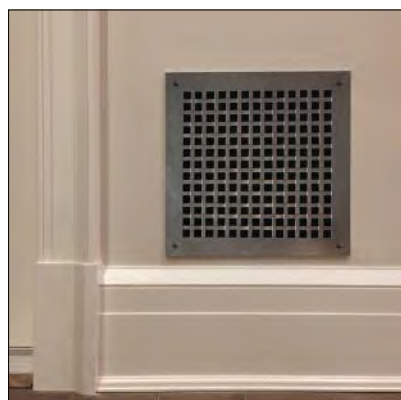
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[www.archgrille.com](http://www.archgrille.com)

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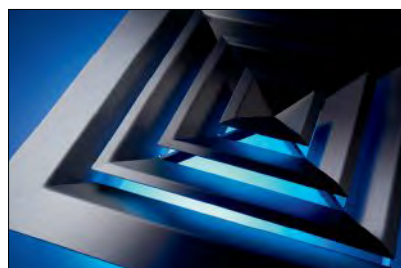
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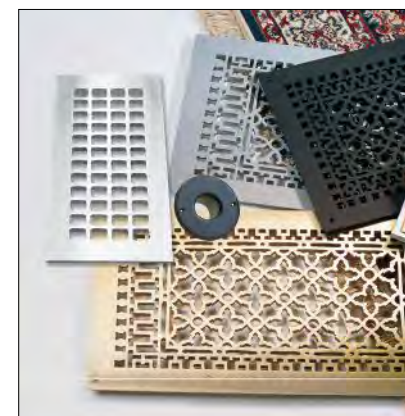
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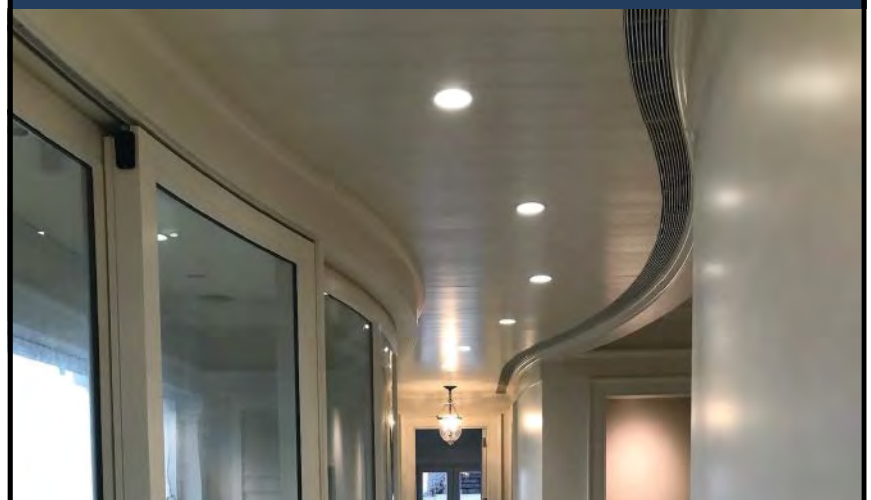


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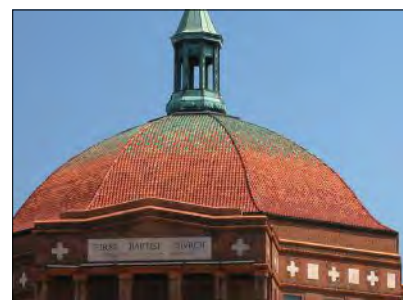


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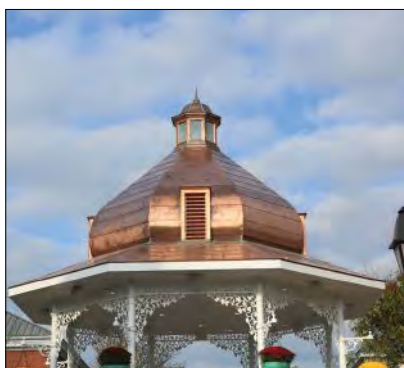


