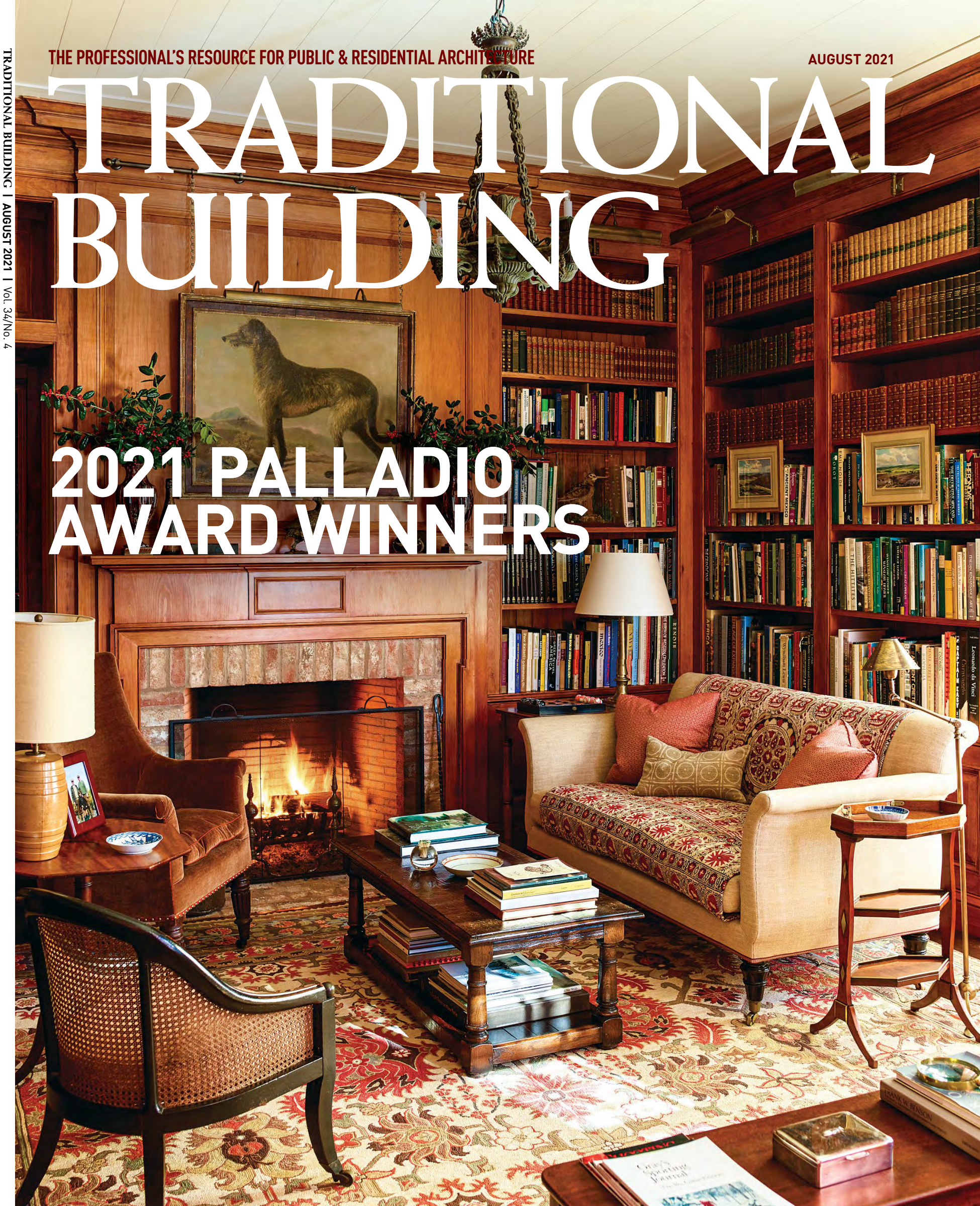


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ABOVE CENTER: Rambusch led the restoration process team for the Statue of Liberty original torch, U.S. Department of the Interior/National Park Service, New York, NY.

BELOW CENTER: Original LED luminaire designs under DMX-control, part of the lighting environment at Trinity Church Wall Street, New York, NY.

FAR RIGHT: Design and creation of an intimate side oratory and reverent container to receive the First-Class relic of Blessed Stanley Rother, Cathedral of Our Lady of Perpetual Help, Oklahoma City, OK.



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A low-angle, nighttime photograph of the Milwaukee War Memorial. The building's facade is composed of a grid of dark, vertical metal mullions and horizontal glass panes. Warm interior lights are visible through the glass, and some exterior lights are mounted on the building. A tall, white, cylindrical light pole stands in the foreground on the right. A large, semi-transparent green circle is overlaid on the lower left portion of the image, containing the main headline text.

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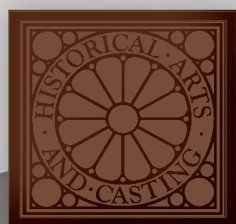
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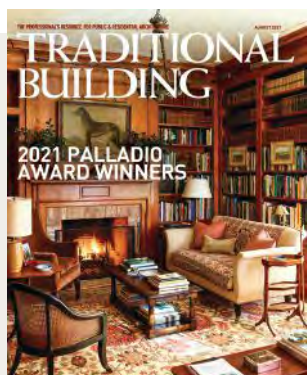
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Photo By
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Traditional Building® (ISSN 0898-0284) is published monthly in February, April, June, August, October by Active Interest Media Holdco, Inc. 5710 Flatiron Parkway, Suite A, Boulder, CO 80301. Application to mail at Periodicals Postage Prices is Pending at Boulder, CO and at additional mailing offices. **POSTMASTER:** Send address changes to: Traditional Building, PO Box 3000, Denville, NJ 07835-9965. **COPYRIGHT:** 2021 by Active Interest Media Holdco, Inc., Boulder, Colorado. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. **PRIVACY STATEMENT:** Active Interest Media Holdco, Inc. is committed to protecting your privacy. For a full copy of our privacy statement, go to aimmedia.com/privacy-policy.

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Carolyn Walsh
cwalsh@aimmedia.com

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Surrogate Courthouse, Manhattan, NY

Bovard Studio restored the laylights for the winner of the prestigious 2020 Lucy G. Moses Preservation Award. The award was given for work on the Surrogate Courthouse in Manhattan, NY, a National Historic Landmark and backdrop for a number of films and commercials. Bovard carefully selected glass replacements to match the texture and translucency of the original and releaded panels that suffered water damage beginning in the 1990s.



Completed Restoration Project, Sacred Heart Church, Sacramento, CA



New Windows, Life Teen Chapel, Tiger, GA



MEET OUR 2021 PALLADIO PANEL

COMMERCIAL



JILL H. GOTTHELF
WSA | ModernRuins

Jill H. Gotthelf AIA FAPT, principal at WSA | ModernRuins, sets a prodigious standard for the open exchange of ideas among peers, clients, and constituents, resulting in projects, workshops, presentations, and publications that embody the essence of sustainable preservation. She embraces a holistic view of sustainability, pushing beyond the limits of the traditional definition to establish a balance between economics, environment, social and cultural equity, authenticity, and education.

In practice, Jill pioneers approaches that result in outstanding success, as reflected in the signature 20-year restoration of Eldridge Street Synagogue on NYC's Lower East Side. Upon its completion, renowned architectural critic Paul Goldberger cited it as one of the year's ten most influential projects in the world. Under her guidance as both Founding Member and Chair (2007-2013), the Association of Preservation Technology International's (APTI's) Technical Committee on Sustainable Preservation (TC/SP), has become a preeminent resource for collecting & disseminating cutting edge philosophy, technology & tools for the preservation community.

Her formidable achievements led to her elevation into APTI's esteemed College of Fellows and under her guidance as TCSP Chair, APT received the American Institute of Architects (AIA) National Honor Award for Collaborative Achievement recognizing "unparalleled impact on national and international organizations." Jill currently serves on APTI's Board of Directors, the Advisory Board for the AIA Historic Resource Committee, and represents the AIA HRC on the newly formed Zero Net Carbon Collaborative for Existing Buildings (ZNCC). She received her undergraduate degree in architecture

from the University of Michigan and a Master's in Historic Preservation from the University of Pennsylvania.



CAL BOWIE
Bowie Gridley Architects

Cal Bowie develops the firm's practice by focusing primarily on the needs of institutions for learning, culture, and enrichment. His experience ranges from academic centers at the nation's leading independent schools and universities to civic, cultural, and educational institutions throughout the mid-Atlantic region.

As an invited speaker on planning, design, and historic preservation, Cal has participated in the U.S. Department of Education's televised Satellite Town Meeting, "Modernizing Schools," hosted by the Secretary of Education. He also co-presented a seminar at the AIA National Convention, "Schools as Center of Community," and at the National Association of Independent Schools (NAIS) Annual Conference discussing the master plan process for The American School in London.

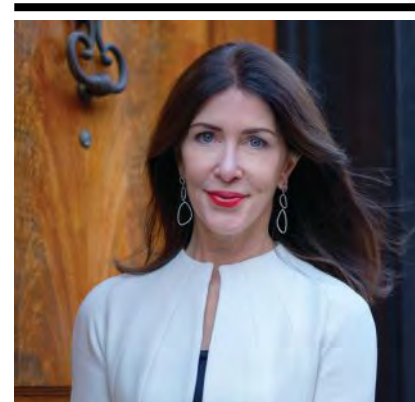


WILLIAM YOUNG
formerly Boston Landmarks Commission

A Maine native and Boston University Historic Preservation Studies Program alumnus, William Young joined the staff of the Boston Landmarks Commission in 1991.

During his long and influential career as a public official, he guided thousands of commercial, residential, and institutional developments to approval throughout the city. Among these were significant new construction projects including the widely admired Nike and Apple buildings and such adaptive reuse endeavors as the retail conversions of the former New England Life Insurance Company building and the Museum of Natural History, now the Boston flagship of the RH [Restoration Hardware] brand. His affinity for the challenges of commercial architecture within a historic context led William to author the Back Bay Architectural Commission's Commercial Guidelines, for which he earned awards from local business and residential groups alike. A Royal Oak Scholar of the 2006 Class of the Attingham [UK] Summer School for the study of the English country house, William was also a founding member of the Institute of Classical Architecture and Art, New England Chapter, on whose board he continues to serve. In addition, he was a major contributor to *The Buildings of Massachusetts: Metropolitan Boston* (University of Virginia Press, 2009). Following his retirement as the BLC's Director of Design Review in 2015, William has become a sought-after consultant for historically sensitive developments. Whether advising on projects involving new construction or the major alterations of existing buildings, William continues to promote the historic architectural character of New England.

RESIDENTIAL



BARBARA EBERLEIN
Eberlein Design Consultants

Barbara Eberlein was formally educated in the classics, history, and art, a rich background that has enhanced her enduring passion for design. She approaches the creation of interiors with

the knowledge that, one day, these spaces will become part of the fabric of history. With an influential voice in today's dynamic design community, she has built a national reputation for expertise in the restoration of significant historic structures of the 18th, 19th, and early 20th centuries. She is a sought-after lecturer on classical design, equally respected for her scholarly mastery and boundless enthusiasm for the field. Dedicated to lifelong learning, Barbara has received fellowships with distinguished programs for advanced study in England and Italy. Being an inveterate traveler constantly absorbing the aesthetic richness of the world, Barbara inspires her uniquely gifted staff in producing memorable environments expressed in a wide range of styles, always incorporating advances in materials, design and technology.



ERIC INMAN DAUM
Carpenter & MacNeille

Eric Inman Daum is a Senior Architect and Design Director for the Wellesley, Massachusetts, office of Carpenter & MacNeille. 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 and 2020 Tucker Design 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.



DAVID ANDREOZZI
Andreozzi Architecture

David Andreozzi is the current President of the New England Institute of Classical Architecture and Art (NE ICAA), a leading nonprofit organization dedicated to advancing the classical tradition in architecture, urbanism and their allied arts. It does so through education, publication, and advocacy. Before this David was AIA's National Chair of CRAN, the AIA's Custom Residential Architects Network. In addition to that role of leadership, David personally spearheaded CRANTv, an internet based series of viral videos that educate the public on the importance of good design and the role of the Architect, which received national accolades.

David Andreozzi, a graduate of Rhode Island School of Design, is the son of a second-generation contractor and an interior decorator. David grew up working on construction sites learning all aspects of construction from artisans. During this time, David mastered framing, fine carpentry, drafting, bidding, and running complex jobs. At RISD David received a Bachelor of Fine Arts and a Bachelor of Architecture, with an additional concentration in woodworking from RISD's Furniture Design program. He continued with his practical education at Shope Reno Wharton in Greenwich, Connecticut, in the mid-eighties, one of the leading shingle style architectural firms in the country. From pencil to hammer, David is expertly experienced in residential construction first and architecture second.

All stories written by
Nancy A. Ruhling.

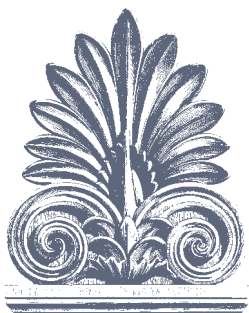


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WOODWARD LOFTS

Trivers

Woodward Lofts in St. Louis was converted from a factory into rental apartments.



Repurposing old buildings takes on added significance when the conversion creates a new sense of strong, spirited community.

Such is the case with Woodward Lofts, a one-time St. Louis, Missouri, factory that the St. Louis-based architectural firm of Trivers has transformed into 164 historically hip residences at the edge of The Grove, one of the city's hottest new neighborhoods.

The apartment building, most of whose units are 800-square-foot one-bedrooms, features a variety of contemporary amenities, including an elevator, two large retail spaces, a rooftop lap pool and fire pit, indoor parking on the lowest level, two lounges, a lobby, an interior bike-storage area, a dog park, and pet spa and a fitness center with a yoga studio.

Joel M. Fuoss, AIA, LEED AP, says the project presented “an appealing challenge” because the two-and-a-half story, 246,000-square-foot building, erected in 1925 for the Woodward & Tiernan Printing Co., had not been subdivided or extensively altered as other businesses

took over the space during its nearly century in existence.

The National Register building, based on the daylight-factory model, was considered innovative for its time because it featured five clerestory monitors.

Sited near freight-rail lines, the building has a formal orange/red-brick “head house” with terra-cotta ornamentation that was designed for corporate offices and a sweeping concrete superstructure behind it that served, in its heyday, for printing and as a loading dock for boxcars.

“When we were commissioned to do the project, we asked ourselves: What is the unique story the building is trying to tell?” Fuoss says. “We wanted what we did to resonate with and celebrate the history of the city.”

The historic-tax-credit project, part of a larger 20-year redevelopment of the area, commenced at an apropos time: There was a 20,000 housing-unit shortfall in St. Louis.

The deep floor plates of the building, however, didn't lend themselves to conversion to dwelling units, where connection to outdoors is of prime

importance to residents.

“We were initially asked to ‘donut’ the building and create a large internal courtyard,” Fuoss says, “but our design team came back with a plan that retains the character of industrial innovation while keeping as much of the original structure as possible.”

Under the plan, the Trivers team removed five original timber-roof decks between clerestories to create a series of private internal courtyards carved into the building. Ten apartments, the majority of the two-story units in the building, were sited around them.

“Ringed by new operable storefront enclosures and steel-replica windows, communal outdoor spaces shared by clusters of units were brought to life at the center of the floor plate,” Fuoss says. “Maintaining the original steel purlins and adding new tie-rods for lateral stability granted each garden an open-air ‘ceiling,’ which scales down the space, creating a sense of intimacy within the massive building.”

Another, larger courtyard was carved out of the middle of the building for use by all residents and their guests.

“When you look at the building's exterior, you can't tell that any alterations were made,” he says, adding that “the new layout utilizes the dramatic window openings, open floor plan, and soaring clerestory monitors that gave rise to the 20th-century daylight factory.”

The two-level units feature cross-laminated timber on the lower ceiling and upper floor, a choice that Fuoss says “reduced the depth of the floor assembly more than a foot from conventional joist construction. This maintained both a viable head height in the lofted bedrooms as well as reduced the length of the stair run to save valuable space in a 20-foot-square footprint.”

It also served as a warm counterpoint to the concrete, glass, and metal elements that give the units their chic industrial look.

He adds that this was “the first time that cross-laminated timber had been used in the city; it was a challenge to find the right installer, and the supplier came from Montana.”

Various elements of the building's original design were incorporated into the renovation. The original factory

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Kinetex, Patcraft Color Choice/
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floors, which were a dark, monolithic terrazzo, were polished, and the original central staircase, which has marble risers and metal balustrades, was restored. Two of the six massive steel water tanks that fed the original sprinkler system were retained in place and carved open to create lounge seating.

The other four were removed, and the space was turned into a rooftop lounge, complete with a lap pool that offers views of the urban skyline.

Woodward Lofts' dark color palette, which references the ink of its first inhabitant, early 20th-century furniture and artwork inspired by typesetting procedures are nods to its history.

"We gave the building another life," Fuoss says. "We were as minimally invasive as possible. People look for special spaces to live, and when they see this, they say it's unlike anything else they've seen in St. Louis."

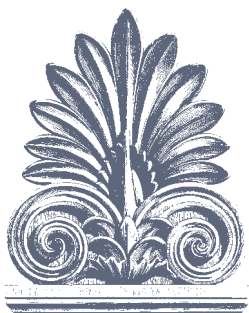
Woodward Lofts, he notes, is fully rented. "People have formed mini-communities within the units," he says. "There's a very active community of bike riders, and even the dogs play with each other."



TOP The original staircase was restored and the area behind the paneling was converted from office space to conference rooms.

MIDDLE A typical one-bedroom unit features a kitchen/bathroom core that's detached from most walls to maximize natural light. The bedroom is tucked behind it.

