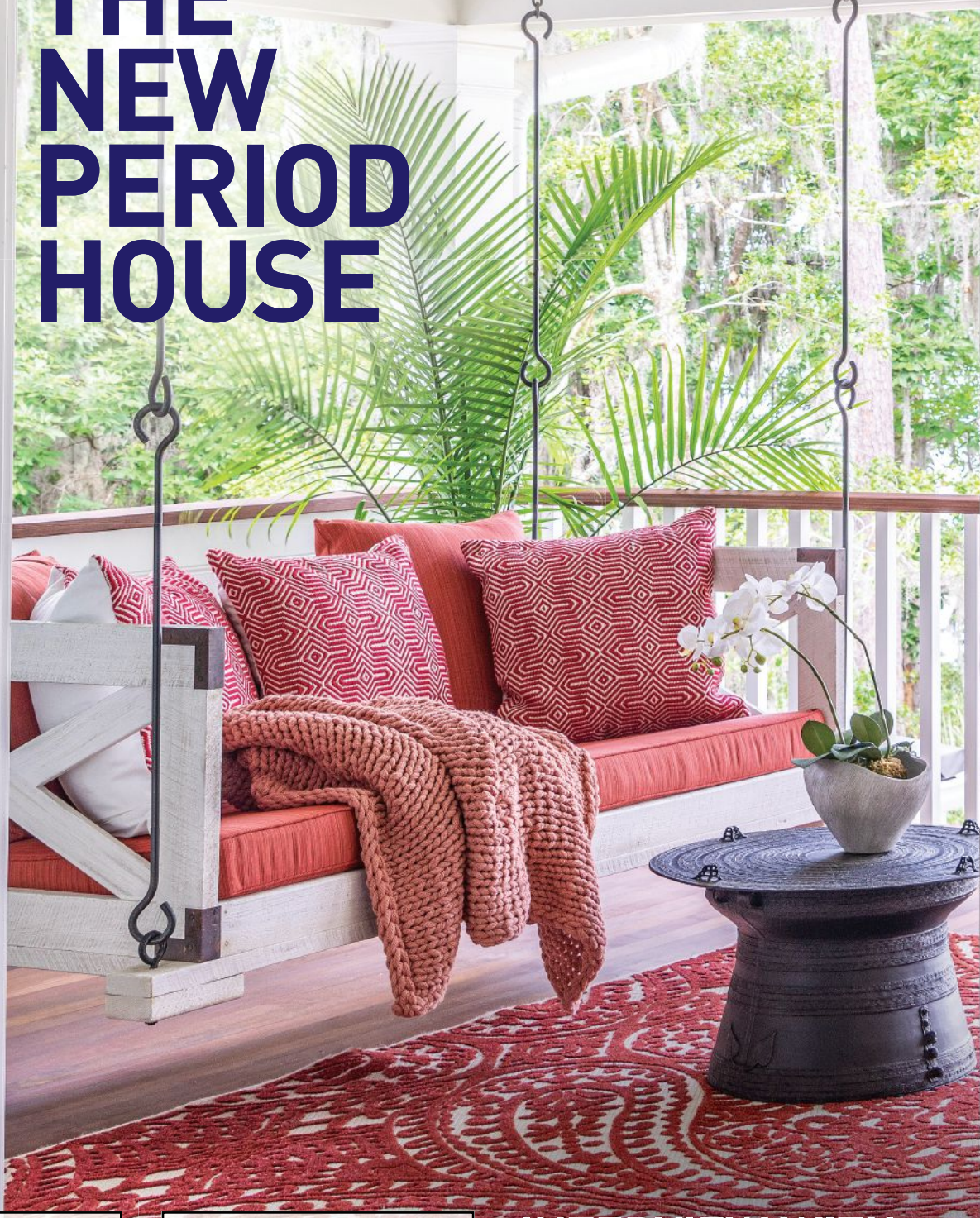


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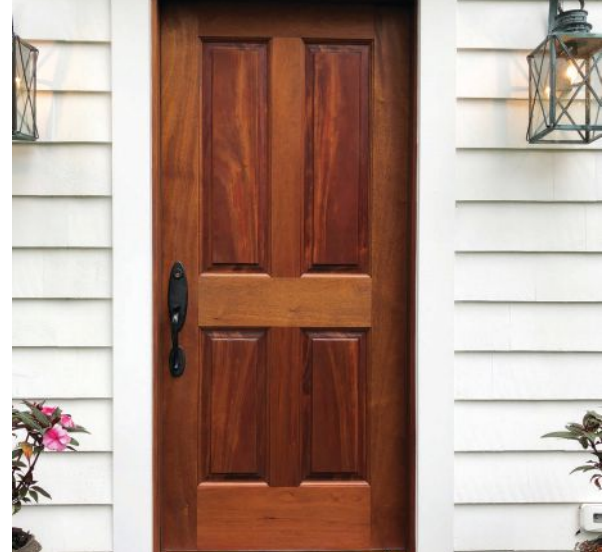
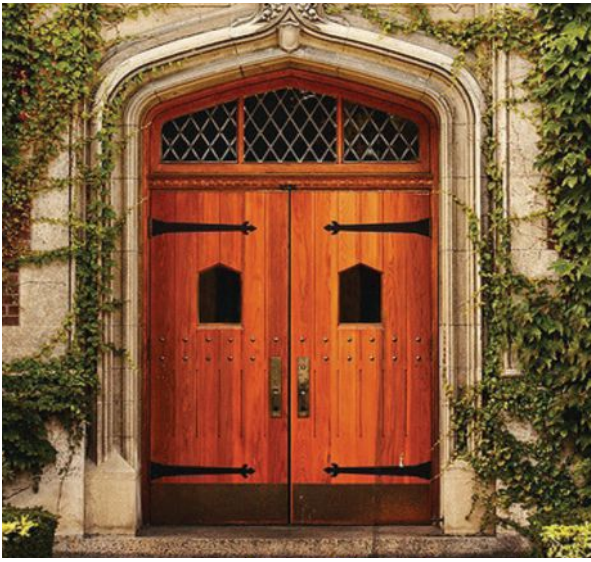
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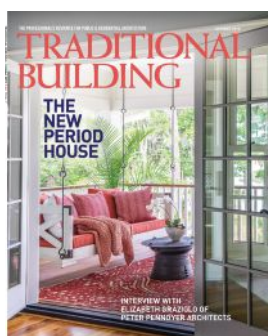
There's cachet in cabinets, too.

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Susan Rochelle's Lowcountry house.