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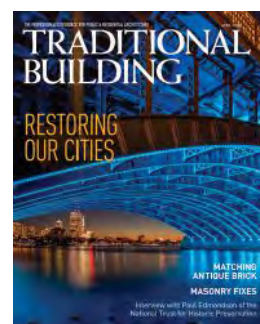


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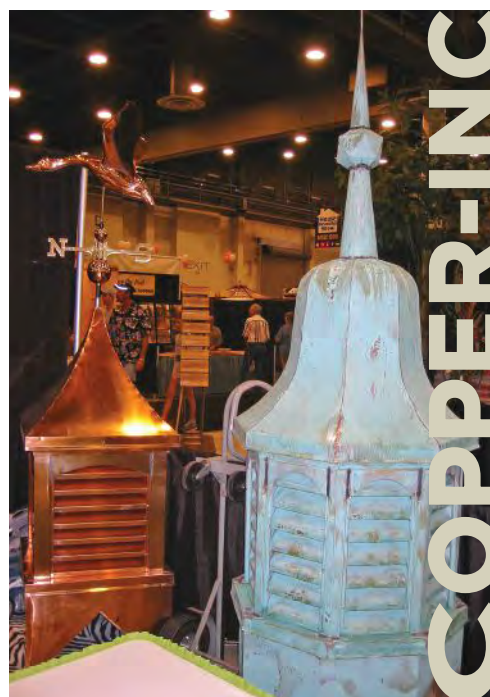


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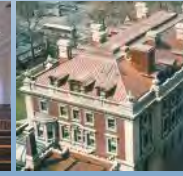

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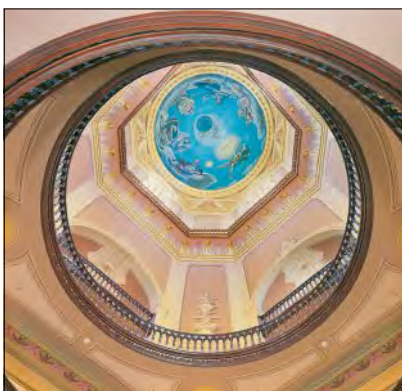




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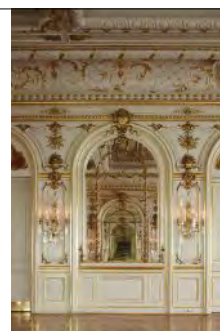