BOTTOM The original rooftop sprinkler tank room was transformed into a sky lounge that opens to a rooftop deck with a lap pool.



RESIDENTIAL PALLADIO WINNER RESIDENTIAL CRAFTSMANSHIP (2-WAY TIE)

THE HADRIAN

Ornametals Manufacturing, PRESERV & VMZinc. including Jan Hird Pokorny Associates



LEFT The Hadrian, shown from the front, with the new cornice.

BELOW The new copper cornice, sans ornamentation, installed on The Hadrian.

KEY SUPPLIERS

CORNICE FABRICATION
Ornametals Manufacturing & VM Building Solutions

ARCHITECT
Jan Hird Pokorny Associates

GENERAL CONTRACTOR
Carl Culbreth and Peter Rose of PRESERV Building Restoration Management

COPPER MANUFACTURER
KME

CLAY MODELS AND ORNAMENTS TOOLING
VM Building Solutions

The Hadrian, a 10-story apartment building on Manhattan's Upper West Side between Riverside and Central Parks, is not a grand structure by any means.

Indeed, the most notable feature of the unassuming 1903 building, which has over 40 units, is the elaborate ornamentation of its crowning cornice.

The fabrication of a replica cornice, by Ornametals Manufacturing, was part of a larger 2-year-long restoration project by the New York City-based architectural firm Jan Hird Pokorny Associates that also included repointing the brick exterior and repairing brick, terra-cotta, limestone, and steel spandrels and replacing non-original stucco balcony brackets.

"There was very little left of the original cornice," says Guenther Huber Delle, president of Ornametals Manufacturing. "The architect did the research and gave us detailed plans, based on historical photographs, that follow the original design."

Although the original 220-foot cornice on The Hadrian was made of galvanized sheet steel and painted

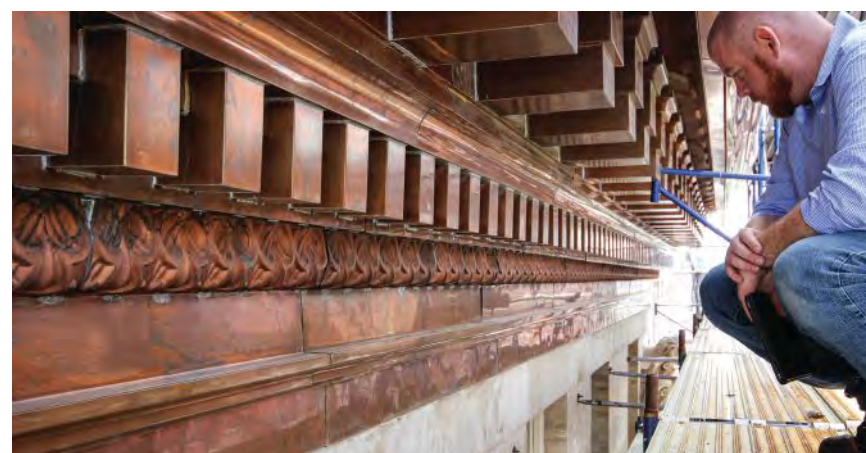
green to mimic the verdigris of copper, the replica is made of over 6,500 pounds of raw un-weathered copper. The panels are 24-ounce copper, and the ornamentation is up to 32-ounce copper.

"When the cornice was originally fabricated, material costs were high, and labor costs were low, which is why they didn't use copper," says Huber. "Today, the opposite is true, so it made sense to go with a material that will hold up for a century or so and that is maintenance-free."

He notes that when the replica copper cornice ages and turns green, "it will provide a beautiful contrast to the light brick face."

Ornametals, which has fabrication plants in Alabama, France, and Germany, used an unusual panel system to construct the cornice, whose under-frame is stainless steel.

"We've used this system in Europe, but it's the first time we have done it in the United States," Huber says, adding that most of The Hadrian's cornice was made in Paris. "The original cornice was over nine feet tall, so we created seven panels, each of them 2.5 feet wide



and no longer than 2 meters, that click together like Lego bricks, so it was very easy for the contractor to install. The seams are invisible."

He says that the panel system ensures that the cornice and its fasteners will remain waterproof and also will allow the copper to expand during inclement weather.

The ornamentation—33 lion's heads, 34 swags with leaves, 34 fleurs-de-lis, 27 shields, 16 anthemia, and various other designs—was made from pressed molds. Once the panels were installed on the roof, each ornament was soldered in

place and fastened with rivets.

"It's like putting ornaments on a Christmas tree," Huber says, adding that the dentil molding was pre-fabricated and that every leaf of each garland was applied separately.

The cornice, which won a 2018 North American Copper in Architecture Award from the Copper Development Association and the Canadian Copper & Brass Development Association, is the highlight of The Hadrian's restoration.

"Though it's high in stature, the eye is naturally drawn toward the copper detailing," Huber says.



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RESIDENTIAL PALLADIO WINNER
RESIDENTIAL CRAFTSMANSHIP (2-WAY TIE)

LAKE FOREST SHOWHOUSE GARDEN FOLLY

Bories & Shearron Architecture, DPC including Hull Millwork and Bulley & Andrews
Residential + Restoration



The garden folly that Bories & Shearron Architecture designed for Illinois' Lake Forest Showhouse represents the collaboration of a variety of expert craftsmen.

The folly, which has a slatted "onion-dome" roof and Chinoiserie fret panels, was designed for its specific setting: the west lawn of an 11,000-square-foot turn-of-the-20th-century estate.

The main house, designed by Frost and Granger in 1906 and updated to the Colonial Revival style by Stanley Anderson in the 1920s, is the former residence of investment banker William Allan Pinkerton Pullman, the grand-nephew of George Pullman, the manufacturer of the celebrated railroad cars that bore his name.

"Our approach was two-fold," says James Shearron, a principal of the firm that's based in New York City and Lake Forest. "We chose a historically inspired style that was appropriate for the house yet was different enough to make its own statement in the garden."

The firm's inspirations were engravings in the pattern book of 18th-Century British architect William Halfpenny and Historic American Buildings Survey drawings of the summer house Ashhurst, a 19th-century estate in Mount Holly, New Jersey.

Dick Bories, the architectural firm's other principal, adds that "the siting of the folly at the tip of the oval lawn created distance from the house, thus providing a visual focal point from the west rooms while appearing to be a 'gateway' to the forest and the ravine beyond."

Shearron says that it's in the perfect spot, where four garden paths, one for each of its door openings, meet.

The structure, which is 10 feet square and 18 feet tall, is made of durable, low-maintenance mahogany with lead-coated copper flashing.

"It's totally symmetrical so it can fit anywhere," Bories says, adding that since it was a pro-bono project that was to be auctioned for the benefit of the Infant Welfare Society of Chicago, it was designed to be disassembled and moved to a different location.

Shearron notes that to make that process easier, "we hid the roof connection behind the fascia of the entablature, and we bolted the columns to the platform under the flooring."

Each of the folly's parts was made by different craftsmen, whom Shearron

calls "some of the finest in the country."

The roof structure was made by Parenti & Raffaelli of Mount Prospect, Illinois, which also assembled it; and the fret panels were created by Hull Millwork of Fort Worth, Texas.

Brent Hull, the owner/founder of Hull Millwork, says that the folly had to be constructed so it would last for generations while being exposed to the elements.

"This required building of the best available exterior wood then also painting with high-gloss paints," he says. "The joinery had to be carefully considered so that changes in temperature wouldn't force joints to open."

He says that coordinating design ideas among craftsmen in different states—"we had a New York architect, a Chicago contractor, and Fort Worth mill

Photos by Dustin Halleck

OPPOSITE The garden folly, inspired by 18th- and 19th-century designs, is the result of a collaboration of craftsmen.

KEY SUPPLIERS

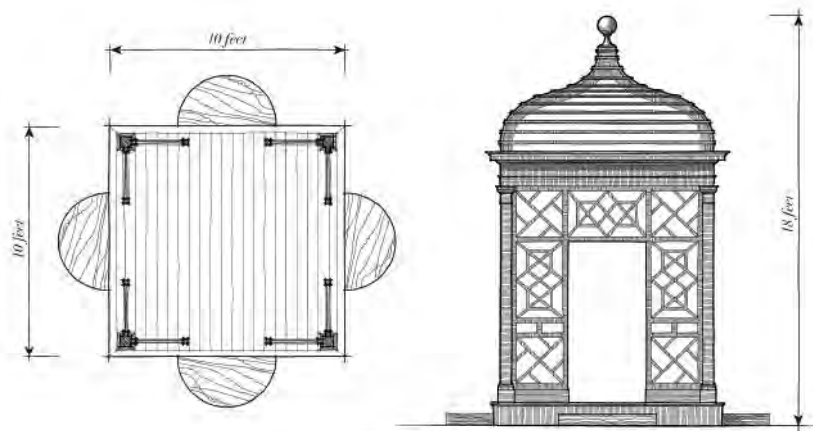
DESIGN ARCHITECT Bories & Shearron Architecture

GENERAL CONTRACTOR Bulley & Andrews Residential + Restoration

FRET PANELS Hull Millwork

ROOF Parenti & Raffaelli

PAINTING Hester Painting & Decorating



ABOVE The detailing makes the folly a work of art—and craftsmanship.

LEFT Renderings of the garden folly by Bories & Shearron Architecture, DPC.

BELOW The roof was made by Parenti & Raffaelli of Mount Prospect, Illinois.

firm”—and working with a strict time limit were major challenges.

“In and of itself, the folly is an exercise in craftsmanship,” says Shearron. “Its orchestration, which is beautiful, required handling by true craftsmen.”

The intricate, geometric pieces, adds Bories, “had to come together with mathematical precision and had to work perfectly together.”

Indeed, so complex was the folly that it could not be designed via CAD.

“We had to do everything old school, with strings and a grid,” says Jim Parenti, owner of Parenti & Raffaelli. “Once all the pieces were made, we set it up in our shop in two sections because our ceiling wasn’t high enough for it. Then we took it apart in sections and re-assembled it on site—we had to do the installation in only one and a half days.”

The folly came together beautifully, Shearron says, because “the deep commitment of each of the craftsmen ensured each component was made from the finest materials and fabricated to exacting detail.”





RESIDENTIAL PALLADIO WINNER
EXTERIOR SPACES: GARDENS & LANDSCAPES (2-WAY TIE)

ESSEX RIVER GARDEN

Carol Orr Landscape Partner, Robert Orr & Associates



The 1845 Greek Revival house, set behind a humble white-picket fence in the charmingly quaint village of Essex in Connecticut, is on a small, slender lot that narrows to only 30 feet at its end at the water's edge.

Its quarter acre, which starts at the village's Main Street and wanders 100 yards down to the Connecticut River, is, at first glance, an unlikely site for ground-breaking garden ideas.

But Carol Orr, landscape partner at Robert Orr & Associates in New Haven, Connecticut, used the constraints of its shape and size to think outside the boxwood, creating a series of garden rooms with mature plantings and specimen

trees that surprise and delight.

She envisioned the buildings on the property—the main residence, the carriage house/garage, and the small so-called river house at the water's edge—as a pair of aligned spines and planted the rooms around them.

“Starting at the front door of the main house, the gardens unfold,” she says. “You can see glimpses of the gardens from inside and outside the house, and you can't see them all at once when you're outside.”

The green scene she created is inspired by the “surprise” garden rooms of Italy and England that were all the rage in the 18th and early 19th centuries.

The project features an entry-court garden, a rose garden, and a secret

garden that are nestled alongside the main house.

The carriage house is flanked by an urn garden and a loft garden. Beyond them, a tapis vert, or a serene vast expanse of lawn, and a yew walk lead to the river house, which opens to an old-fashioned garden on the Connecticut River.

“Each garden has a focal point, such as a fountain, an obelisk, or a statue,” Orr says. “You have to participate in the rooms to see them all.”

The entry-court garden sets the tone for the other rooms. Directly behind the house, it's in the form of a European-style courtyard of pea-gravel paving surrounded by hedges and accented with antique garden statuary.

Behind the kitchen, there's the secret garden, so called, Orr says, “because one has to poke one's head around a boxwood screen to find it, and with a jungle feel of gurgling water and shade from the overhang of flowering trees, it offers cool and secluded relief from hot summer days.”

An antique stone finial sculpture at the end of the entry-court garden is sited to split the focus. “To the right, we're led to the riverfront entrance, to the secret garden, and through a gate to Main Street,” she says. “To the left, the spine frames a distant view down to the river.”

The loft garden, the first on the way to the water, is a small, intimate space defined by an antique stone water basin.

Photos by Peter Aaron unless otherwise noted

KEY SUPPLIERS

LANDSCAPE DESIGN: Carol Orr, landscape partner, Robert Orr & Associates

FENCE, GATE, OBELISK, TROMPE-L'OEIL DESIGN: Robert Orr, Robert Orr & Associates

CONTRACTOR: William Grendziszewski

IRONWORK: Garden Iron

STONE CARVING: Pierres et Terre de France

ANTIQUE GARDEN

ORNAMENTS: Barbara Israel Garden Antiques

SPECIMEN TREES AND PLANTS: Select Horticulture

“Featuring peonies and hydrangeas, it’s a serene and secluded spot for loft-apartment guests in the carriage house,” she says.

A path defined by tall yew hedges on one side and dogwood trees backed by a boxwood border on the other offers glimpses of the river house and the choice of two views.

Look toward the right, and there’s the formal tapis vert—a long green-sward edged with bluestone that is punctuated by marble spheres at each corner and gazes toward a bronze statue elevated on a marble pedestal.

Glance toward the left, and there’s a grass path that serpentine through the old-fashioned garden, which is hidden by shrubs and features weathered bluestone paving as seating. “It’s a final respite, perfect for Fernet cocktails, as the gentle river rolls by,” Orr says.

The second spine of the garden contains two more rooms. The urn garden, anchored by an antique urn and featuring circular bluestone paving laid in a basket-weave pattern, is surrounded by holly. Behind the urn there’s a trompe-l’oeil screen complete with the owners’ family crests.

The rose garden, which is entered via a custom wrought-iron gate, is filled with Henry Austin roses. A granite walk inspired by England’s Hestercombe House threads through the perennial carpet, connecting the front yard to the entry-court garden.

“From sitting in the secret garden to read the newspaper every morning to watching the waterfront sunsets while drinking cocktails in the old-fashioned garden, the owners use all of the garden rooms every day,” Orr says.

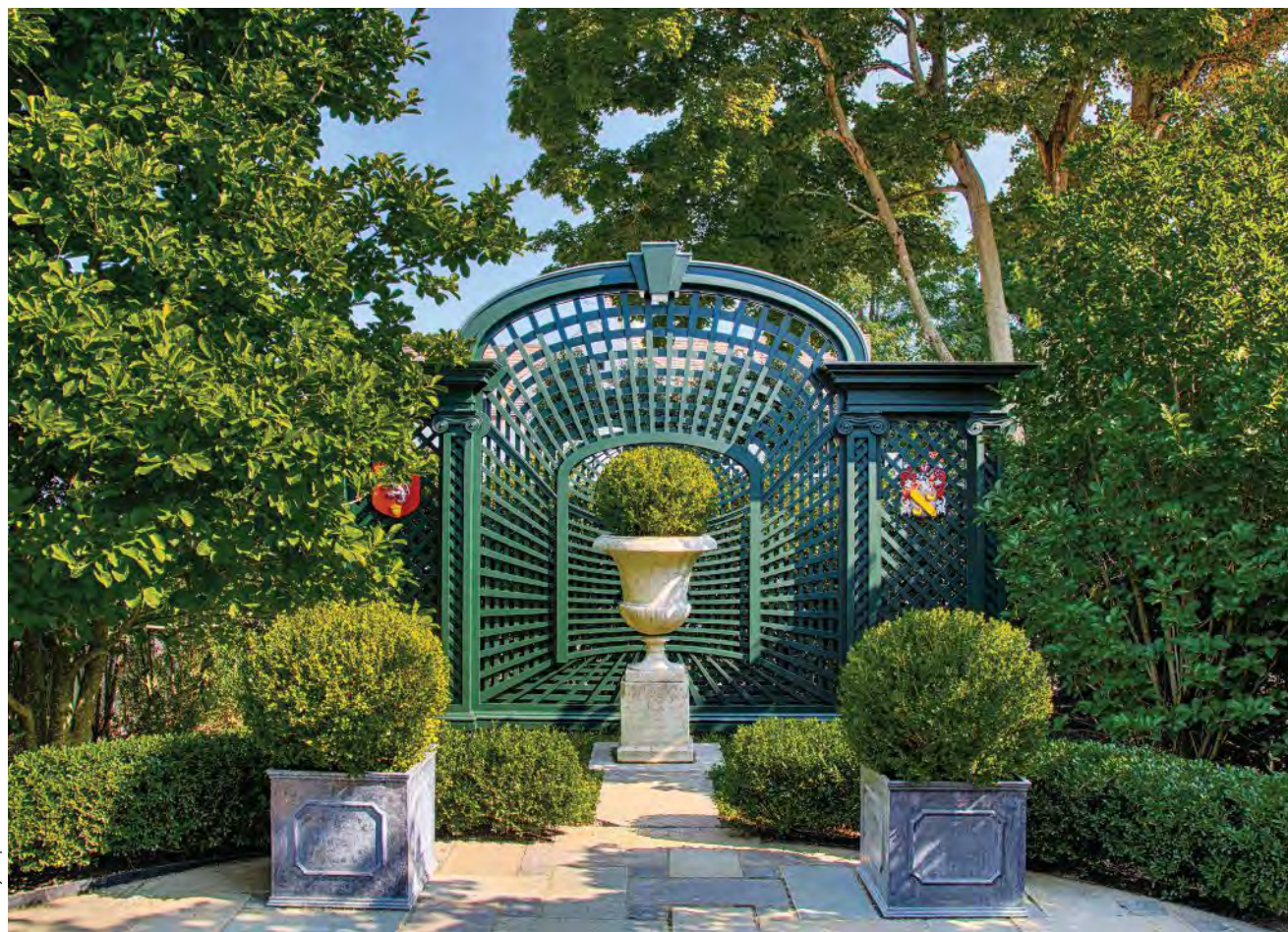


Photo by Skip Broom

ABOVE A trompe-l’oeil, designed by Robert Orr, features the family crests of the homeowners.