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Photograph by Eric Roth

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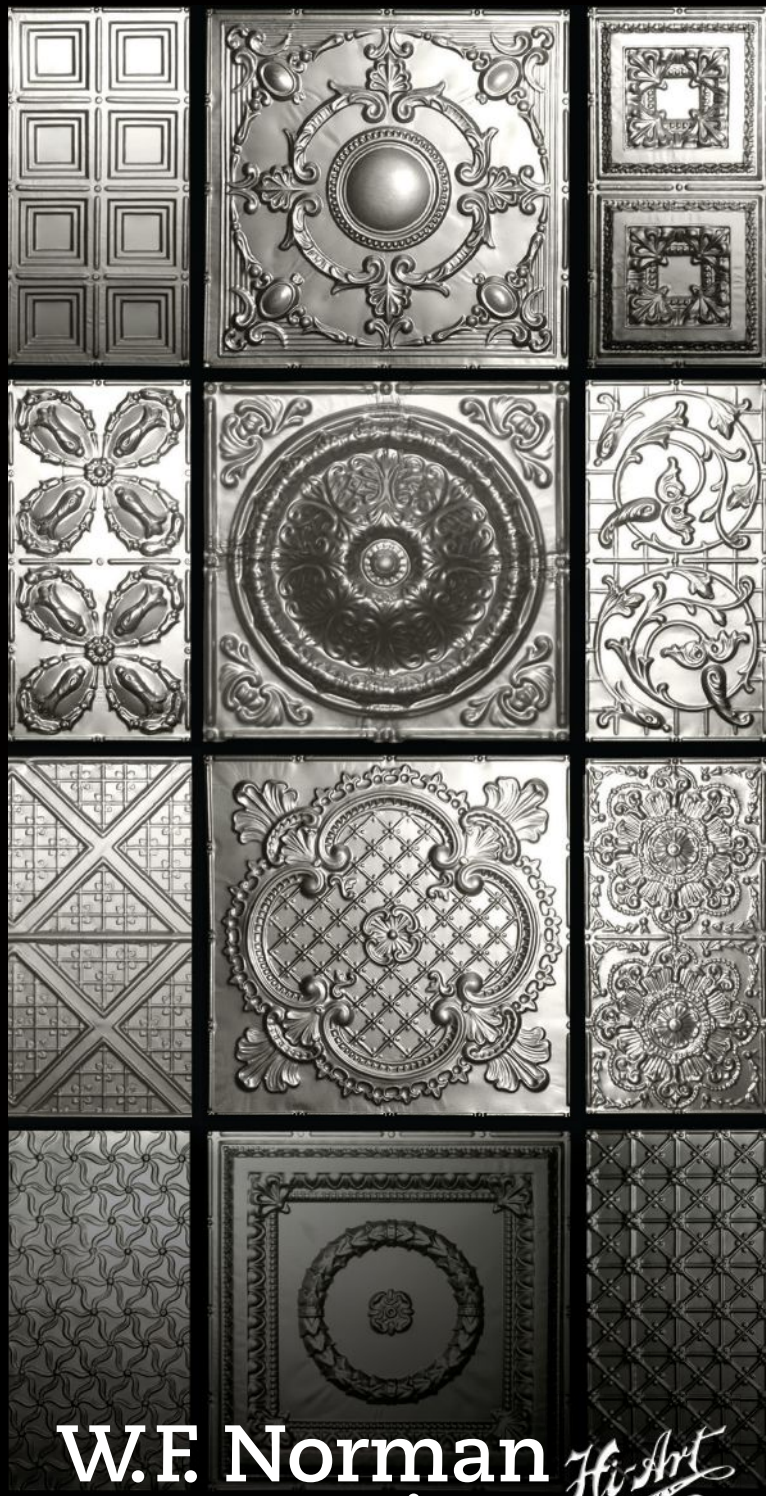
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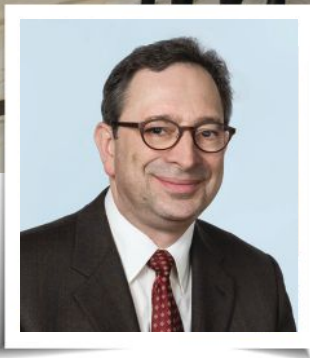
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Spotlight CAKE BAKE SHOP IN CARMEL, IN