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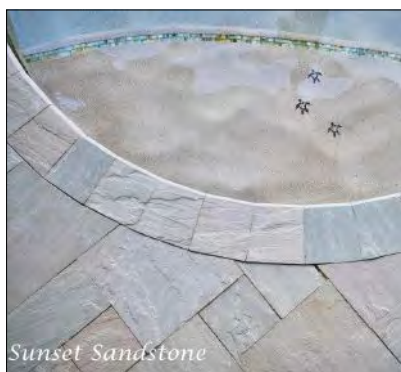
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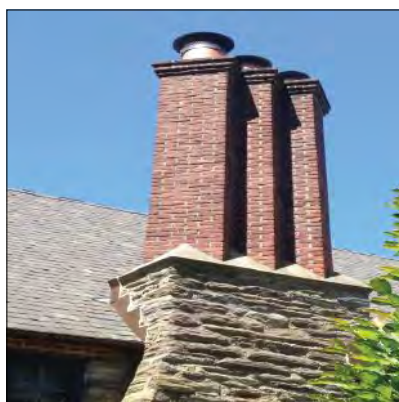
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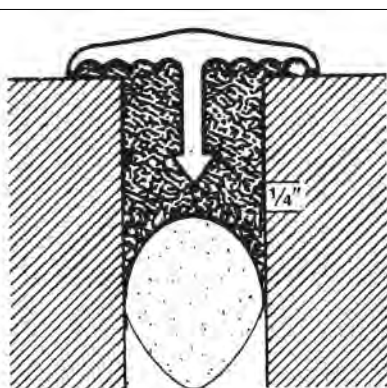
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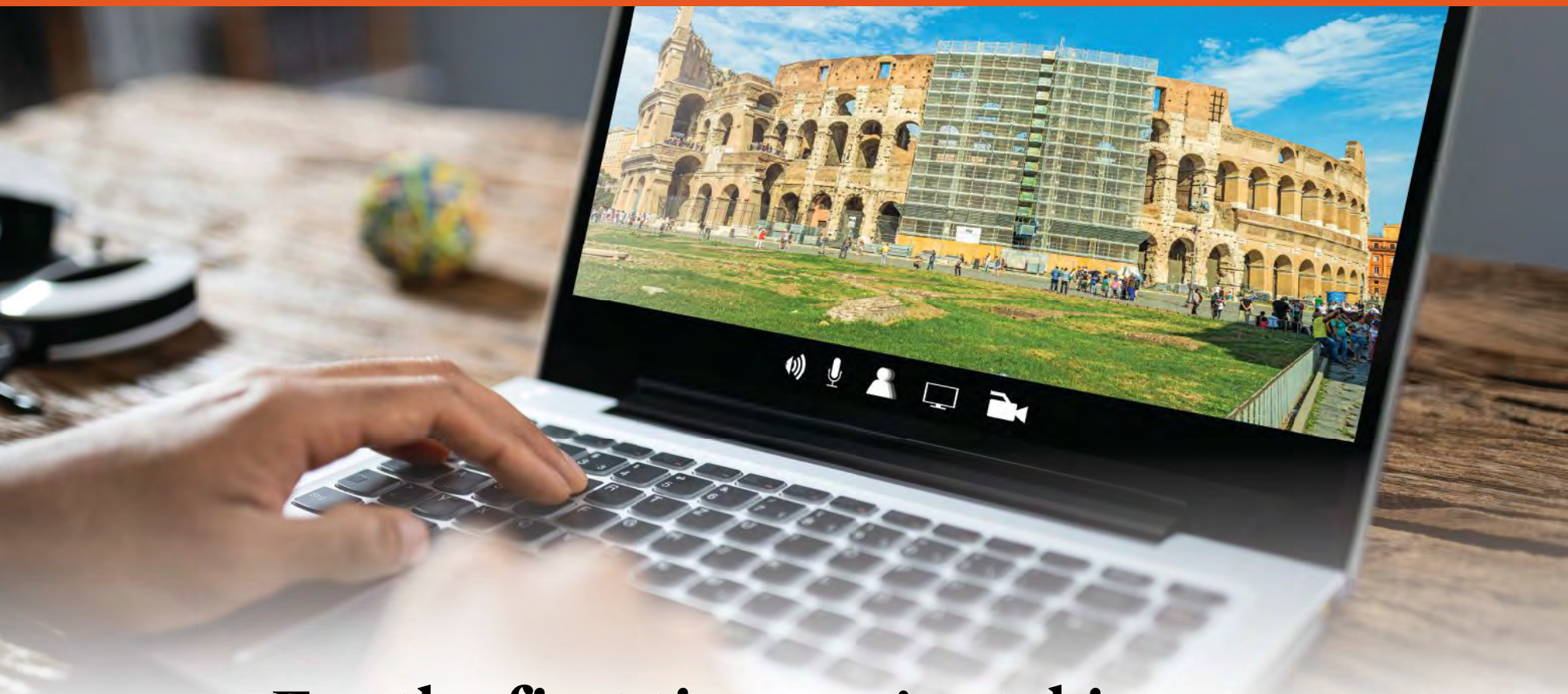


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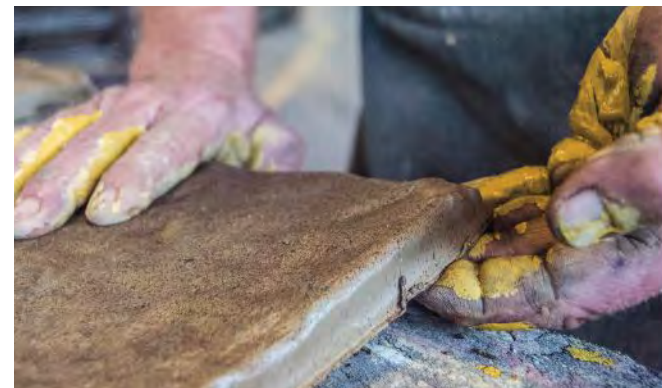
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