TOP A wrought-iron obelisk, designed by Robert Orr and set atop a hand-carved limestone base, is the focal feature of the rose garden.

OPPOSITE The verdant tapis vert, looking through the summer house and beyond to the river.



RESIDENTIAL PALLADIO WINNER
EXTERIOR SPACES: GARDENS & LANDSCAPES (2-WAY TIE)

LANDMARKED JOHN VOLK ESTATE

Fernando Wong Outdoor Living Design



LEFT One side of the home faces the cityscape of West Palm Beach.

RIGHT An aerial view of the property showing the gardens and the English-style manor designed by John Volk in the 1930s.

BELOW The pool was slightly redesigned to accommodate a spa.

BELOW RIGHT The Ceiba tree, which was imported from Nassau, the Bahamas, by John Volk, is 130 years old.



A jungle. That's what the landscape at the historic 1930s Palm Beach estate looked like when a new owner commissioned Fernando Wong Outdoor Living Design to redesign the gardens.

The grand Adams-style home and gardens originally were designed by noted Palm Beach architect John Volk, whose other surviving work in the town includes the Royal Poinciana Plaza and Playhouse, The Beach Club, major sections of the First National Bank and the arcade buildings to the east of the Everglades Club on Worth Avenue.

"We were initially awestruck by the potential of this sadly dilapidated estate and then by the majesty of the massive 40-foot-tall Ceiba, or Silk Floss tree, in the east garden that is over 130 years old and has a 150-foot canopy spread," says Fernando Wong, who along with Tim

Johnson founded the Palm Beach- and Miami Beach-based firm.

Wong notes that the gardens, which originally stretched from Lake Worth to Coconut Row when the property was much larger, in their day, considered the most extensive in Palm Beach. They are now protected as landmarks by the Town of Palm Beach.

"Given the storied provenance, our immediate goal when we were engaged for the project was to restore the iconic gardens and also make the property livable for an extremely active family almost one hundred years after the original property was built," he says.

Although specimen trees such as the Ceiba remained on the 3.5-acre property, the gardens bore little resemblance to Volk's restrained originals.

Because of neglect, the gardens had taken on what Wong calls "a dense tropical forest feel," with massive walls of golden-trunked Areca palms and

other heavy plantings.

That approach, he says, undermined the formal architecture of the house.

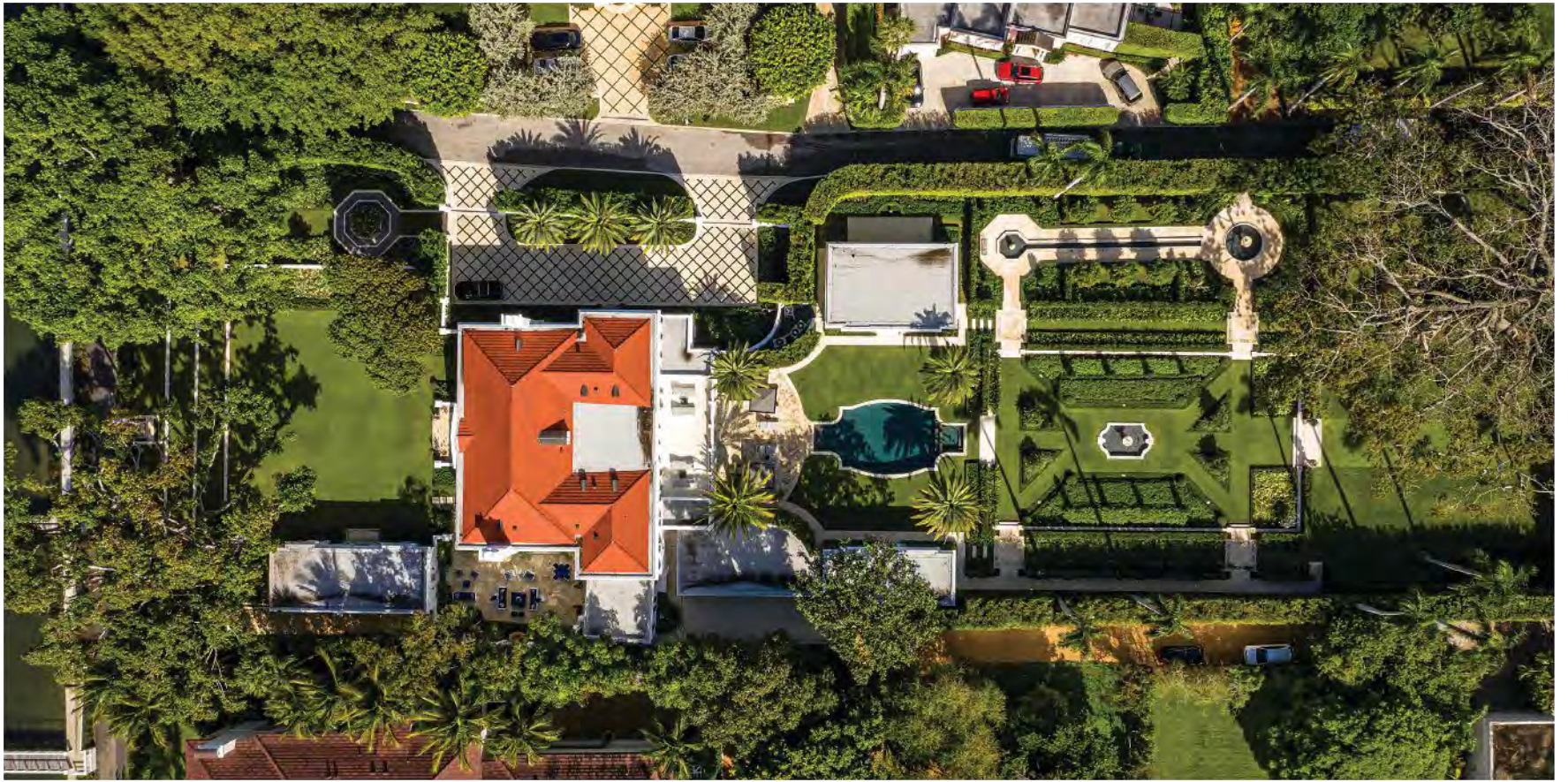
"As our client was not a big fan of palm trees or the tropics, we felt it was a good opportunity to clean out the jungle and install Cuban laurel hedges around the property," he says. "This allowed light in and also made the house with its clean, elegant lines the main attraction once again. It also allowed the Ceiba tree that had so fascinated Volk to be better appreciated, as it now does not have to compete with a dense tropical forest. It stands proudly alone in the northeast corner of the property presiding over a verdant green lawn."

The back garden, which includes the Ceiba tree, is the most formal area of the grounds. In the English style like the house, it features an ornately-shaped pool and a formal runnel with two fountains that connects the two sides of the landscape.

On the other side of the property, which faces Lake Worth, Fernando and his team—Johnson, Che Wei Kou, and Jason Nunez—opened up the sightlines from the house to the water, a decision that allowed light back into the west lawn.

"We had an embarrassment of riches in this area—it includes a mature lychee tree and two mature banyan

Photos by Sargent Photo



trees,” he says.

Although the team left most of Volk’s hardscape intact, two paths were removed and replaced by Diamond Zoysia grass.

“This opened up the landscape and gave the property a lighter feel,” Wong says.

The original gravel driveway, whose texture the owners didn’t like, was

replaced with Dominican coral stone pavers with sod joints arranged in a striking white/green diamond pattern, which Wong says is a traditional Palm Beach design.

Again, in deference to the house, Wong strove to keep the plantings simple. Confederate jasmine vines were planted on the house, podocarpus cone trees were sited near the house, and the

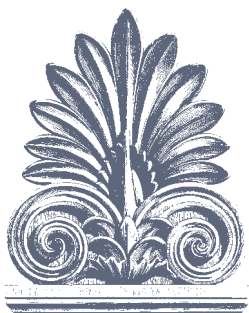
planting beds were filled with slow-growing Green Island ficus hedges and a variety of ferns.

The subtle color palette of white begonias and white hibiscus accented with the violets and blues of giant Apostle Iris, Blue Sapphire California lilacs, and Mexican sage allows the architecture of the house to shine.

The alterations to the gardens,

Wong says, take the property back to its English roots.

“My philosophy about gardens is that they are the frame for the beautiful picture—the house, in this case the historic manor that Volk designed,” he says. “I felt the gardens of this home deserved more formality than they had when I was introduced to them because of changes through the years. Now, they sing.”



RESIDENTIAL PALLADIO WINNER

RESIDENTIAL NEW DESIGN AND CONSTRUCTION—LESS THAN 5,000 SQUARE FEET

POND FARM

Albert, Righter & Tittmann Architects



LEFT The compound is comprised of a main house, a barn, a guest house, and a garage.

BELOW The generous eaves feature acorn ornamentation.

When commissioned to create the Pond Farm compound in Southern New Hampshire, Albert, Righter & Tittmann Architects looked to the site itself and its agrarian roots for inspiration and guidance.

Through many generations, the property had been a farm. The architecture had always been simple, agrarian, and quintessentially New England, with a succession of barns housing cows and other animals built and torn down and rebuilt. Although the active rural farm had slowly faded away and was abandoned, its rural history remained present when the client bought it.

Three structures remained: two small barns still housing farm tools and the last version of the farmhouse. One barn was rebuilt to become the guest house; the other was converted into a storage shed for farm equipment.

“We wanted the new design to bring forth the ghosts, so to speak, of previous generations of farmers who worked the land,” says John B. Tittmann, AIA, NCARB, a principal in the Boston-based architectural firm. “Working with Liz Cahill, the project architect, we created a house that can be seen as a collage of barn forms that come together. The whole composition unites the house with the two existing barns and a new



‘barn’ used as a garage for the modern cars.”

That homage started with the siting of the new house.

“The old house was in terrible shape, so we unfortunately had to remove it,” Tittmann says. “But we put the new house in the same place and positioned its new suite of rooms using what we imagined the original

farmers would have done. The primary north-to-south axis runs parallel to the shore of the lake to take in the water views, and a secondary east-to-west axis runs perpendicular through the main entrance, through a covered porch to an original grid of perfectly placed sugar maples overlooking the lake.

The primary living spaces are contained within the southern-most “barn”

section of the house. This volume is slightly shifted from the majority of the house to be perpendicular to the meridian, an orientation selected to make best use of the sun and its energy, as the pragmatic farmers would have done long before cheap fossil fuels were available.

“We positioned the house so the building faces perfectly south,” Tit-

tmann says, “The house itself becomes like a solar clock, and you can tell time by the angle of the shadows coming through the south windows.”

Carefully dimensioned, generous eaves, which Tittmann says “are detailed with elements of classical entablatures,” protect the rooms from the high summer sun while allowing low winter rays in to provide heat.

Acorn ornaments, tucked discreetly at corners, reference “the forest and the trees from which these wooden buildings are made; they bring the eye to a critical juncture,” he says. “Although it’s sort of a Doric eave or cornice, the rest is simplified to barn trim.”

The secondary living spaces of the house are carefully oriented and linked to the original grid of sugar maples planted a century ago.

The four clapboard structures of the composition—the house and the three smaller “barns”—are protected under painted-steel roofs.

The siding and trim are painted classic New England barn red to “connect to the history of the place,” Tittmann says. “Traditional ferrous oxide red was used by farmers starting in the 18th and 19th centuries because it was an inexpensive preservative. We used green on the window sashes and doors of the main house because that’s the color that was on the originals.”

In the interior, the agrarian theme comes full circle in the large living room with its piano. This simple large rectangular room is animated by four “saddlebag” bays—two sun-filled bays, a warm fireplace bay and the kitchen bay—that hang on its sides in a pinwheel fashion.

These indoor spaces are balanced by access to two outdoor spaces: the screened porch that overlooks the lake and the main entry.

The high ceiling, which is paneled in red birch, a species native to New England and sourced locally, embraces the room as would an overturned boat, or even an ark.

“The frieze, with its Doric rigor and set at seven feet, holds the room together like a hatband,” Tittmann says. “By bringing the frieze down to seven feet, the otherwise high room has an intimate, human scale. The whole room feels composed and simple, yet the plan slips and slides depending on the uses.”

When designing Pond Farm, which pairs historic precedent with modern amenities such as foot-thick, insulated walls for energy efficiency, “we wanted to walk respectfully on this land,” Tittmann says. “Everything we did makes it new and fresh, but nothing interrupts the connection to place.”



KEY SUPPLIERS

ARCHITECT Albert, Righter & Tittmann Architects; Principal In Charge, John Tittmann; Project Architect, Liz Cahill

GENERAL CONTRACTOR Dean Anderson Construction

LANDSCAPE ARCHITECT Cummin Associates

CUSTOM CABINETRY Daniel Cherneff Woodworking, Belmont, Massachusetts

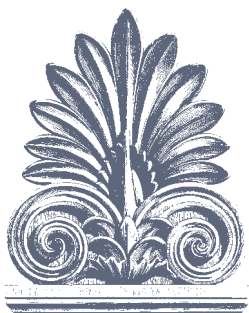
WINDOWS AND DOORS Loewen Windows

WOOD FLOORING AND PANELING A.E. Sampson and Son, Waldoboro, Maine

TOP The window trim and doors on the main house and barns were painted green, the same color as the originals.

MIDDLE The back of the main house has a screened-in porch that faces the lake.

ABOVE The back of the house was oriented by a grid of sugar maples that were planted a century ago.



RESIDENTIAL PALLADIO WINNER

RESIDENTIAL NEW DESIGN AND CONSTRUCTION—MORE THAN 5,000 SQUARE FEET (3-WAY TIE)

A NEW RESIDENCE IN THE SOUTH

G. P. Schafer Architect



The one-story wrap-around porch has square columns and hipped roof on the 1840s wing.

KEY SUPPLIERS

ARCHITECT AND INTERIOR DECORATOR
G. P. Schafer Architect

LANDSCAPE DESIGN
Deborah Nevins & Associates

CONTRACTOR
Hufham Farris Construction

SPECIALTY WOOD FINISHING
Diane Fitzgerald

CUSTOM MILLWORK AND CABINETRY Zepa Industries

DECORATIVE PAINTING
Augustin Hurtado

HARDWOOD FLOORS
Burchette & Burchette

DECORATIVE PLASTERWORK AND PLASTER MANTELS
Ahmad Suleiman

CUSTOM COLUMNS Balmer Architectural Mouldings

MARBLE Marmi Natural Stone

CUSTOM DOORS AND WINDOWS Caoba Doors

ARCHITECTURAL HARDWARE
Katonah Architectural Hardware

OUTDOOR FURNITURE
McKinnon & Harris

BRICK Old Carolina Brick Co.

MILLWORK Pike Road Millwork

LIGHTING: Vaughan Ltd.

“I love the opportunity to tell a story with a house,” declares Gil Schafer III, AIA, whose namesake firm is based in New York City. “It’s not always obvious to visitors, but hopefully, they feel it in some way and connect it to their memories.”

In the case of the 16,000-square-foot South Georgia painted-clapboard, cedar-shingle-roofed residence he designed, the story is entwined with his own memories.

The 6,000-acre woodland property, the one-time site of a 1940s hunting lodge, is only an hour’s drive from the Georgia home of Schafer’s grandmother,

where he spent a good part of his youth.

“I was very familiar with these 1840s agrarian properties and their houses,” he says. “Many of them fell on hard times during the latter part of the 19th century and became derelict, but they were eventually bought up in the 1920s by wealthy Northerners who gave them a makeover and turned them into lodges for hunting sport.”

Schafer saw the commission as a rare opportunity to design a house that had two histories and two styles—the Greek Revival of the 1840s and the Colonial Revival of the 1920s—represented by two distinct yet complementary wings.

“It’s a unique narrative among the

old houses in this region,” he says. “This house is like two houses put together, with porches to unify them, just as would have been done originally.”

Schafer’s new vision starts at the approach of the property, which is filled with pine and cypress swamp trees and pecan groves.

“Although we kept the site of the house the same—it’s on the far side of a 19th-century gristmill pond, which is the heart and soul of the property—we relocated the grassy dirt drive to make it more poetic,” he says. “By doing so, we created a sense of drama, mystery, and unfolding to the front door that tells the story of the beauty of the land.”

The new drive, which just so hap-

pens to follow the path of the 19th-century original, “creates an experience that goes from the wild to the refined; you finally come around a bend, and then it’s a straight shot to the house,” he says.

A newly planted allée of 28 live oaks that soar 35 feet to the sky defines Schafer’s hybrid house, whose front architecture, with its large rooms for entertaining, pays homage to the Colonial Revival of the 1920s.

“We used a little architectural trick so you can see the entrance from a distance,” he says. “We made the front porch taller than normal—the columns are 11 feet tall instead of 9 feet—so it’s more monumental in scale. There’s not

a lot of architectural fanciness to the exterior of the house, but this is the moment.”

To further tame the wilderness, formal gardens were created in the immediate area around the residence.

The homage to the home’s Georgia roots starts at the allée—live oaks are the state tree—and continues up the front steps, which are made of Georgia marble just like those at Schafer’s grandmother’s house.

The Georgia marble is repeated on the landings of the terraced garden that extends from the guest cottage, also designed by G. P. Schafer Architect, to the 1840s wing.

Inside, the primary home’s rooms feature Greek Revival moldings and door casings whose corners are adorned with rosettes comprised of acanthus leaves that wrap around a magnolia seed pod.

“The magnolia is a southern tree,” Schafer says, “and this property has many.”