General Contractors: Signature Construction & Pedcor Design Group

Windows by Parrett Windows & Doors

Recognized by celebrity icons such as Oprah Winfrey, the award-winning Cake Bake Shop at Carmel City Center, in Carmel, Indiana, has grown exponentially since it was founded in 2014. Owner Gwendolyn Rogers needed a larger kitchen and retail space that would reflect the same high-end aesthetic of her cakes. She worked with Signature Construction and Pedcor Design Group to create a charming 6,000-square-foot shop that recently celebrated its grand opening. Parrett Windows & Doors provided several operating windows as well as fixed window units.

Parrett also manufactured all-wood mahogany window units complemented with simulated divided lite grilles throughout. These six (four-panel) bi-folding units were incorporated into the facade of the bakery, providing a convenient way to fully open the interior dining space to the outdoors. French pushout casements featuring exposed historic push bars and dual handlesets in lacquered brass finish also provide a timeless elegance. These two window types are complemented by a variety of stationary, sash-set Parrett windows. One of the most striking windows Parrett manufactured for the Cake Bake Shop is an extremely large awning window (87.5" x 82") that serves as a special display window.



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Woman in the Field

A partner at New York's Peter Pennoyer Architects, Liz Graziolo offers her perspective on all things architecture.



FIFTH AVENUE APARTMENT LIBRARY

Architecture: Peter Pennoyer Architects Interior Decoration: Katie Ridder Inc.

A passage doubles as a study with violet leather walls and strapping in a Fifth Avenue apartment renovated by PPA and decorated by Katie Ridder Inc.

Photography: Lucas Allen



RIGHT: Peter Olson photo

ELIZABETH GRAZIOLA

Elizabeth Graziolo didn't set out to be an architect. The Haitian-born Graziolo loved math and thought engineering was her path, until she applied to Cooper Hewitt's architectural program. "After my first semester, I saw how architecture impacts us on so many levels," Graziolo says "I looked at what I had created in such a short time and the possibilities of what I could do there seemed endless. I fell in love with the field that year and never looked back."

Cooper Hewitt's conceptual-based architecture program enriched Graziolo

with modernism, but her career path led her to become a partner at New York's Peter Pennoyer Architects, vanguards of New Classical architecture. "Architecture makes you look at the world a different way. It's a different level of awareness, and I love the puzzle aspect of it. I love applying a 'modern edge' to details."

As a woman in a field predominantly populated by men, Graziolo acknowledges the challenges women, and women of color, face. "It is challenging to be a woman in architecture, as I am sure the same could be said for women in general in any professional field. As women, we find ourselves working twice as hard to be seen as a leader. And to add to it, I'd venture to say it's even more challenging as a woman of color. I think people are always afraid of the unknown, and since the field is dominated by white males, many are taken aback when I walk into the room. But once they get to know me, everything usually works out fine. The only thing is, I always feel like I have 'to prove myself' at the beginning of every project, even after decades in the field."

Graziolo aims to bring more women into architecture through mentorship programs. She participated in Rise in the City 2018—an international



151 EAST 78TH STREET, NEW YORK, NY, ENTRANCE FAÇADE

Architecture: Peter Pennoyer Architects; Developer: Spruce Capital Partners

This new, 17-story, condominium building is adjacent to a landmarked district on Manhattan's Upper East Side. The overall composition, limestone base, spandrels, decorative railings and traditional windows were inspired by traditional apartment house architecture of the 1920s.

Photography: Eric Piasecki



HOUSE IN NEW ENGLAND

Architecture: Peter Pennoyer Architects

The main façade of this new house in New England is centered on an elliptical porch with column capitals designed after the order of the Tower of the Winds, a marble clock tower on the Roman agora in Athens.

Photography: Brian Vanden Brink, © Peter Pennoyer Architects: Apartments, Townhouses, Country Houses, Vendome Press






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architecture competition for students for affordable residential housing in Lesotho—and mentored an Afghanistan-based student. Graziolo also will host a Mentoring Seminar for Women Entering the Profession of Architecture at Cooper Union, with Anik Pearson and Nancy Kleppel, and directed by Angeliq Pierre.

Join us as we sit down with Graziolo to learn more about what keeps her in love with architecture and how she brings inspiration to her field.

1 What appealed to you about modernist architecture? What appealed to you about classical architecture? I like the complete freedom from any precedence when you are designing something modern. Classical architecture is quite an enjoyable atmosphere to work in, given the long history of design you can draw upon when creating. There are many proven customs and “rules” that one can use as a framework to build upon, knowing they have centuries of success backing them up.

2 What connections did you make between modernist and classical architecture? It is nice to have been trained in the modern way, which I love, but classical architecture helped me understand the way a structure should relate to human scale. It’s not totally abstract, which sometimes you find in modern work, where human interaction might be of secondary importance.

By learning how a structure affects the way an occupant feels, for example, how the height of a window sill when someone stands next to it allows them to look out comfortably, or how to locate room rela-

tionships to create good flow, you start to think from the person’s point of view. By pulling from both worlds, I can design a modern structure that not only can be different from the norm but also creates spaces that feel good to its occupants.

3 What role do you see classical architecture taking today?

Classical architecture creates a connection or a bridge to how people lived in the past, which I find interesting, and this allows us to learn from history to create beautiful structures during our time.

4 What are the trends you see in architecture today? Sustainability? Women’s participation?

I would say both. There’s definitely a big push for designing energy-efficient structures, and with the #women’s movement there’s definitely more open discussion about women’s role in the industry, especially within the traditional architecture world.

I was recently on a panel discussion called “Breaking the Stained Glass Ceiling” in Boston moderated by *Traditional Building* editor Nancy Berry. It was about female architects’ journeys and experiences within the industry. This was the first discussion I am aware of that the Institute of Classical Architecture and Art has ever held regarding this topic. It was great!

5 Have you noticed more encouragement for women to participate in the field? Absolutely. More seasoned female architects are stepping up to be a role model and provide support for the upcoming generation of women architects.

6 How have the dynamics of technology and the innovations in sustainability encouraged more interest? I’m sure this has influenced the participation of more female architects interested in the field, but having more women mentoring probably helped more.

7 What would you tell middle-school girls who are interested in math/engineering/architecture? Follow your heart and work really hard. Pay attention: Math does matter. In particular, focus on improving your writing; there is a lot of writing involved in architecture. It’s the predominant way we communicate with each other, with clients, and with the public; and mastery of it is one key to a successful career. Also, try to learn as much as you can about different things: The broader your experiences are, the more you can use them as inspiration for your work.

**151 EAST 78TH STREET
NEW YORK, NY**

*Architecture: Peter Pennoyer Architects
Developer: Spruce Capital Partners*

The soaring views from the top of 151 East 78th Street where the urns are over six feet tall and are solid Buff Indiana limestone. These were turned and then hand-carved in Bloomington, Indiana by the Bybee Stone Company.