Schafer used a variety of techniques to represent the home’s evolution over the years. The connecting porch, which is the architectural tie between not only the two wings but also the two time periods, was designed to look as though it were originally an open-air breezeway that was later enclosed with walls of windows.

The floors throughout the house are reclaimed heart-pine, exactly as they would have been in both time periods.

The melding of the centuries is particularly apparent in the living room, whose paint-grade paneled walls have been faux painted to imitate white-washed oak.

“This would have been in fashion in the 1920s, when paneled walls were painted over during the Colonial Revival,” he says. “The faux graining has dimension and texture—when you run your hand over it, you can really feel the wood grain.”

Schafer says the challenge of the design was “creating this history in a way that felt more authentic. Every choice was deliberate and careful. The architectural moves are subtle and nuanced.”

He adds that it “is one of the more personal projects I’ve done because of its connection to my own family history.”

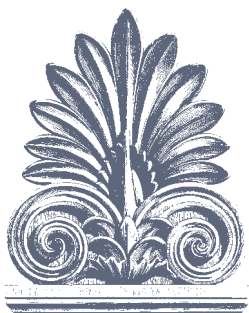
RIGHT Federal and Greek Revival-inspired moldings set the architectural tone of the 1920s addition.

FAR RIGHT The master bedroom is decorated in traditional furnishings, including a canopy bed.



The library is paneled in pine.





RESIDENTIAL PALLADIO WINNER

RESIDENTIAL NEW DESIGN AND CONSTRUCTION—MORE THAN 5,000 SQUARE FEET (3-WAY TIE)

RANCHO SABINO GRANDE

Michael G. Imber, Architects



KEY SUPPLIERS

ARCHITECT

Michael G. Imber, Architects

GENERAL CONTRACTOR

John Sebastian

INTERIOR DESIGNER

William Peace

LANDSCAPE ARCHITECT

Jim Hyatt

LIGHTING

Sean O'Connor

MASTER THATCHER

William Cahill

CARPENTER

Mark Gutierrez

WATER FEATURES

Cristina Iglesias

MURALIST

Dominic Hunt

with Gorman Studios

MARBLE

Marmi Natural Stone

EXTERIOR LANTERNS

Chateau Dominique

SPECIALTY METALWORK

Ann Demant

PLASTERERS

Brian Witherspoon and

Kenneth Anders

MASONRY

Anton Shadrock

CABINETRY

Philip Metcalf,

Kevin Barker, Russ

Heydenreich, and Mark

Gutierrez

FINISHER

Brad Rhodes

IRONWORK

Dee Smith and Charles Cooper

EXTERIOR DOORS AND

WINDOWS

Asselin

INTERIOR DOORS

Nick Bruford

WOOD FLOORS

French Brown

TIMBERS

Texas Timber

Frames and Chuck Wilkes

ROOFING

Doug Treuter and

Monty Hamilton

Rancho Sabino Grande, a compound nestled in a Texas Hill Country valley along the banks of the gin-clear waters of the Sabinal River from which it takes its name, was designed to tell the story of the landscape and of the owner, a world

traveler/adventurer/big-game hunter.

Designed by Michael G. Imber, Architects of San Antonio, Texas, the 4,500-acre estate features a 24,000-square-foot South African/Dutch-inspired Texas ranch house meant to reflect generations of Texas ranch life.

“It’s a palimpsest of epochs—the early years, with the soul of Texas pioneer architecture, layered by a cultured and traveled family collecting influences over time from New York, Europe, South America, and Africa,” says Chris Derrington, AIA, an associate with Michael G. Imber, Architects.

The house, solid masonry with a striking white stucco finish, features materials that are found primarily in the landscape—limestone, clay, cypress, oak, cedar, and walnut—along with rare marbles and stones curated by a geoarcheologist in Rome.

Craftsmanship is evident in every

Photos by William Abranowicz



feature: Teams of artisans worked by hand to timber frame, carve, sculpt, plaster, and even thatch unusual elements of the compound.

“The house is very sculptural,” Derrington says. “We worked hard to get the right stucco texture, which has a slight undulation.”

He adds that “we sited the house to enjoy the land. It’s in a unique spot on a bluff by a large man-made lake and a grassy plain where the exotic game, including buffalo, gemsbuck, red deer, zebra, and a giraffe family roam.”

The architectural story begins at the entry façade of the entry court, which is reminiscent of the Alamo (Mission San Antonio de Valero) in nearby San Antonio.

“The façade is an amalgamation of styles,” Derrington says. “The Spanish-influenced base is surmounted by a Cape Dutch-influence gable with broad volutes. Thick oak-plank doors shut even with the grille to secure the front door.”

The restrained elegance of the paneled walls of the foyer set the tone for the rest of the house. “They’re made of gunstock walnut, which is very unique, and typically is reserved for the fashioning of fine gunstocks,” Derrington says.

The house is laid out in a series of bars encapsulating protected courtyards. Thus, the great room is flanked by the more intimate spaces of the living and dining areas.

The room, which features walls of retracing bronze windows and a pair of floor-to-ceiling solid masonry, lime-washed fireplaces, “makes it feel like you’re living outside or you’re in an open-air pavilion,” Derrington says, an idea that reflects the owner’s desire to be out in the wide-open spaces.

The connector from the great room to the master wing is a lounge/bar that

features a custom mural that tells the story of the owner. A home theater is sited discreetly off this space.

A small hall connects the lounge to the private octagonal library, which has a solid oak-hewn staircase leading to a mezzanine and a limestone-hewn stair that descends to a cistern-like basement wine cellar that has a capacity to hold 400 bottles.

The room’s millwork is made from ancient cypress logs that were found in a Louisiana swamp.

“From carbon-dating analysis, some of the timber material dates back to the founding of Rome,” Derrington says, adding that the adjacent spiral staircase was inspired by one of the local, early 18th-century Spanish missions.

The primary courtyard and primary bedroom wing are off the library, and a private courtyard separates the owner’s office at the front of the house.

The service wing, on the other side of the entry court, has a large barrel-vaulted kitchen, a breakfast room, an outdoor kitchen, and a mudroom with two large custom benches where guests can rest after exploring the grounds.

The mudroom, which has a post-oak-paneled ceiling, stone walls, and reclaimed hand-made terra-cotta tiles on the floor, is a nod to the owner’s penchant for “just getting up and going out for an adventure at a moment’s notice,” Derrington says.

One of the more unusual features of the homestead is the thatched-roof rondavel, a circular mud hut that reminds the owner of his travels to Africa. Equipped with a kitchenette/bar and reached via an elevated cypress boardwalk, it’s a relaxing spot for sipping cocktails while gazing upon the animals gathered at the lake below.

“It’s everything of the house boiled down to one place,” Derrington says. “Creating it involved working with a



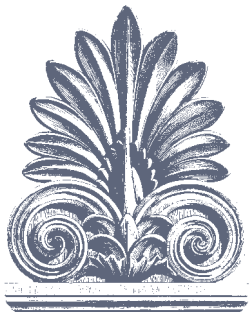
master thatcher who was born and learned the trade in Ireland. There was a lot of selecting, stacking, and hand cutting of different ranch-harvested cedar trees to get the perfect bowed character of the arched entryway.”

Noting that the project was “very unique and wonderfully challenging in the overall composition, down to the smallest of details,” Derrington says that “it was a great experience—we’re better architects because of this.”

ABOVE Two massive lime-washed stone fireplaces anchor the great room and separate it from the flanking living room and dining room.

TOP The compound straddles a lime-stone bluff overlooking a man-made lake and an exotic game refuge.

OPPOSITE The entry to the ranch house has a façade inspired by the Alamo.



RESIDENTIAL PALLADIO WINNER

RESIDENTIAL NEW DESIGN AND CONSTRUCTION—MORE THAN 5,000 SQUARE FEET (3-WAY TIE)

NEW NORMANDY MANOR HOUSE ON A FRENCH FARM ESTATE

Charles Hilton Architects



From the graduated slate on its roof to the intricate pattern of reclaimed timber on the ceiling of its tower-basement wine cellar, it is the exquisite period details that distinguish this French-style farm, which is set on four bucolic acres in Greenwich, Connecticut.

The 6,158-square-foot house was designed by Charles Hilton, AIA, of the eponymous Greenwich, Connecticut-based architectural firm, to complement the adjacent Georgian estate of his client, who wanted to establish a small organic farm and create a period-style building that reflected the French agrarian roots of the original buildings on the property.

The owners requested a guest house

that could also serve as a venue to host dinner parties and to hold occasional cooking classes.

Hilton conducted extensive research—he even made a trip to Marie Antoinette’s Petit Hamlet, the queen’s rustic Norman agrarian retreat on the grounds of Versailles.

The walls of the exterior façade are punctuated with engaged-timber dormers and feature a corner road-side tower. The walls are constructed of antique half-timbering filled with randomly laid custom Roman brick that rest on a stone water table.

“It’s a beautiful integration of landscape architecture with architecture and interiors,” Hilton says, adding that the half-timbering on the inside walls

is filled with authentic hand-finished French plaster, a feature that makes the acoustics “amazingly quiet.”

Just as at Petit Hamlet, the home’s main-level public spaces are rustic, and the private rooms upstairs are more refined in character and aesthetics.

The great room, which rises two and a half stories, is not only the focal point of the home, but it also sets the tone for the rest of the interior. Its most prominent feature is the walk-in Camargue limestone fireplace that is a counterpoint to the double-height bay window opposite it offering panoramic views of the gardens.

“The fireplace was carved in France,” Hilton says. “I visited the quarry during fabrication. The chim-

ney design was challenging because the 26-inch-diameter flue, at only two stories tall, had to be engineered so it would draw properly.”

Despite its old-world features, the estate has many concealed high-tech amenities, including geothermal HVAC, a super-insulated spray foam building envelope, high-performance low-E glazing, automated sun shades, extensive LED lighting, on-site electrical/heat co-generation, and smart-house control systems.

It is, Hilton says, a sublime retreat. “Built into a hillside and situated between mature trees, the house has a rustic elegance to it that’s highly detailed but understated,” he says. “It’s very comfortable to be in.”

LEFT A leaded-glass transom above the entry's pair of large oak doors illuminates the French-plaster half-timbered walls and the floor grid of limestone squares framed in white oak. The entry vestibule opens to the great room and its double-height bay window.

KEY SUPPLIERS

ARCHITECT

Charles Hilton Architects

GENERAL CONTRACTOR

Home Construction

INTERIOR DESIGNER

Isabelle Vanneck, Davenport North

LANDSCAPE ARCHITECTURE

Charles J. Stick

LIGHTING CONSULTANT

Gary Novasel, Patdo Light Studio

MASON

Mauro Fidaleo, Mauro Fidaleo Construction

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CERAMIC TILE

Ceramic Design

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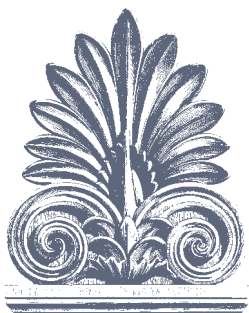
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RESIDENTIAL PALLADIO WINNER
RESIDENTIAL MULTI-UNIT PROJECTS

PLAZA CENTRAL BUILDING

Robert Orr & Associates



The 16,929-square-foot building is made of hand-crafted stucco applied by local artisans.

There's nothing conventional about Las Catalinas, the car-free walkable beach town under development along the Pacific Ocean coast of northwest Costa Rica's province of Guanacaste.

The town, established on the cusp of a curving peninsula in 2006 by Charles M. Brewer, the founder of the American internet provider MindSpring Enterprises, is laid out according to an organic master plan designed by Douglas Duany.

Its winding pedestrian streets, public plazas, social-gathering places, and open-air houses, apartments, shops, and restaurants, are designed to foster a sense of connected community.

"It's like an old European village or an early American town like Boston, where they say the streets were laid out by cows," says Architect Robert Orr, whose eponymous firm is based in New Haven, Connecticut.

To that end, the lots are not rectangular; their irregular shapes and lack of setbacks create unique floor plans and street frontages—and architectural challenges.

Or as Orr, one of the originators of the New Urbanism, prefers to think of them, "opportunities to create some pretty interesting buildings."

In the case of the Plaza Central Building, the town's most prominent structure, that meant designing an edifice whose two long sides are concave.

"It looks like a bow tie," Orr says.

The 16,929-square-foot hand-crafted stucco and stone mixed-use building not only marks the entrance to the town but it also features the community's welcome center.

Set on a steep slope, the flat-roofed building, whose two lower levels are retail shops and whose two upper levels house eight residential units, features a roof-top trattoria that has become a prime gathering site for watching sunsets.

"The steep topography sets the town up like an amphitheater," Orr says. "As you go back from the beach, it gets higher and higher so all the buildings have a view."

Orr met the so-called challenging parameters with a design that's different on all four sides.

Photos by Pablo Cambrero

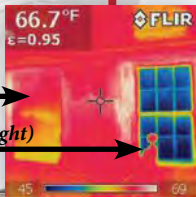
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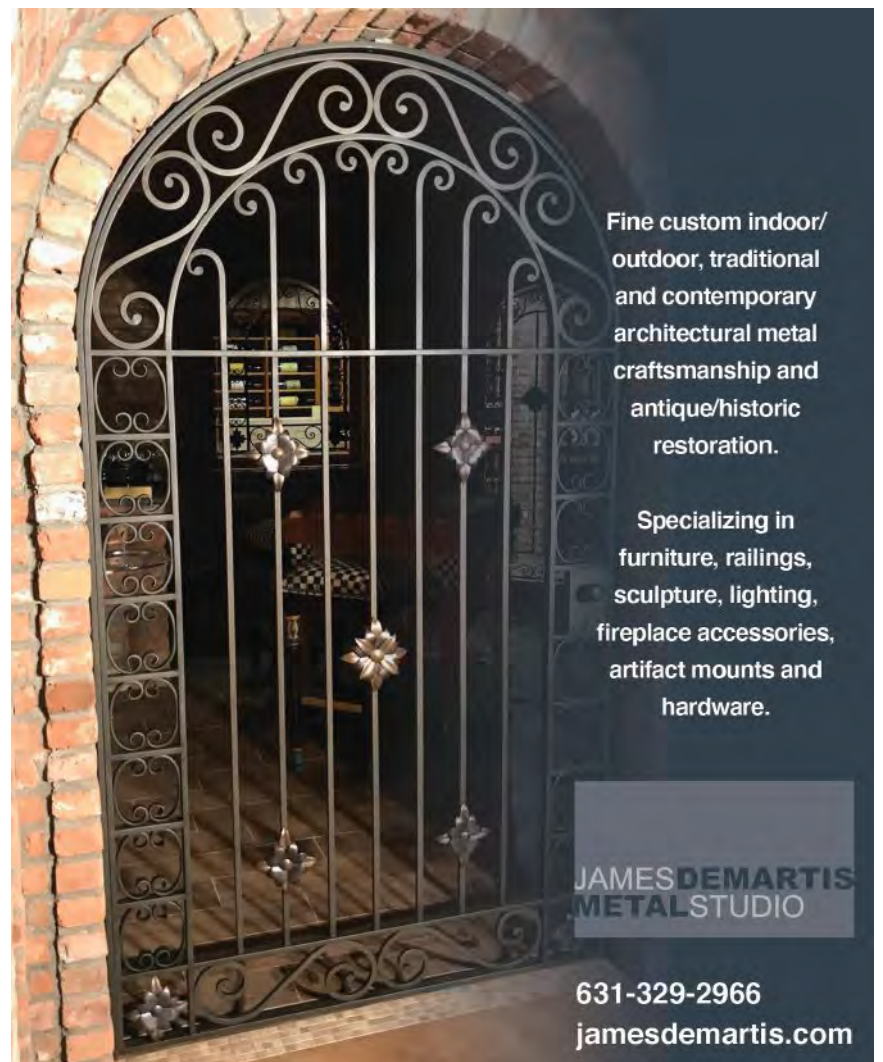
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“Each side faces a different context, and I had to think about relating it to that context, so it’s like we made several different buildings,” he says. “Typically, this is how we face all building design—we design them to relate to their contexts.”

Thus, the front façade of Plaza Central Building, which faces the main plaza, is one continuous classical style that has a slight Latin or Hispanic accent.

“It has a grander feel than the rest of the building,” Orr says, adding that it features a custom copper canopy held in place with custom iron brackets. “The inflection of the façade, following the bent property line, is like opening arms, waiting to hug you.”

The other three sides feature facades that are what Orr says are “more broken up in response to the tighter human scale.”

“The west, Pacific-facing elevations about a skinny, twisting street,” he says.

“The build-to line parallels the twists of the street, guiding the façade into a sweep of angular shapes. Grabbing the opportunity, the facets articulate into separate buildings. The shapes add to the intimate discovery of the narrow street, lined with the look of multiple buildings on both sides.”

Orr adds that the two end “buildings” of the Plaza Central Building relate to the two open spaces that bookend it.

“Through the four different approaches, all the sides engage their respective unique contexts, with the goal



ABOVE Plaza Central Building is integrated with homes along the so-called skinny street.

LEFT The front façade of Plaza Central Building in Costa Rica’s Las Catalinas features a custom copper canopy that has elegant iron brackets.

of defining the more important public domain,” he says.

The lowest level of the Plaza Central Building is made of hand-set stone. “We chose stone because the texture makes it more interesting and makes the stores more appealing to buyers,” he says. “The arched entrances look like wine cellars.”

Orr, who has also designed three single-family homes for the town, says the notion of mutual connectedness is reinforced by the choice of local materials and the use of some 45 local artisans,

who set up on-site wood-carving, stone-carving, and metal-crafting shops, to construct custom structures in the town.

“Each building is designed and out-fitted unique to itself,” he says. “Thus, it’s only natural that each building should have its own character and details that express each owner’s personality and design aesthetic.”