Photography: Eric Piasecki



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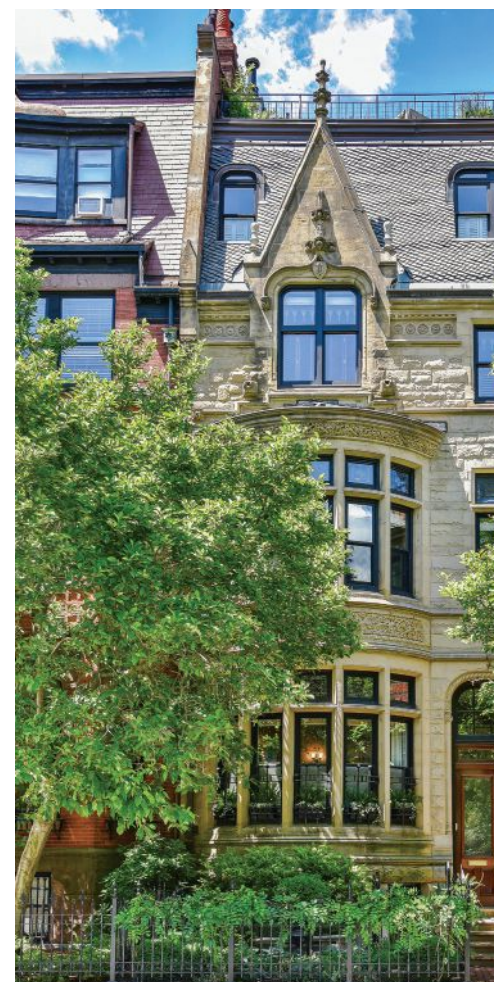


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Master Housewright

Stephen Payne has carefully crafted houses for decades. Here is his take on the built environment.



“I should confess that I’m no longer much of a craftsman,” Stephen Payne says. It’s hard to take him at his word. After all, Payne has just breezed through a woodworking résumé that includes time spent building looms in New Mexico and furniture in Hollywood; studying the craft at the Program in Artisanry at Boston University; and cranking out high-quality millwork at a “hippie wood shop” in Roxbury. But looking back, ever since he packed up

his router table and co-founded Payne/Bouchier Fine Builders in 1981, it becomes apparent that that past was prologue.

“Now, the value that I add isn’t that I can do hand-cut dovetails,” says Payne, who co-owns the Boston-based firm along with Oliver Bouchier. “It’s that my team can produce a house that looks like it was built in 1860, but flies like it was built in 2019.”

After broadening from millwork fabrication and installation to general contracting in the mid-1980s, Payne/Bouchier has earned a reputation for both building exquisite new homes and recalibrating Greek Revival and Beaux Arts masterpieces for modern living in Boston’s Back Bay and beyond. Resolving the tension between old style and modern functionality isn’t quite the challenge it might seem, Payne says: the floor plans

have changed significantly, sure, but keeping with 19th-century fenestration and millwork details is a simple enough task. “If we’re working with an architect who either knows more than we do about authentic detail—or, if they don’t know as much as we do, is collaborative enough to accept our conveyed wisdom—then you can end up with something that looks completely correct and authentic.”

The more challenging facet is cultivating a strong team from the start of a project, ensuring that the architect, builder, interior designer, landscape designer, structural and civil engineers, and other members are working in service of the same vision. “We want the design-build mechanical contractor, and the low-voltage integrator, all on the team from the beginning,” Payne says. “These systems are all going to be integrated, and

we want these folks talking to each other from the outset. If Payne/Bouchier is the first team member selected by the client, we can almost always win the day and get the team assembled. And usually, even if the architect comes first, they want the same thing we want: to get a team together so we can all tap into the wisdom of smart artisans and subcontractors.”

Whether the project is a new build or a remodel, there are benefits and drawbacks. New houses have some obvious advantages: predictable costs, predictable construction timelines, modern materials engineered with an exactness that would have been fantasy two centuries ago. “The primary advantage of new construction is that we control our own destiny,” Payne says. Remodels, meanwhile, require endless compromising around uneven floors, settled corners,



and discovered deficiencies. That said, remodels are more satisfying, Payne says: deconstructing the work of old masters, deciphering their intent, mimicking their sensibilities, and imposing modern functionality is an education.

“There’s a fun challenge, a distinct satisfaction, in producing a finished product in which one can’t discern which elements are from the 19th century and which are from the 21st century,” Payne says. (As for clients’ gripes about the design constraints imposed by local architectural commissions, Payne advises taking a step back. “The reason our clients are interested in buying in Back Bay in the first place is because the architectural commission has maintained the character of the architecture in the neighborhood in a way that makes it attractive to them. ... If it weren’t for the architectural commis-

sion, we’d be out of work, or at the very least, we wouldn’t be doing Beaux Arts and Greek Revival restorations.”)

For example, years ago, Payne/Bouchier restored a Flat of Beacon Hill townhouse designed and built by Asher Benjamin, the architect, builder, and author of seminal handbooks like *The American Builder’s Companion*, and a hallowed name in late 18th- and early 19th-century New England architecture. While the restoration left intact much of Benjamin’s work—the fireplaces, the ornamental plaster crown mouldings—the key challenge, Payne says, was extending the original elliptical-well flying staircase from the third to fourth floor, the former site of servants’ quarters now recast as family living space.

A graceful stair that mimicked the original would not comply with modern

building code. “We approached our smart building inspector and demonstrated for him that our non-compliant stair would walk well and be safe. He waived strict code compliance and grandfathered it in. Now, you cannot tell that stair was not built in 1839,” Payne says. Elsewhere, Payne’s team mimicked Benjamin’s millwork on the door casings and pediments while installing low-voltage lighting controls, an elevator, a cutting-edge HVAC system, and a kitchen at parlor level instead of deep in the bowels of the home. “It’s an easy, comfortable, and elegant place to live in, and we were able to do it while keeping a lot of Asher Benjamin’s work intact,” he says.

As a general rule, Payne welcomes modern building materials where they are not discernable in the finished product. “Structural steel and engineered lumber

FROM LEFT Chef’s kitchen is a mix of modern and traditional.

Back Bay townhouse with Indiana limestone façade. Started life as a single-family house, was converted to three condos. P/B gutted it and restored it to a single-family with Greek Revival detail throughout.

This elliptical well flying staircase is in a townhouse that was once part of Isabella Stewart Gardner’s mews on the flats of Beacon Hill.

A backlit stained glass laylight and gas fireplace make this tub room a compelling retreat.

for framing materials, PEX Tubing for water supply and heat distribution, are all much used arrows in our quiver.” Payne and his colleagues are much taken with AZEK for trim boards and mouldings on new builds and remodels along the seacoast.

As a matter of course, starting from a “what-can-I-save” point of view serves clients well. “The fact that it’s sustainable and leaves a lighter touch on the earth is just one reason,” he says. “If we can reuse old interior doors, all we’re doing is adding charm to the finished product. The fact that they aren’t as crisp as the new ones that we put in is okay: The house might be 170 years old. The doors should have some patina.”

The same principles naturally apply to windows. For clients hell-bent on swapping in new double-hung windows on their 1860s house, Payne says he usually convinces them to take an alternative course: restoring the rattling old windows with bronze weather stripping, trading the rope for chain, holding onto the antique glass, and adding new laminated-glass, triple-track storm windows fabricated to minimize visible metal by making them as wide as practical and ensuring that the top and bottom sash meet at the check rail of the existing window.

“The restored windows will last another 150 years if they’re taken care of, and one of the ways to take care of them is with exterior storms,” Payne says. “Remember, as steward of this 19th-century house: You have a responsibility to preserve what is wonderful about this house in the first place. Windows with feather edge mutins should be cherished, not replaced.”

This is the parlor level of a grand Back Bay townhouse. The back of the sculpture niche at the staircase is part of a glass elevator enclosure.



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Wall Flower

The history and preservation of decorative wallpaper.

Anaglypta Wallpaper Photo Courtesy of Retford Wallcoverings Limited



Traditional wallpaper is just that—paper on which a pattern is imprinted, which is affixed to the wall. The contents of the paper change, the pigments and the methods of transferring them to the paper change—even the methods of hanging the paper change—but the net effect is a patterned wall. Wallpaper is part of the story of a building and the people who lived in or used the building, giving historical information about the aesthetics, perhaps the nature of the wallpaper’s production, the occupant’s taste, or social position. Wallpaper removed from its location loses its purpose and relative history, and the space itself loses part of its identity.

HISTORY

Initially, wallpaper was stenciled, or block printed, on sheets which were then affixed in horizontal rows. In the mid-15th century, rolls were developed, and paper was hung vertically. In the mid-17th century, matching continuous patterns were produced using distemper paints and block printing. Flocked wallpaper was introduced by applying an adhesive varnish, to which fine particles of silk or wool were applied to make a textural pattern. A wallpaper printing press was developed in 1785, and wallpaper began to be used in America.

Until 1820 to 1830, most papers were imported from France or England, since early American-produced wallpaper was

crudely manufactured. Mid-19th century, four-color, then eight-color, and 20-color processes were developed, followed by the invention of intaglio and machine printing. The late 19th century saw the invention of premixed wallpaper paste, and the invention of Lincrusta-Walton bas-relief wallpaper, followed by Japanese leather paper and then Anaglypta wallpaper.