The Plaza Central Building, he says, “feels very much in its place. There’s nothing else so part of its place as the town of Las Catalinas.”

KEY SUPPLIERS

ARCHITECT

Robert Orr & Associates

DESIGN COLLABORATOR

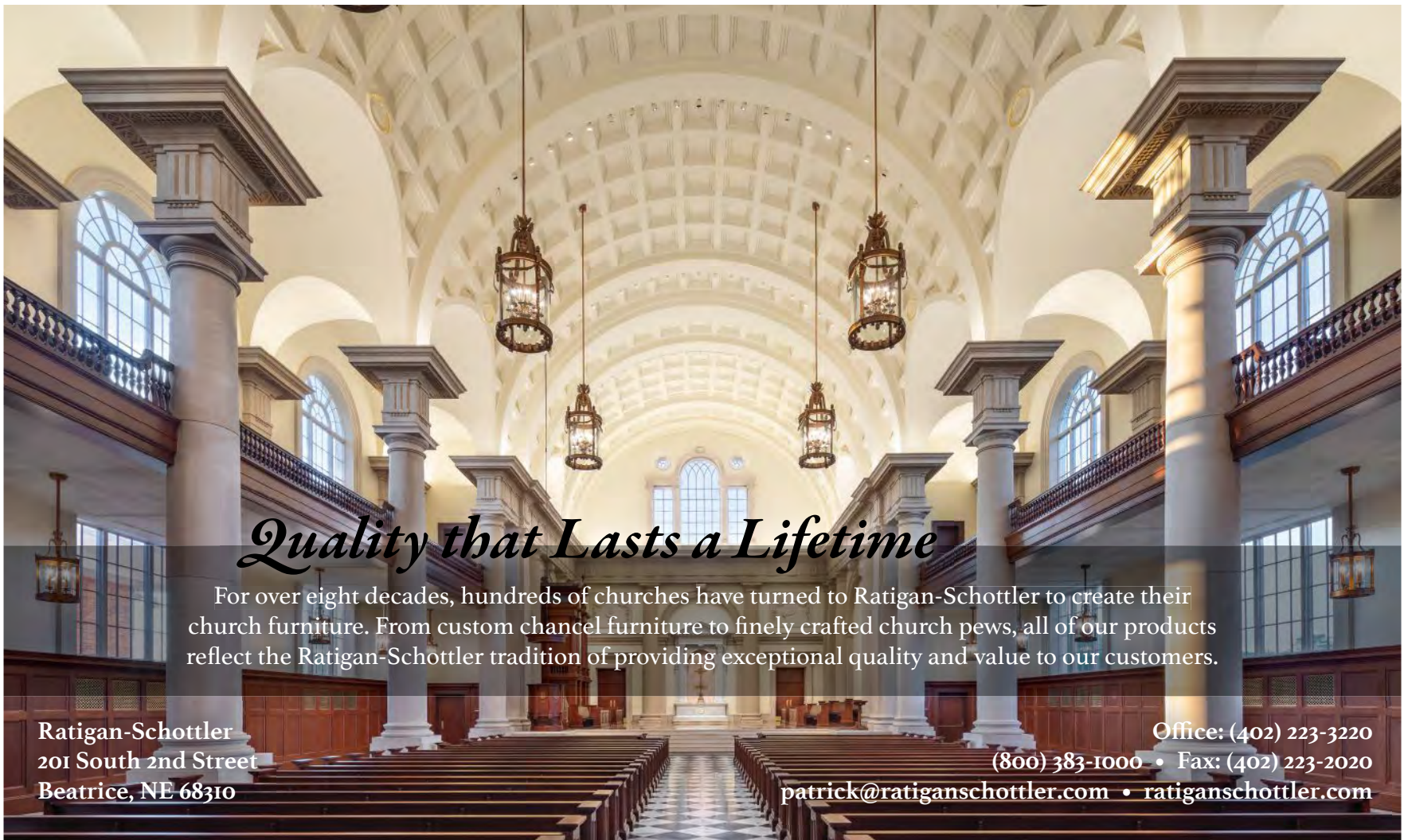
Jared Sedam

GENERAL CONTRACTOR

Alfa Co.

PROJECT MANAGEMENT

Las Catalinas Town Architect
Sara Picado Bega



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RESIDENTIAL PALLADIO WINNER
RESIDENTIAL RESTORATION AND RENOVATION

RESTORED APARTMENT IN THE OSBORNE

Lichten Architects



The parlor features restored woodwork and plaster. The restored fireplace has a new stone surround and an antique insert.

Manhattan's venerable Osborne carries the distinction of being the city's second oldest luxury apartment building.

The rusticated brownstone building, which opened in 1885 shortly after the debut of The Dakota, was designed by James Edward Ware and named for the stone contractor who acquired the Midtown land and conceived of the project.

The building, which was designated a city landmark in 1991 and added to the National Register of Historic Places in 1993, is on West 57th Street close to Carnegie Hall. Most of its original 38 apartments were subdivided starting in the 1920s.

Lichten Architects—Partner Andrew Friedman, AIA, LEED AP and Principal

Kevin Lichten, AIA, with team members Alycia Lottie and Olga Bukur—was commissioned to restore one of them—a 2,625-square-foot unit on the fourth floor—to its former glory.

“The challenge was to make careful plan and detail changes to accommodate modern living and systems while restoring and celebrating the beautifully proportioned rooms and over century-old craftsmanship,” Friedman says.

The goals were accomplished with minimal alteration to the apartment's interior architecture and its original floor plan.

“The building is special,” he says. “Its exterior fabric and lobby are unbelievable. Everything is extensively detailed, it's like the great old movie theaters but it predates them.”

As luck would have it, much of

the period woodwork and detailing remained intact, making it easy to create exact duplicates where needed.

“The apartment had been owned by someone who had lived there for decades,” Friedman says. “She was 100 years old when she sold it to my clients, and it really had not been touched for a long time.”

The period woodwork was obscured by layers of paint, and it took months to hand-strip the paneling, carvings, and over doors so a natural finish could be applied. New wooden weight-and-chain windows, replicas of the originals, were installed, and stained-glass windows were repaired.

“You can't tell what's new and what's old,” he says. “We wanted everything to look like it had been there originally.”

He notes that the only original details

that were removed were the tiles around the fireplace surrounds.

“The clients didn't like them,” he says. “We changed them to stone because it picks up the color in the stained-glass windows and is bolder.”

The public rooms, notably the drawing room and the double parlor, were restored without obvious changes. An audio-visual closet, hidden behind a secret bookcase panel, and a bathroom with a wooden door that matches the paneling, were discretely added to the drawing room.

A library, complete with new floor-to-ceiling bookcases that Lichten Architects designed to complement the apartment's original paneling, was created out of the smaller of the double parlors. “We also created bookcases in the drawing room,” Friedman adds.

Photos by Antoine Bootz

KEY SUPPLIERS

ARCHITECT Lichten Architects

BUILDER Alphacraft
Construction of New York

WOOD CARVING

C.A.S. Custom Kitchens

WOOD FLOORS KBF Interiors

MILLWORK

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Everglades Technology

STONE ABC Stone

HARDWARE

Katonah Hardware

WINE CELLAR Wine Enthusiast

LIGHTING Remains Lighting

The dining room was expanded to incorporate a parallel servants hall, which Friedman says was “awkward and dark,” and the monumental bracketed plaster arch in the foyer that frames the dining room was replicated on one side to create a narrower opening.

“The opening was too big for the space before, now it sits properly centered on the wall,” he says.

By combining many small staff rooms, which included a butler’s bedroom accessed by a pull-down stair above his pantry, the team created a spacious kitchen that has a modern layout.

The kitchen, which features a central island with an Arabescato marble countertop and is illuminated by a crystal chandelier, was envisioned as a parallel space to the dining room.

“We wanted to open it to the dining room yet not denigrate the dining room,” Friedman says. “The appliances cannot be seen in the main view from the dining room.”

The kitchen’s translucent leaded-glass windows, he adds, were inspired by the originals in the dining room, which he calls “luxurious, beautiful pieces of art that let light in in a brilliant way to block an unsightly view of a brick wall.”

Repeated decorative leaf carvings further tie the rooms together.

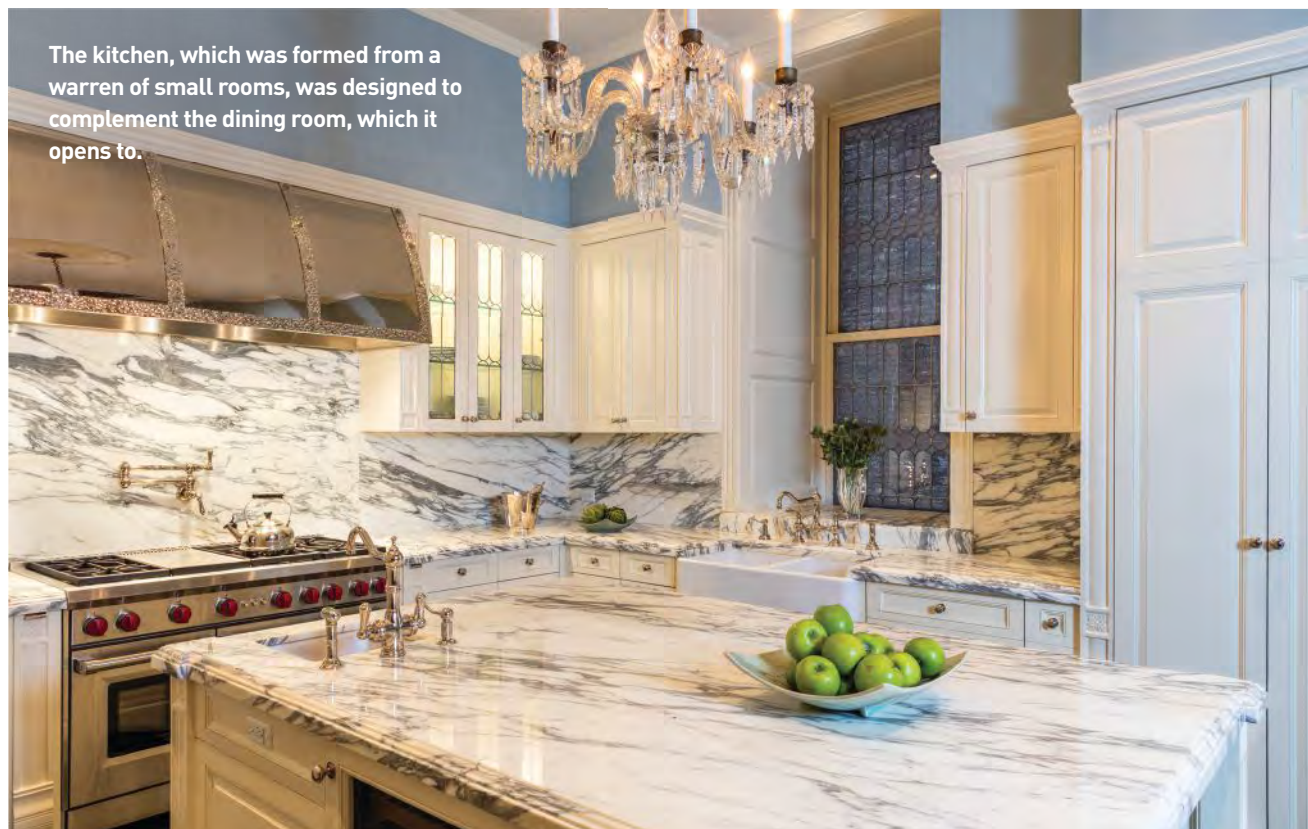
An abandoned utility space was converted into a walk-in wine cellar to house the clients’ collection.

The bedrooms, which are a half flight down from the public rooms, were reconfigured: The two spacious suites now include bathrooms, built-in cabinetry, and new fireplaces and mantels and hearths.

BELOW In the dining room, the paneling is a careful blend of restored, repurposed, and recreated millwork, a necessity to accommodate new doorways in the enlarged space.



The kitchen, which was formed from a warren of small rooms, was designed to complement the dining room, which it opens to.



“They had no comparable finishes to match those of the public rooms,” Friedman says. “So we created detailing, such as a handrail for the stair that has a hand-carved lamb’s tongue flourish at the end, and finishes appropriate to the richness of the restored public rooms.”

New air conditioning and heating systems were installed without sacrificing the high ceilings that defined the

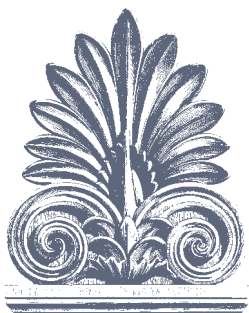
spaces. Compressors were placed on the roof of the building, and air handlers were concealed in new millwork below the windows.

The interior design and furniture selection were done by the clients, who chose a bold wall color for each room. The dining room, for instance, is maroon, and the kitchen is blue.

“For 30 years, the clients lived and worked in Hong Kong,” he says. “They

have a beautiful collection of Asian art and envisioned it in a Victorian setting, as though someone from that period traveled to the East and brought back treasures.”

Friedman says the restoration and renovation of the Osborne apartment were “a labor of love for everyone involved. It’s a very special project, and everybody wanted to get it right. It took patience and a lot of creative thinking.”



COMMERCIAL PALLADIO WINNER
COMMERCIAL ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

MONTGOMERY BUILDING

McMillan Pazdan Smith Architecture



ABOVE An archival photo of the Montgomery Building.

LEFT The 1924 Montgomery Building has been restored inside and out and has been transformed into an office, retail, and residential complex.

The conversion of the 1924 Montgomery Building on North Church Street in Spartanburg, South Carolina, into a retail, office, and residential complex has redefined the city's downtown area.

"Since its construction, it has always been one of the most important buildings in town," says Donald Love Jr., AIA, of Upstate South Carolina-based McMillan Pazdan Smith Architecture. "This is especially true since other downtown buildings from the same time period have been demolished."

The 10-story 127,000-square-foot National Register building, one of the first Chicago-style skyscrapers completed outside The Windy City, had been abandoned for two decades when McMillan Pazdan Smith Architecture was commissioned to renovate and restore its interior and exterior for its new uses.

"Our main goal was to meet the preservation standards set by the South Carolina State Historic Preservation

Office and the National Park Service," says Love, who served as preservation architect. "We also wanted to do everything correctly so the owner could take advantage of the federal and state historic tax credits, incentives that were crucial to the project."

The building's deteriorating façade could not be preserved, so the team got special permission from the South Carolina State Historic Preservation Office and the National Park Service to replace the original pre-cast panels, which would have been rare in the 1920s, with replicas.

"The team measured and documented the size and design of each panel so they could be reproduced in exact detail," Love says. "They look exactly like the originals, but unlike them, they won't delaminate."

The windows, which had been replaced in the 1970s with modern aluminum versions, presented another set of challenges.

"Originally there were three different types of windows," Love says.

"There were wooden ones on the upper floors, steel casements on the middle floors, and pre-WWII storefront windows on the ground floor."

The team replicated the wooden windows after discovering an original that had been covered by construction during a previous renovation. The steel casements were replaced with versions that replicate the original design.

The storefront windows, however, were so large that they could not be replaced with double-pane glass, which is standard for new construction.

"We also didn't have any good records of what the originals looked like, in the way we did for the original wooden and steel transom windows," Love says. "After months of research, the team designed a system that resembles the designs typical of the 1920s and installed single-pane glass in the openings."

Love says the Montgomery Building project has been the cornerstone of revitalization on North Church Street, which crosses Main Street.

KEY SUPPLIERS

ARCHITECT OF RECORD
McMillan Pazdan Smith
Architecture

DEVELOPER BF Spartanburg

GENERAL CONTRACTOR
Harper General Contractors

PRESERVATION CONSULTANT
Commonwealth Preservation
Group

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Cast Stone Systems

STEEL WINDOWS Museum
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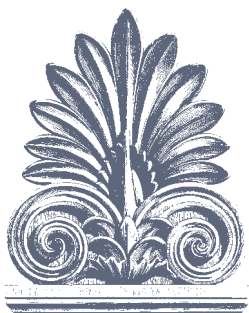
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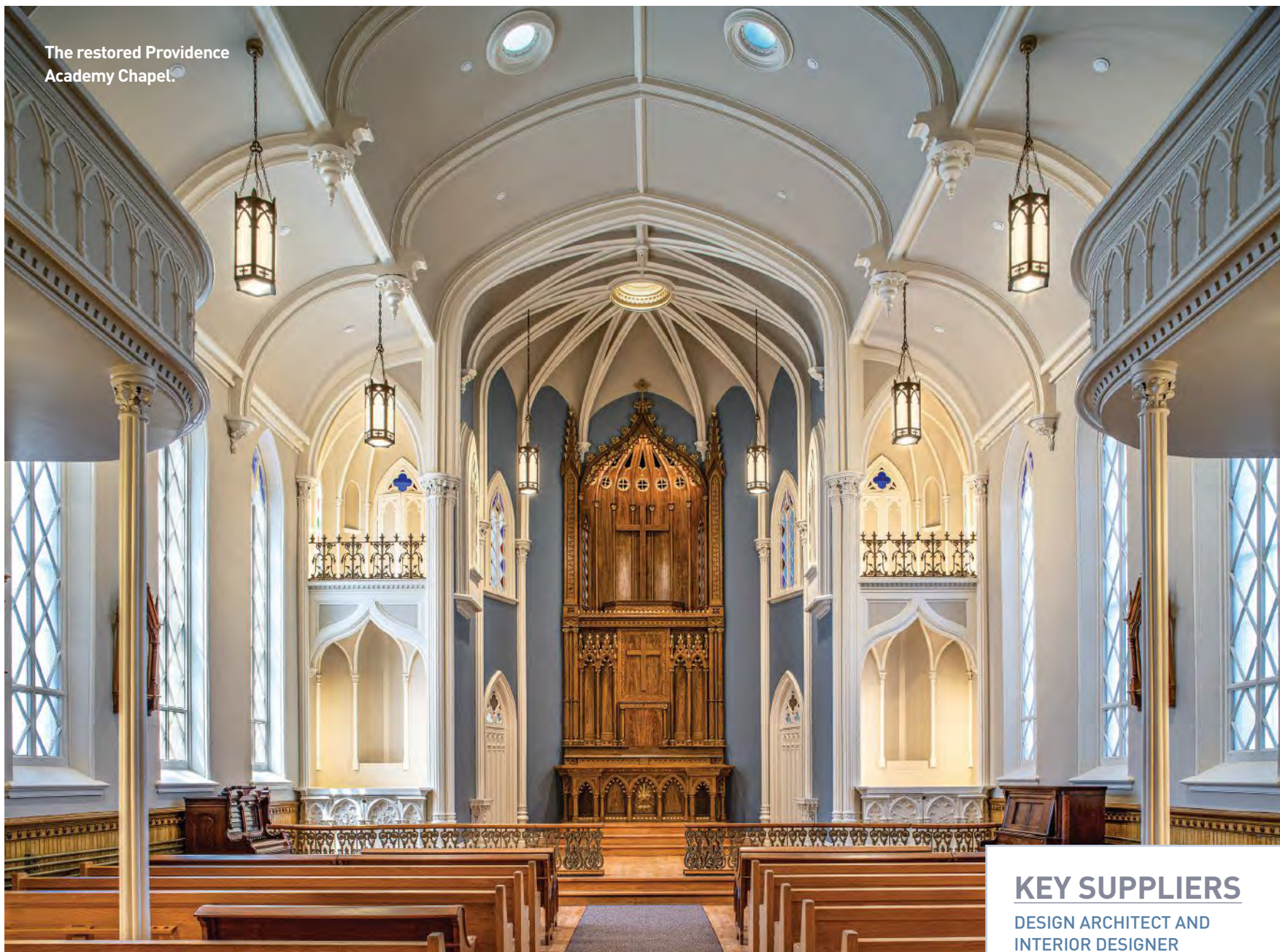


COMMERCIAL PALLADIO WINNER
COMMERCIAL CRAFTSMANSHIP

PROVIDENCE ACADEMY CHAPEL

SERA Architects with Emmerling Studio and Schommer & Sons

The restored Providence Academy Chapel.