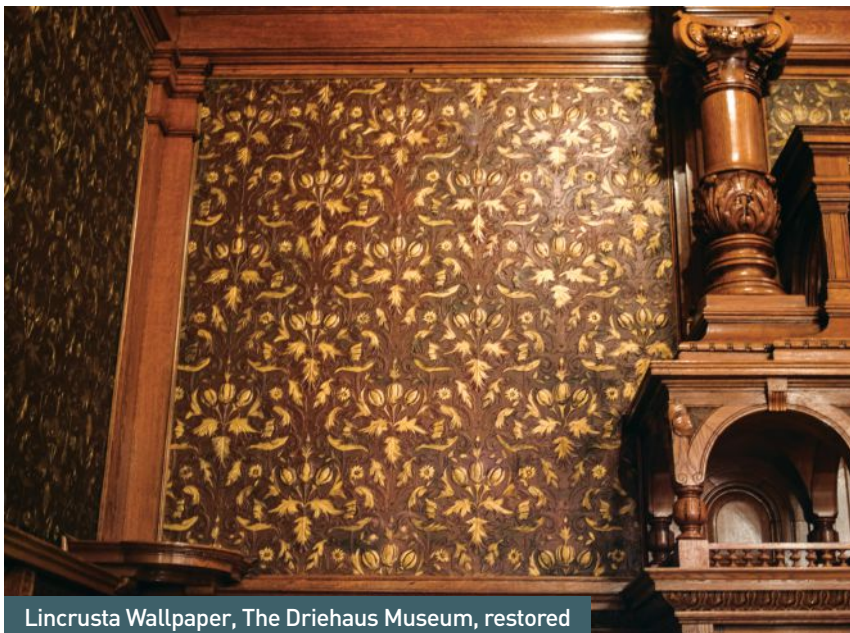
Post World War II, silk screening was used. Each of these types of wallpaper has specific identifiers to determine the date of their production; the Frangiamore document cited in the bibliography has excellent descriptions of examples to assist the homeowner in determining the date and production of wallpaper.

USE

Wallpapers provided a less-expensive alternative to fresco painting or expensive tapestries, while still showing a richness of decoration. They also had the ability to cover any imperfections in the substrate, such as cracks. Original Chinese landscapes were very expensive, due to their hand-painted production. Over time, mass-produced papers became affordable due to the development of less-expensive wood pulp papers.

STRENGTHS AND WEAKNESSES

Depending on its production and the conditions under which it was kept, a wallpaper can be very durable, or can yellow due to the use of acidic wood



Lincrusta Wallpaper, The Driehaus Museum, restored



Japanese Leather Paper, Spencer House, Haight Ashbury

Susan Turner photo



FIGURE 1



FIGURE 2



FIGURE 3

FIGURE 1 Glessner House Museum, Fragment from the Glessner House Parlor, found behind a wall sconce

FIGURE 2 Example of a traveling trunk which has a wallpapered interior

FIGURE 3 Fragment of a wallpaper salvaged from the Glessner Corner bedroom

fibers. Wallpaper is very susceptible to hand soiling, moisture, and ultra-violet light.

DETERIORATION MECHANISMS

There are many causes of deterioration of wallpaper. Commonly, hand soiling, dust accumulation and abrasion-through-use will mar certain areas more than others. Ultraviolet light can fade the original colors and yellow the substrate paper. Changes in moisture level can weaken the glue and cause adhesive breakdown. Dampness can cause moisture staining and mildew, and support silverfish, which will consume the paper itself. The substrate can become unstable and crack. Papers made from higher amounts of wood pulp can lead to brittle paper and discoloration. Damage to the paper by any cause can result in the loss of an area of pattern. The adhesion of the ink to the paper can fail, resulting in pigment flaking. Lastly, inappropriate repairs, such as scotch tape, rubber cement, varnishes, and fixatives, can further stain and damage the paper.

PRESERVATION PRACTICES

Research the building to see if it contained wallpaper. Document any wallpaper discovered prior to any work being undertaken. Photograph the walls in both color and black and white. Use a mylar film overlay to trace the pattern to ensure an exact match to the original pattern.

Where wallpaper is missing, look in crevices to find evidence of wallpaper: behind light sconce bases, light switch covers, radiators, skirting boards, wainscot, and later partitions (*Figure 1*). Wallpaper can have remains on summer fireplace boards which were stored and forgotten, or remnants may be left in attics and under stairs, inside wardrobes, drawer linings, and hat boxes known to have belonged to the occupants (*Figure 2*).