The chapel is the most significant architectural feature at the Providence Academy, which was established by the Sisters of Providence in Vancouver, Washington in 1873.

Through the years, the sisters used the Academy as an orphanage, an office, and a boarding and day school before deconsecrating it a century later and selling it to private owners, who transformed it into a revenue-producing venue for weddings, concerts, and other events.

In 2015, The Historic Trust, a local

nonprofit, bought the seven-acre property and began renovating and restoring the signature Academy Building.

One of the group's primary focuses was on the 2,550-square-foot chapel, which occupies the second and third floors of the four-story structure whose other public space is its first-floor ballroom.

The chapel, which was completed in 1883, is an important part of the city's history. It was designed by Mother Joseph of the Sacred Heart, who was the head of the Sisters of Providence's Pacific Northwest order during the mid- to late 1800s and who reportedly

hand-carved some of its key features.

By the time The Historic Trust commissioned SERA Architects to "freshen up" the space, says Steven Ehlbeck, AIA, LEED AP, a senior associate in the firm's Portland office, the building was in great disrepair.

Working with the artisans brought in by the general contractor, Schommer & Sons of Portland, Oregon, the SERA Architects team repaired the plaster, refinished the white oak floors, installed a new audio-visual system, revamped the electrical system, installed period-style lighting fixtures, and selected a new color scheme.

KEY SUPPLIERS

DESIGN ARCHITECT AND
INTERIOR DESIGNER
SERA Architects

DEVELOPER
The Historic Trust

GENERAL CONTRACTOR
Schommer & Sons

DESIGN-BUILD
ELECTRICAL CONTRACTOR
Stoner Electric Group

DESIGN-BUILD
MECHANICAL CONTRACTOR
Hunter-Davisson

DESIGN-BUILD DECORATIVE
PAINTING AND GILDED
FINISHES Philip Emmerling

LIGHT FIXTURES Craft Metal
Products, Juno, Rejuvenations



ABOVE The chapel's new color scheme and ecclesiastical-style light fixtures bring the space back to life.

"Our goal was to refresh the space and integrate modern services to increase revenue without compromising the essential character," Ehlbeck says. "We were on a short timeline—we only had four months to complete all the construction because The Trust didn't want to cancel events that had been booked. We were always conscious of funding—we knew we had the right idea, but we had to figure out how to do everything for the best value."

The refurbishment of the altarpiece, by Philip Emmerling of Welches, Oregon, was key to the success of the project, Ehlbeck says.

Although the team looked into stripping the altarpiece and applying a natural finish, budget constraints prohibited it. Instead, Emmerling was commissioned to faux-grain it and gild the details.

"He was fundamental to achieving the effect we wanted, which was to highlight the work of Mother Joseph and the original woodcarvers," Ehlbeck says. "The faux-finishing and the application of gilt and metallic paint treatments to make the details pop were critical."

Emmerling, who matched the color sample provided by SERA Architects, says it's likely darker than the original, which is natural-stained Douglas fir. (The chapel's doors and wainscot are oak.)

It took him nearly three weeks to faux grain the altarpiece, which is 32

feet high and 11 feet wide.

"I had to paint it piece by piece, just as it was built," he says. "There are a lot of nooks and crannies, and the altar's five feet deep, so there were times I was holding onto the scaffolding with one hand and painting with the other."

He adds that the top, which was where he started, "was tricky because it has a recessed arch; I had to put an eight-foot ladder on top of the three levels of scaffolding to get in there."

To draw the eye to the altarpiece, illumination was added under its upper shell and concealed inside the oculus. "It's washed in light that shows every detail," Ehlbeck says.

The chapel, which had been white-washed for decades, was repainted; the area around the altar is a deep blue that draws the eye toward the faux-painted altarpiece, which features a pair of wooden crosses.

"We were able to confirm—through informal investigation of paint colors, photographic evidence, and first-person accounts—that there were at least three distinct color schemes in the chapel since its inception," Ehlbeck says. "We relied upon large-scale, in-place mockups and collaboration with Emmerling to create the final scheme. We feel the color we selected will make the chapel be instantly recognizable to early patrons."

In addition to reconstructing some of the intricate plaster details on the chapel's walls and ceiling, the Schom-



ABOVE Illumination from the oculus and from the altarpiece's upper shell bathe it in light.

mer & Sons team recreated the ornamental buttons on the wainscoting.

"The work was challenging and time-consuming, but all you need to do is look up at the grand ceiling and be amazed," says Schommer & Sons Project Superintendent Les Davis, who added that the project has personal significance because his mother attended high school in the building from 1958 to 1961.

One major challenge, Davis says, was finding a way to conceal ductwork and electrical conduits where none had

previously existed.

"We discovered two abandoned vertical shafts running from the attic all the way down to the basement," he says. "These shafts enabled us to hide most everything mechanical so as not to take away from the historical look of the space."

Ehlbeck says that "all the skilled workers helped ensure that this amazing asset to the community could be brought back to life and shared with another generation."



COMMERCIAL PALLADIO WINNER
COMMERCIAL INTERIOR DESIGN

STAR BARN

B&D Builders



The original haymow in the Star Barn is now a dining hall for large events.

The story of the historic Star Barn Village at Stone Gable Estates starts 11 miles from its current location in Elizabethtown, Pennsylvania, and more than a century from the present time.

For decades, the six buildings were a landmark on Route 283 in Middletown. The main building, which is an all-

white Gothic-style barn with a cupola, is defined by the shape of the louvers referenced in the village's romantic name.

"Everybody knew it as the Star Barn," says Daniel Glick, a principal of B&D Builders in Paradise, Pennsylvania.

Originally built just after the Civil War for a merchant who sold horses, mules, and food and supplies to the

Union Army, the Star Barn served as a high-end horse farm through the 1920s when it was converted to a dairy farm. In the late 1970s, it was abandoned. For nearly a half century after that, it sat vacant and neglected until the current owners, David and Tierney Abel, bought it in 2016.

"The owners have a passion to restore and preserve historical structures

on their 275-acre property and share them with the world," says Glick.

B&D Builders, which has designed and built luxury barns and estates for clients around the country and has in-house timber, millwork, steel fabrication, and reclaimed-wood and forged-iron divisions, took each timber-framed building apart piece by piece and reassembled each in the new location.

"It was a monumental task," he says, "because most of the buildings were in bad shape, and most of what we had to work with on a few of the outbuildings was a rotten heap. The Star Barn and carriage house were in the best shape, due to conservation efforts by local groups. And the 12-foot-square cupola in the center of the Star Barn is 54 feet high and weighs 26,000 pounds – twice as much as it originally weighed because we added insulation and insulated glass behind the Gothic louvers."

David Abel not only wanted to restore each building with the highest degree of authenticity, but he also decided to site the structures exactly as they had been in their previous location surrounding a man-made pond.

"The new site had to match the original footprint because it's on the National Register," Glick says. "This made for some challenges because the new site and the old site are very different."

He added that a survey error presented another challenge midway through what became a two-year-long project.

"After we rebuilt the hog barn, it was discovered that it was 13 feet out of place," he says. "So we tunneled underneath and skated it over to the correct spot. It was quite a feat."

In addition to restoring the six original buildings—the Star Barn, a spring house, a carriage house, a chicken coop, a hog barn, and a corn crib—B&D Builders designed what Glick calls "two poetically licensed additions"—Star Barn II, which has a commercial kitchen and a museum; and the Milkhouse, which is set up as a bride's room.

"Star Barn II is made of concrete and steel, but you'd never guess it," he says, "because the reclaimed wood planks and beams are all from old barns and make it look like it's from the 1800s."

Photos by Jana Bannan Photography

KEY SUPPLIERS

**DESIGNER, BUILDER, AND
GENERAL CONTRACTOR**
B&D Builders

MILLWORK B&D Builders

**INSTALLATION OF BLOCK,
STONE, AND BRICK**
Haldeman Brothers Masonry

TIMBER SUPPLIER

Mid-Atlantic Timberframes

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RECLAIMED BEAMS AND
PLANKING**

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CASTING Flury Foundry Co.

LUMBER Rigidply Rafters

PAINTER King Painting &
Wallpapering

The project also included moving and restoring the stone tunnel that runs under the barn hill leading to the second floor. “We never figured out what it was used for originally,” he says.

The interior spaces, which feature reclaimed plank flooring and beams from old barns, were designed to reflect the new uses of the buildings. The haymow, for example, serves as a dining hall for large catered events.

The tack room, which is designed around a central island, is paneled in reclaimed chestnut and features replicas of antique saddle and bridle racks.

Great care was taken to hide the modern amenities, which include a state-of-the-art geothermal heating and air-conditioning system, sprinkler systems, a complex sound system, and five enormous drop-down presentation screens.

In the Star Barn, for example, the main floor was raised three feet to accommodate a separate “false” floor underneath whose removable panels and discreet trap doors allow access to the mechanical systems.

The Abels say B&D Builders was the key to the recreation of the village. “Their integrity, quality, and work ethics were both refreshing and remarkable on this unprecedented feat,” David Abel says.

Glick says David Abel’s exacting standards assured the success of the project. “He was very detail-oriented, and so are we,” he says. “The result is a beautiful set of buildings that will stand the test of time.”



The Star Barn Village is a venue for large events such as weddings.





COMMERCIAL PALLADIO WINNER

COMMERCIAL NEW DESIGN AND CONSTRUCTION—LESS THAN 30,000 SQUARE FEET (2-WAY TIE)

CHRIST CHAPEL

Duncan G. Stroik Architect



The commission to design Christ Chapel for Hillsdale College was what architect Duncan G. Stroik calls “a very challenging proposal.”

The private liberal-arts college, which was founded in 1844 in Hillsdale, Michigan, by abolitionists known as Free Will Baptists, had never had a freestanding chapel on campus in its 175-history, and the 27,515-square-foot building that ultimately was erected is the country’s largest college chapel in a half century.

“The size of the chancel is as big as many cathedrals,” says Stroik, AIA, NCARB. “It’s commodious and generous.”

What’s more, the chapel was to occupy a prominent position: It was to

be the terminus of the new quadrangle at the heart of the campus, directly on axis with the Italianate Central Hall, the college’s main building.

“The question became, ‘How can a new campus building be both beautiful and monumental?’” says Stroik, whose eponymous firm is based in South Bend, Indiana.

These facts aside, what really intrigued Stroik was that the college wanted a nave that could comfortably seat 600 but that could also accommodate 1,400 for important events, such as convocations and musical performances by choirs and symphonies.

“It was an interesting tension to have a place of worship also function as a state-of-the-art musical performance hall,” he says, “because my view of sacred space is to set it apart and not have

it be used for profane purposes.”

To satisfy all the college’s requirements, Stroik designed what he calls a “church within a church,” which has a nave that seats 600 and ancillary spaces, including balconies and areas in the narthex that are separate yet intricate parts of the chapel that can accommodate up to 800.

One of the more unusual features of the chapel, which was inspired by what Stroik calls “Wrennaissance” churches of England and the United States, is the domed circular portico that is supported by eight 24-foot-tall load-bearing Doric columns made of Indiana limestone.

“I’ve never seen a full-circular porch with a dome on a church,” he says. “One-third of the circle is inserted into the wall, and two-thirds projects out

into the quadrangle.”

He built the dome using the Guastavino technique, using interlocking bricks instead of tiles. The dome ribs are comprised of two layers of brick with a header course keying them together.

“The masons had never done it before,” he says. “They did a dry-laid partial dome and came up with a technique for applying the mortar on the inside face of the dome—they put a rope between the bricks, then filled the space with mortar. When they removed the rope, they pointed the bricks from the underside.”

The portico’s three convex doors, emblazoned with the words Faith, Hope, and Love, (Fides, Spes, and Caritas) lead into a marble narthex and the capacious nave.

Photos by Francis Dzikowski

BELOW Load-bearing Doric limestone columns support the balconies and the roof. Twenty-eight-foot-tall windows, broken by the balconies, brighten the chapel's interior with natural light.

OPPOSITE The façade of the chapel, whose copper-roofed towers will be converted to 37-foot-high bell towers at a later date, features a custom-color blend of brick that complements other iconic buildings on campus.



“The roundels above each door are made of different marbles: Faith’s is white arabescato, hope’s is green cremo tirreno, and love’s is red breccia medicea,” he says.

Great care was taken in choosing the materials. The chapel’s bricks, for instance, are a custom blend that complements the historic yellow-red-dish colors at Central Hall and on other iconic campus buildings.

“We reviewed brick blends and colors in all conditions—sun, night, both wet and dry, and we erected five mock-ups of different blends and mortars before making a selection,” Stroik says. “We needed a lot of custom shapes, sizes, and thicknesses, going four wythes deep in places.”

To link Christ Chapel to adjacent buildings, Stroik designed two brick

arcades that will eventually enclose the new quadrangle.

As the work progressed, the project evolved and expanded. The chapel, for example, will feature two custom pipe organs instead of one.

“Because of the chapel, the school has started a sacred music program,” Stroik says, adding that his team traveled around the Midwest visiting and listening to great organs. “So we’ll see great music coming out of Hillside, Michigan, from visiting choirs and musicians.”

Stroik also incorporated a day chapel into the building. Nestled in a back corner, it features a stained-glass window of the Baptism of Christ in the River Jordan as an altarpiece.

“People from all over the world worked on Christ Chapel,” he says. “The

marble came from Italy, the pipe organ was made in Tacoma, Washington, the mahogany wood is from Africa, the bronze cross and other ornaments were made in Spain, the rose onyx for the chancel’s high altar is from Persia, and Canadian craftsmen did the plasterwork.”

Stroik, who is a professor of architecture at the University of Notre Dame School of Architecture, says it’s gratifying to design college chapels that serve as an inspiration to students.

“I love the challenges clients give us, and we tried to rise to the occasion and give them something unique,” he says. “Christ Chapel is very Doric and even though it has ornamentation, it possesses a certain simplicity. It’s classical yet it’s innovative.”

KEY SUPPLIERS

ARCHITECT

Duncan G. Stroik Architect

GENERAL CONTRACTOR

Weigand Construction Co.

STRUCTURAL ENGINEER

LKL Engineers

STRUCTURAL

ENGINEER CONSULTANT

Ochsendorf Dejong & Block

LIGHTING CONSULTANT

Stroik Lighting Design

ACOUSTICAL CONSULTANT

Musonics

MARBLE INSTALLER

Booms Stone Co.

MARBLE FABRICATION

Stone Consulting di Roberto Pagliari & Co.

LIMESTONE FABRICATION

Bybee Limestone Co.

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Paul Fritts & Co.

Organ Builders

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STAINED GLASS

Conrad Schmitt Studios

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John Canning Studios

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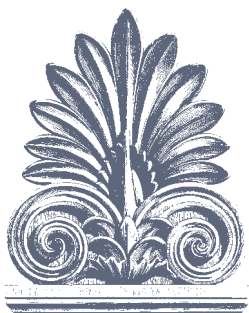
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HARDWARE

Assa Abloy and P.E. Guerin

FOUNTAIN

Fountain Craft Mfg., Robinson Iron



COMMERCIAL PALLADIO WINNER

COMMERCIAL NEW DESIGN AND CONSTRUCTION—LESS THAN 30,000 SQUARE FEET (2-WAY TIE)

DELTA GAMMA

Michael G. Imber, Architects



LEFT Delta Gamma's classical façade, facing Maple Street and Arkansas Avenue, is an inviting presence at a major entryway to campus.

Delta Gamma's new sorority house at the University of Arkansas in Fayetteville, designed by Texas-based Michael G. Imber, Architects, is the latest landmark in the campus' master plan.

The multi-programmatic project specified gracious indoor and outdoor spaces that included sleeping quarters for 80 students, a gathering place for chapter meetings and events for 400 people, a dining room, and full commercial kitchen, formal living areas, study rooms, and an elaborate garden.

The house, whose main façade is Georgian brick, fronts two main streets on campus and serves as a welcoming gateway to the university.

Close to the house the firm designed for the Faithful Sisters of Phi Mu, the second oldest female fraternity in America, Delta Gamma's building rests on a long, L-shaped lot that gave the firm the opportunity to "utilize the site and topography to create something unique on campus," says Jim Lenahan, AIA, a project manager at the Imber firm.

The result, adds Mac White, AIA, a principal in the firm, is a building with a three-sided façade that breaks down the massing and creates circulation to separate the public spaces from the private living quarters.



ABOVE Scamozzi Ionic columns and arches provide an elegant transition to the light-filled stair hall leading down to the dining room.

The main volume, a two-story red-brick structure, features a portico with Doric and Ionic columns and a pediment detailed with modillions and fretwork. The house's brick window surrounds and banding also speak to the traditions of early American architecture.

There's a half-octagonal bay on each end: One is capped with a porch that overlooks a terraced garden accessed through a brick pier entry.

The other, which stretches to three stories, is anchored by the sorority's library and crowned with a sun porch

overlooking a lower, more private lawn off the dining and chapter room, a spacious setting for large gatherings and sorority events.

It serves as a visual connector to the large structure housing the dorms, which are clad in white siding and feature a red-brick base and a brick bay with double-height pilasters, entablature, and rubbed-brick accents.

"The brick at the window surrounds is smoother and lighter in tone," Lenahan says. "And we detailed the self-supporting jack arches with thin mortar

joints to give historic character."

The public-room interiors, which are filled with natural light, pay tribute to Delta Gamma's history and imagery with cream-colored walls that harmonize with the sorority's flower, the cream-colored rose, and arched openings with transoms that incorporate the sorority's anchor motif.

White and Lenahan say the sorority is very proud of the building and excited that it has received a Palladio Award.

KEY SUPPLIERS

DESIGN ARCHITECT

Michael G. Imber, Architects

ARCHITECT OF RECORD

Core Architects

GENERAL CONTRACTOR

Kinco Constructors

LANDSCAPE ARCHITECT

Howell & Vancuren

INTERIOR DESIGNER

Casey Sarkin

ENGINEER HP Engineering,
Tatum Smith Engineering, DCI

GREEK HOUSING CONSULTANT

CSL Management

EXTERIOR BRICK AND SHAPED BRICK

Antique Brick and Block,
Columbus Brick, MCB Masonry

INTERIOR AND EXTERIOR COLUMNS

Chadsworth

WINDOWS

Pella of Arkansas

EXTERIOR TRIM, CORNICES, EXTERIOR PORCH RAILINGS

Cheyenne Co.

SIDING AND TRIM

James Hardie

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Decorators Supply Corp.

INTERIOR TRIM

Hardwood Unlimited

PAVERS

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Pavers, Conway Precast




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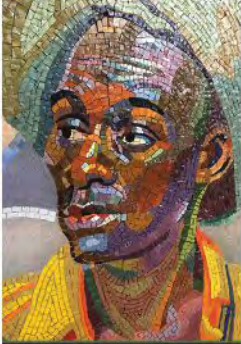
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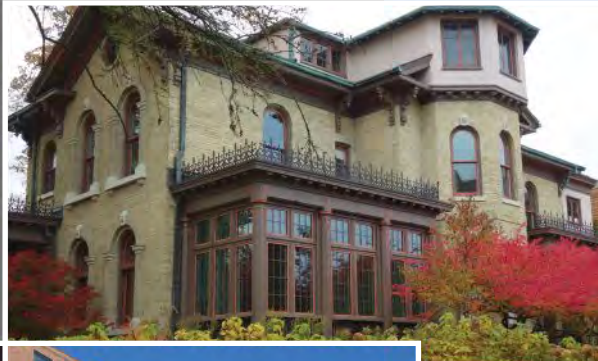
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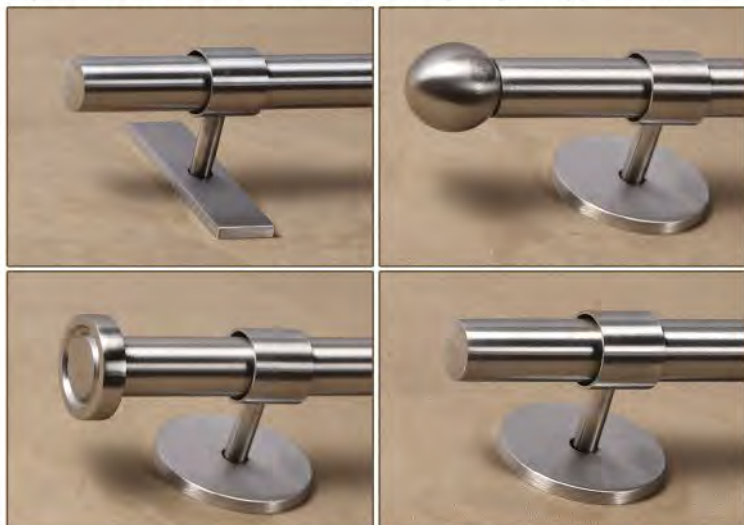


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UNIVERSITY OF NOTRE DAME MATTHEW AND JOYCE WALSH FAMILY HALL OF ARCHITECTURE

John Simpson Architects (Design Architect), Stantec Architecture Inc. (Executive Architect)



LEFT Exterior lantern lighting highlights the archways and entries beginning along the grand Stoa windows, to the public events entryway, and up to the raised courtyard where one finds the arched windows of the library wing and entry to the tower.

KEY SUPPLIERS

ARCHITECTS John Simpson Architects (Design Architect), Stantec Architecture Inc. (Executive Architect)

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Parrett Windows & Doors

CUSTOM MILLWORK AND FINISH CARPENTRY
Custom Millwork;
Zeeland Architectural

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Architectural Cast Stone

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Alexander Stoddart FRSE

CARPENTRY, FINE JOINERY, TERRAZZO BRONZE WORK
Ateliers Perrault

STONEWORK Bybee Stone

The University of Notre Dame's new Walsh Family Hall of Architecture reflects the renowned school's traditional teaching methods and pays respect to its dedication to classical and traditional architecture.

The 110,000-square-foot LEED Silver building, a collaboration between Chicago-based Stantec Architecture (executive architect) and London-based John Simpson Architects (design architect), fuses classical and traditional architecture languages with contemporary construction techniques.

Sited at the principal gateway to the university's southeast quadrant, the Walsh Family Hall of Architecture is part of a new arts district, and in a nod to the school's dedication to urbanism, it's arranged around a series of courts.

The new building that houses the school, the only one in the world that teaches the practice of traditional and classical architecture, is comprised of

four components.

The yellow-brick temple-like Hall of Casts, the main student entrance, announces itself with two 36-foot-high, ionic load-bearing columns. The hall, which is a gallery for artifacts set aside for student study, is illuminated by a grand skylight whose wooden ornamentation matches the hall's central staircase.

"This building is special because it harkens back to the earliest buildings on Notre Dame's campus and to Rome and Greece," says Bill Ketcham, AIA, LEED AP, a principal of Stantec Architecture, adding that it's also apropos because the architecture students spend a year studying in Rome. "Historically halls of casts were featured in schools of architecture, notably the Ecole des Beaux Arts in Paris, and the tradition is renewed here."

The large reddish-brick classroom, complete with a double-height stoa or columned gallery illuminated by walls of windows that feature signature aluminum ornamentation similar to

that on the staircase and skylight, is designed to be an active social gathering and display space that has become a "flex" studio during the pandemic.

"The Stoa in Greek architecture is an open-air covered gathering place, and ours is evocative of it," Ketcham says. "The concrete floor slab is passively solar and provides radiant heat in cold weather."

He notes that the studio spaces, which are light and airy, feature exposed trusses, a reminder to the students of the importance of the construction elements of architecture.

Unlike other buildings on campus, the architecture school is home to its own library, which is in a separate wing and includes a temperature- and humidity-controlled rare-book reading room.

"The school has a tradition of outdoor graduations," Ketcham says, "and the large steps outside the library wing, which open to a raised landscaped courtyard, are for such events."

The architecture school's campus also features a tower, whose lantern is a reference to the Choragic Monument of Lysicrates in Athens and whose yellow brick matches that of the Hall of Casts.

"This highly symbolic element provides a monumental element for the university's new fine-arts district," he says.

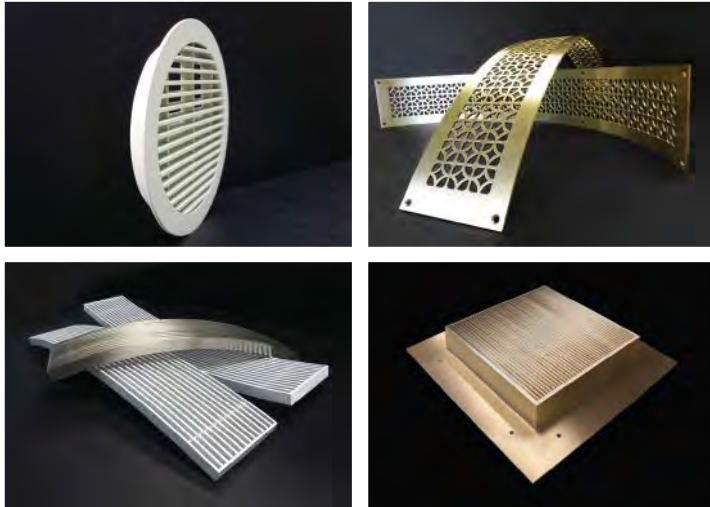
Ketcham says the commission was "a special opportunity to design a new iconic building for the Notre Dame campus. To create a college building that responds so precisely to a school's curriculum is truly unique."

Photo by Peter Aaron Architectural Photographers



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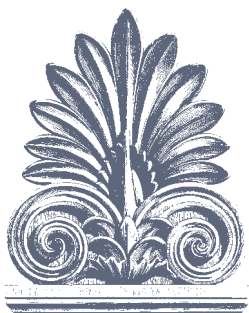


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COMMERCIAL PALLADIO WINNER
COMMERCIAL RESTORATION AND RENOVATION (3-WAY TIE)

LONGFELLOW BRIDGE

Rosales + Partners



LEFT The illuminated, restored arches of the bridge as seen from the Charles River.

The restoration and rehabilitation of Boston's Longfellow Bridge, a project that was approximately 15 years in the making, has won numerous awards, including the National Trust's Richard H. Driehaus Foundation National Preservation Award and the Institute of Classical Architecture & Art Bulfinch Award, as well as the Palladio.

The 1906 bridge, which spans the Charles River, was named after the distinguished poet Henry Wadsworth Longfellow, who used to walk across its predecessor on his way to court the woman who would become his wife.

"It's the most prominent historic bridge structure in Boston, and a landmark in the city in terms of history and beauty," says Miguel Rosales, AIA, president of Boston-based bridge-building specialists Rosales + Partners. "Sadly, many old bridges get demolished, not restored."

The 244,000-square-foot, 2,132-foot-long span, which is built of granite masonry and consists of 10 hollow piers and two abutments, is defined

by four neo-classical granite towers framing the river's navigation channel that inspired its nickname—the Salt and Pepper Bridge.

Much-needed structural repairs were made, the ornate cast-iron pedestrian railings were restored, the granite masonry was cleaned and conserved, and a new functional and aesthetic lighting system was installed—all while the commuter trains, which carry close to 100,000 riders per day, continued to run on its tracks.

The Longfellow Bridge, Rosales says, "had never been aesthetically illuminated before. In addition to lighting the restored arches, we added new lighting behind the tower windows to give the bridge's iconic towers more presence. It looks stunning at night."

One major part of the preservation project was the restoration of the four 58-foot-tall granite towers, each of which is comprised of 514 stones that vary in size and that each weigh as much as 3 tons.

Each tower, which was leaning, was disassembled and each piece of stone numbered so it could be re-installed in

its original location.

"The contractors transported the stones by barge to safe locations," Rosales says. "We had to do everything carefully because the original quarry was gone, and we couldn't readily find any matching granite."

The allocation of the bridge's space for trains, pedestrians, motor vehicles, and bicyclists was carefully studied by the state and other stakeholders, and after extensive community input, bridge sidewalks were widened and dedicated protected bicycle lanes were installed.

"A sensitive balance was achieved between all users," Rosales says.

As part of the project, Rosales + Partners conceived new bike/walking paths, pedestrian connections, and landscaping in the adjacent parkland to link the bridge to its original riverfront setting.

And the firm also replaced an adjacent, obsolete pedestrian bridge with a new visually compatible steel-arch span that was named the Frances Appleton Bridge, in honor of Longfellow's wife and his long-ago walks across the Charles River to meet her.

KEY SUPPLIERS

BRIDGE AND LIGHTING DESIGNER

Rosales + Partners

CONTRACTOR

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ENGINEER OF RECORD

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COMMERCIAL PALLADIO WINNER
COMMERCIAL RESTORATION AND RENOVATION (3-WAY TIE)

SPERRY CHALET

Anderson Hallas Architects



The newly opened chalet,
perched on its cliff.

For more than a century, adventurers from around the world have trekked up a steep 6-mile trail in the wilderness of Montana's Glacier National Park in the Rocky Mountains to stop in at Sperry Chalet for a night or two.

The 1913 chalet, which was added to the National Register of Historic Places in 1972 and is part of the Great Northern Railway Buildings National Historic Landmark District, is an iconic feature of the park.

When a 2017 forest fire destroyed everything but its argillite stone walls and chimneys, Anderson Hallas Archi-

tects of Golden, Colorado, was commissioned to literally raise it from the ashes.

"We were tasked by the National Park Service, in consultation with the community, the state historic preservation office and the secretary of the interior with bringing back the building's character while meeting current building codes," says Liz Hallas, AIA, a principal with Anderson Hallas Architects, which specializes in high-altitude restoration and rehabilitation projects.

It was as much a project about logistics as it was reconstruction and rehabilitation. The deadline was short—the chalet was to be completed in only two years—and work had to be scheduled

around the weather—snow is on the ground from September through June.

The chalet is perched on a 6,500-foot-high cliff. Construction crews set up a base camp of tents raised on platforms (grizzlies and other bears are common, and mountain goats were often spotted roaming through the wreckage), and two teams of workers lived on-site in three-day shifts. Building materials were delivered via helicopter or by mule.

"The project estimated over 200 tons of materials with hundreds of helicopter flights and 35 to 60 mule pack strings each construction season," she says. "The mules were outfitted with

large trash-can bins on each side; the weight had to be evenly distributed, and each mule could only haul 150 pounds at a time."

The team studied period and recent photos of the chalet's exterior and interior, reconfiguring the steep, narrow central staircase into a long L shape to meet code requirements and slightly modifying room floor plans of the 17 guest rooms.

Although the remaining stone was structurally sound, the fire had caused it to spall, and melting tar from the previous asphalt roof had stained it.

"We scraped nearly two inches of the fractured interior stone off for

Photos by Mark Bryant Photographics unless otherwise noted

KEY SUPPLIERS

ARCHITECT

Anderson Hallas Architects

CONSTRUCTION

Dick Anderson Construction

STRUCTURAL ENGINEER

JVA Engineering

ELECTRICAL ENGINEER

AE Design Group

CIVIL ENGINEER: Martin/

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safety,” Hallas says, adding that the team got special permission to use the original quarry, which is located right above the chalet on the mountainside, for replacement stones that were hand-selected by masons.

Safety-code upgrades were incorporated in a discreet manner that doesn’t detract from the chalet’s historic-centric design.

The timber-log beams and rafters of the original chalet were recreated from local timber, but sections of steel were concealed inside to comply with modern code for seismic, snow, and wind loads.

Because there’s no water supply at the chalet’s remote site, it was not possible to install a fire-suppression system. Given that fact, the team decided not to introduce any “spark-inducing” features in the building, which did not have plumbing or electricity in recent years.

The cedar-shingle roof was upgraded to a Class A roofing assembly, and the walls between the guest rooms were redesigned as one-hour fire partitions before wood trim and finishes were added.



TOP A guest room in the newly opened chalet.



ABOVE The staircase in the chalet’s lobby was reconfigured to meet current code.

Hallas notes that fundraising for the \$8.8-million project was an international collaborative effort. The Glacier National Park Conservancy formed a “save-the-chalet” fund that collected over \$700,000 in donations from 1,261 individuals.

“People from 48 of the 50 states as well as from around the world sent money,” she says. “And the National Park Service supplemented the budget

with emergency funding.”

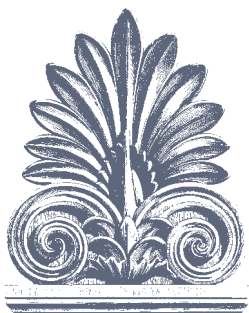
She adds that the in-kind donations included helicopter-training flights to deliver construction materials and notes that the “2017 Congressional Christmas Tree was fashioned into newel posts for the newly framed stairs.”

The contractors, she says, deserve special recognition. “There was a collaborative spirit among all involved; everyone brought their A-game to the

project,” she says.

The Sperry Chalet opened, right on time, in the summer of 2020.

“It’s a beloved project and a beloved site,” Hallas says. “It’s a really special place. For people who are lucky enough to have the opportunity to visit Sperry Chalet, it sticks with you during your lifetime. And bringing it back to life will stick with me through my lifetime.”



COMMERCIAL PALLADIO WINNER
COMMERCIAL RESTORATION AND RENOVATION (3-WAY TIE)

THE MARK TWAIN HOUSE & MUSEUM

David Scott Parker Architects



LEFT Research showed the room was papered with Candace Wheeler patterns including Bees and Honeycomb on the walls and Spider Web on the ceiling.

KEY SUPPLIERS

ARCHITECT

David Scott Parker Architects

CONSERVATOR John Canning & Co.

CUSTOM CARPETS

Robert Bitter and Julie Kaminska at Fret Fabrics

RECREATED WALLPAPERS

Steven Bauer at Bradbury & Bradbury Art Papers

LIGHTING

Paul Ivazes at Quality Lighting

APPLIANCES AND HARDWARE

Michael Smart at Urban Aesthetics

Every room tells a story, few more so than the Mahogany Suite guest room at The Mark Twain House & Museum in Hartford, Connecticut.

Storyteller Twain, who built the home and resided there with his family from 1874 to 1891, would have appreciated the extensive detective work undertaken by architect David Scott Parker, whose eponymous firm is based in Southport, Connecticut.

Uncovering the nature of the suite by analyzing and discerning various clues—the hidden stories tucked away in the corners of the three-room guest quarters—helped Parker revive the space to its original character.

The Mahogany Suite, whose restoration also garnered a 2020 Palladio award for craftsmanship executed by John Canning & Co., is comprised of a bedroom, a sitting room, and a bath. It is aptly named for the mahogany millwork that was conserved as part of the 2-year-long project.

The suite is the last set of rooms to be authentically restored in the National Historic Landmark.

Although multiple documentary pictures were taken of the structure's other rooms and many prominent guests stayed in these, no period photos exist

of the Mahogany Suite. Aside from the surviving custom bedroom set, there was little other readily apparent aesthetic evidence alluding to the room's vintage appearance.

The restoration process began with a Historic Structure Assessment, which collated previous studies while analyzing extant traces of original finishes, contemporaneous descriptions of the rooms, letters of correspondence, and extensive in-depth studies of the Twain family's lives and associations to reveal the story behind the rooms' architecture, technology, finishes, fittings, and fixtures.

"We also were asked to study the historic heating, plumbing, and venting systems in the house, which were quite innovative for their period," Parker says. "At a time when most houses had no indoor bathrooms, this home had four. Restorations rarely focus significantly on the study of historic systems and their technology, which at Twain's home is quite remarkable."

Research revealed that Twain, who had a keen interest in the design and decoration of the house, ripped out plumbing pipes throughout shortly after Jean, his third daughter, contracted scarlet fever at the age of 2. This left her frail and subject to seizures by the time she turned 10.

"He thought her condition might

have been caused by bad air and improper ventilation and likely blamed himself and his newfangled indoor plumbing for her illness," Parker says, mentioning that many of Twain's renovations were done to create and promote a healthier home.

As part of that sanitation endeavor, Twain mistakenly fumigated the house with caustic sulfuric acid instead of sulfurous, which left the silver-plated hardware in the Mahogany Suite black and pitted. The room's hardware—the furniture handles as well as hinges and doorknobs—was properly conserved during the recent project, restoring its previous luster but purposefully maintaining its scratches and pits—the scars of scarlet fever—to memorialize this moment in the room's history.

Around the same time that Twain was in the midst of fumigation, the house was redecorated by Louis Comfort Tiffany's early and highly significant firm Associated Artists.

Twain's surviving contract with Associated Artists revealed that the Mahogany Suite's walls had been papered—probably with colleague Candace Wheeler's contemporaneous Bees and Honeycomb design while its ceiling likely featured her companion Spider Web print. Descriptions and accounts referenced the vivid color scheme of the room.

"We examined original Wheeler wallpaper samples and her artwork at The Metropolitan Museum of Art and at a period installation in a Michigan home," Parker says, adding that her award-winning paper was also featured in Clarence Cook's 1883 tome "What Shall We Do With Our Walls?" "It had an embossed texture that glimmers and glistens, giving it immense dimensionality. The documentary sample looks like woven fabric, not paper, a subtle effect we achieved by printing it on canvas."

Although the original carpet pattern could not be tracked down, fibers found underneath floor tacks revealed its color scheme, and the Parker team commissioned a custom 27-inch wide, seamed Wilton pattern based upon period point papers. Its design also related to the furnishings' inset Minton tiles that are known to have influenced Tiffany in the decorative treatment of the space.

"During our research, the information led in many different directions, but it all came together to revitalize a prominent space that completes the interpretation of the landmark home," Parker says. "Twain and his work defined an important aspect and era of our culture, and the Mahogany Suite is a celebration of this, bringing together fascinating details of America's heritage in a single guest quarter."



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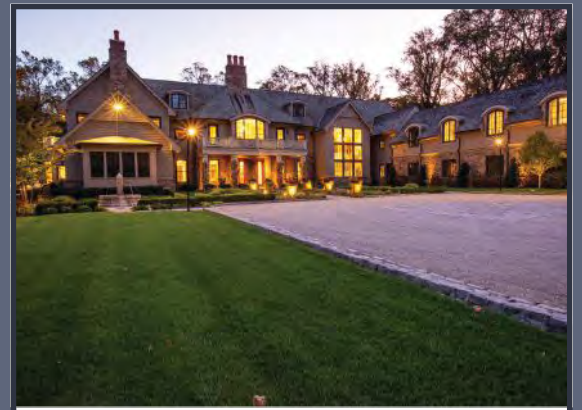


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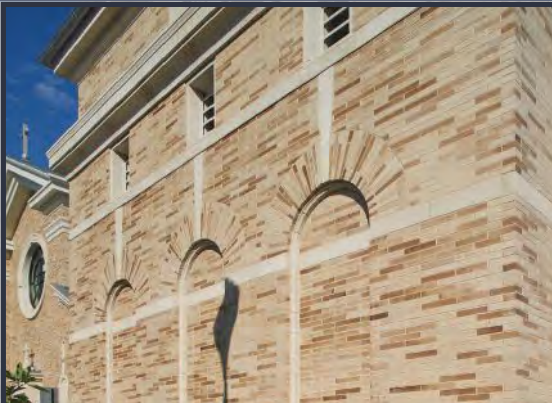


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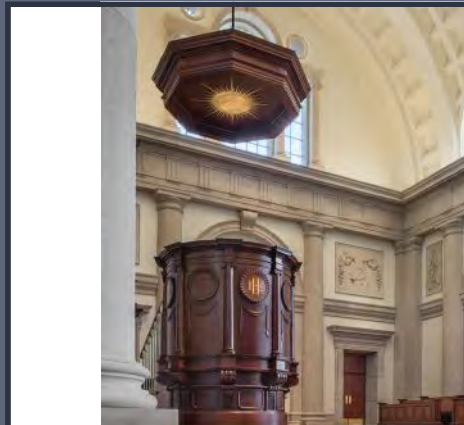
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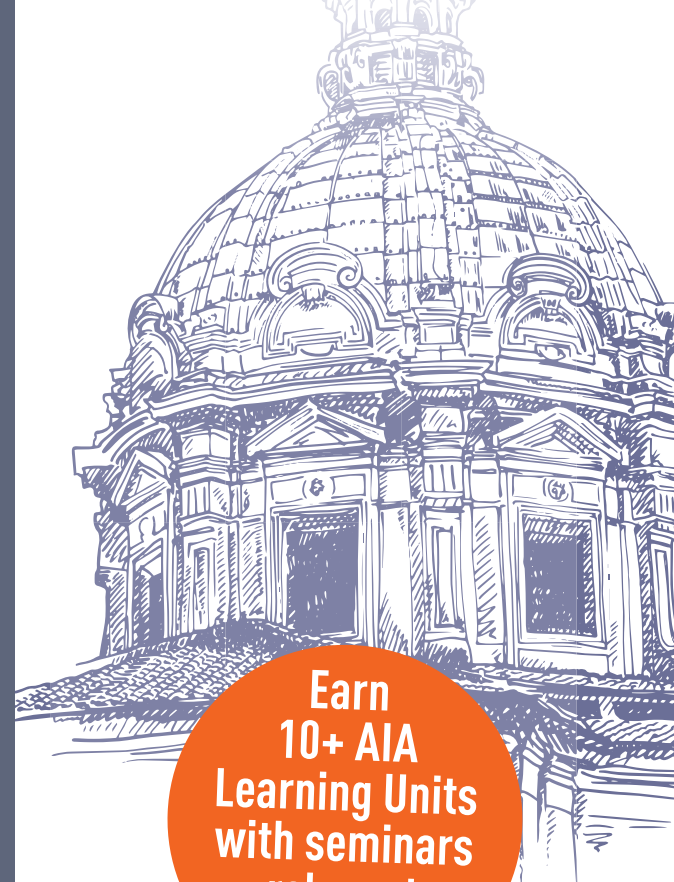
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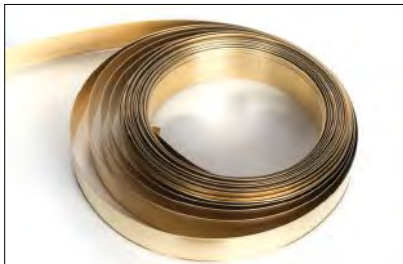
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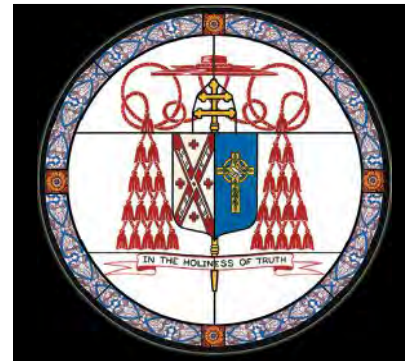
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www.bandbuilders.com

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Full-service custom builder with experience and expertise in residential and commercial construction projects. Since 2000 they have brought creativity and attention to detail to hundreds of buildings, from bank barns, horse barns, and equestrian arenas to party barns, event venues, and luxury homes.

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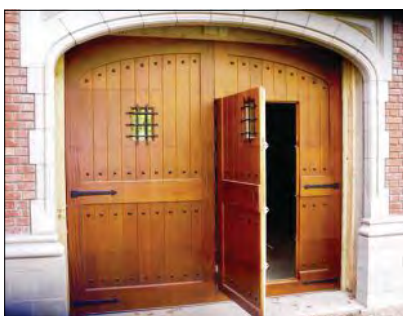
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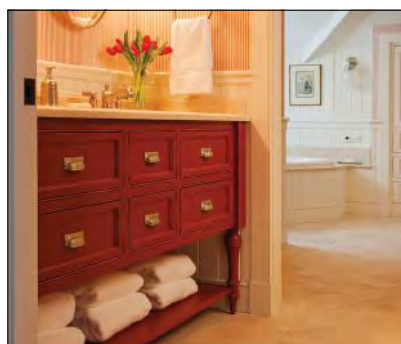
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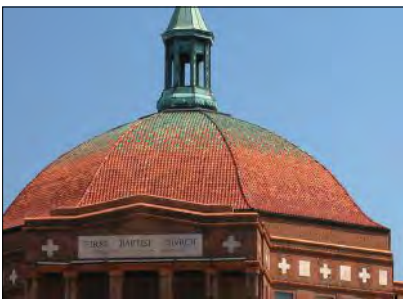
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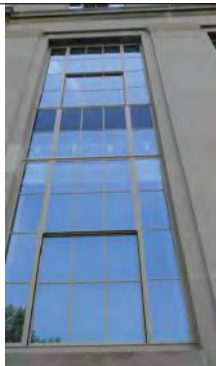
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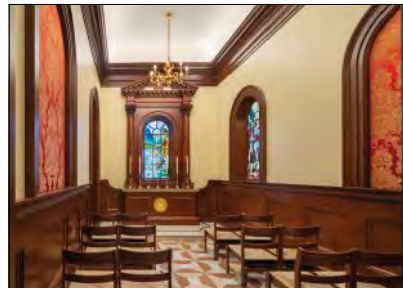
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Media, PA 19063

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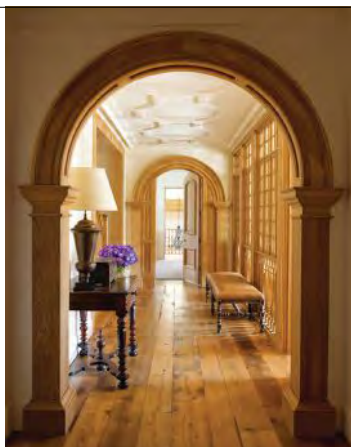
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www.shuttercraft.com
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Manufacturer of authentic mortise-&-tenon wood shutters: cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges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

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Charlotte, NC 28273

Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more.

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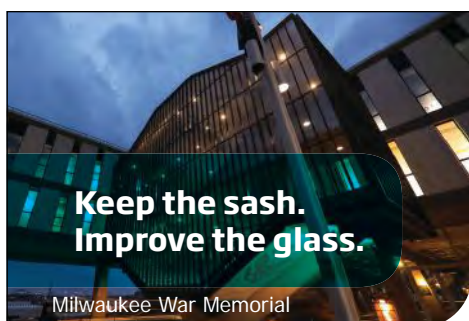
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www.architecturalcomponentsinc.com

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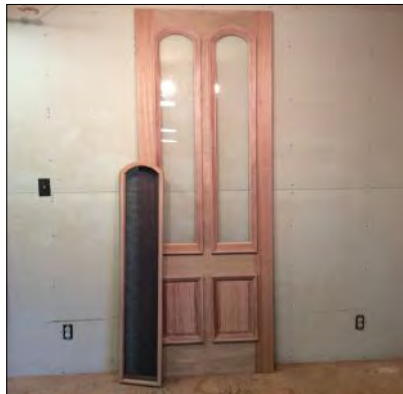
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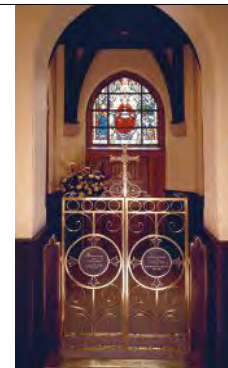
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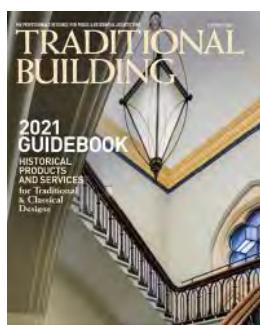
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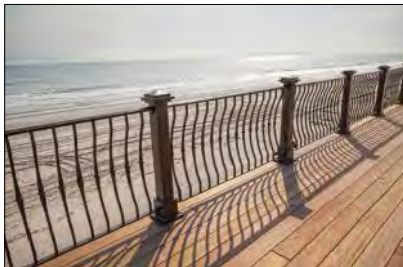
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SCHWARTZ'S FORGE & METALWORKS, INC.
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www.schwartzsforge.com
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Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.



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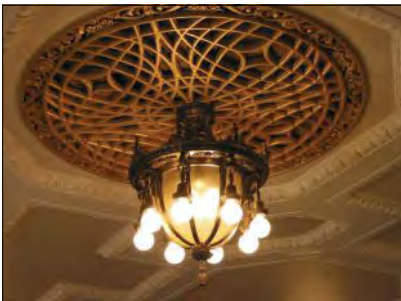
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www.grandlight.com

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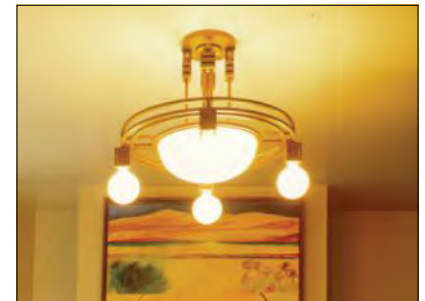
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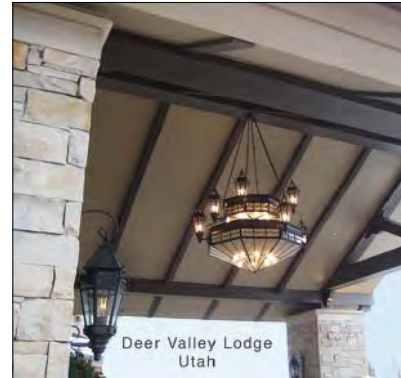


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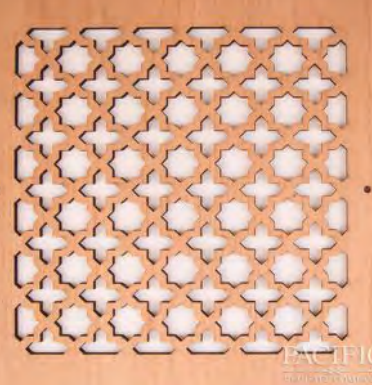
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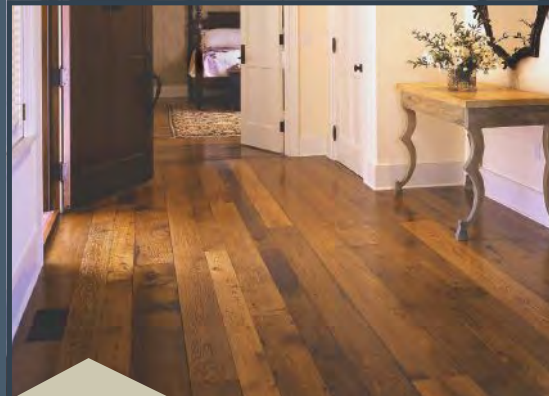
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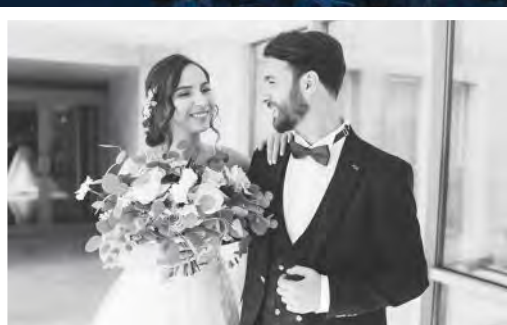


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