Use raking light to look at painted walls to detect seams telegraphing through paint, or the raised edges of overlapped sheets of early wallpaper. If the wall has been stripped to bare plaster, evidence of previously existing wallpaper may be detected by ultraviolet light showing residual glue patterns.

Ideally, the existing wallpaper should

be preserved in-situ. While this isn't always possible, it can frequently be the least-expensive option.

If it is not possible to preserve the paper in-situ, when removing the wallpaper, use a large pan steamer, which will loosen the adhesive and permit its successful removal. Remove paper in the largest strips possible. Examine the edges and back for maker's marks, which can assist in dating the paper and locating replacements. If there are multiple layers, each layer can be separated later by placing them on a horizontal surface and then separating using steam along the edges.

Alternatively, a sandwich of wallpapers can be separated by submersing them in a tray of water. As they separate, place a screen between them to support the layers and prevent tearing. This permits all the layers to be understood in order. It should be noted that the bath method will result in more color loss than steaming. Once the layers are free from each other, dry the paper on glass or wax paper; newspaper or toweling may result in adhesion of the residual wallpaper paste to the drying surface. These

salvaged pieces of wallpaper should be preserved on site between two pieces of mylar, permitting its protection while leaving it visible for research purposes and examination for reproduction. Do not roll the wallpaper, as this could cause further dislodging of the paint (*Figure 3*).

REPAIRS

Some maintenance can be done by a layperson. If the paper is just extremely dusty with loose dirt, it can be vacuumed through a nylon mesh screening placed flush against the paper. This will remove most of the dirt without damage to the paper. Certain types of soiling can be removed with a draftsman's vinyl eraser, using a soft brush to remove the eraser shavings generated. Only pure wallpaper paste should be used to re-adhere paper to the wall.

Many repairs are only suitable to be undertaken by a paper conservator. One such treatment is the use of funori, a Japanese seaweed cooked into a gelatinous water-based material that can be used for a variety of repairs, such as water damage and adhesion of paints and substrates, leaving no thickness



FIGURE 4



FIGURE 5



FIGURE 6



Ceiling borders reproduced in Spencer House, Haight Ashbury, San Francisco.

FIGURE 4 Existing wallpaper retained in-situ after the restoration of the wall covering

FIGURE 5 Wallpaper reproduced from the original, using William Morris original printing blocks

FIGURE 6 Wallpaper reproduced using laser printing

added and a matte finish.

If dampness caused the damage to the paper, the wallpaper can be carefully removed to repair the substrate. Clean the wall surface thoroughly before reattaching the wallpaper. If the paper is in good condition, it can be reattached using a first-quality water-soluble wallpaper paste. Paper which has only partially lifted from the substrate can be reattached using best-quality pure wallpaper paste or stabilized using thin brads affixed into the wall through acid-neutral acrylic disks that have been carefully sanded to remove all sharp edges. The reattached paper can be protected by sheets of plexiglass to shield it from ultraviolet light. Plexiglass needs to be held off the wall by at least 1/4 inch to permit the air to continue to circulate over the face of the paper (Figure 4).

If the paper is delicate or weakened, it first should be mounted on lining paper prior to its installation with the above-mentioned paste. While this is an expensive process, it could be appropriate for valuable wallpapers with historical significance.

Where water staining is present on papers that have little wood pulp in them, a combination of blotting paper, a specialized solution suitable to the substrate, and cotton swabs can be used to daub the solution onto the paper which is made to sink into the blotter

by tamping. Due to cost, this method is only appropriate for extremely valuable wallpaper, and then, only executed by a skilled restoration paper conservator.

Early wallpapers which were printed with distemper paints can flake off due to a weak bond with the paper. Varnish, shellac, or spray fixative will not repair this problem, and will further complicate the repair. For extremely valuable wallpaper, a funori adhesive can be painstakingly applied, almost flake by flake, by a qualified conservator. If this is too costly in the short term, the wallpaper may be encapsulated with drywall to protect it until such time as funds are available for its restoration.

When patterns have been lost, they can be repaired through a craftsman in-painting with watercolor or gouache on the exposed plaster to make up the absent detail. This should be carefully copied from another area of pattern extant.

A last resort is to reproduce the wallpaper. It requires the salvaging of a full-sized repeat of the pattern off the wall, to be sent to the manufacturer. It is important that the colors, textures, gloss, and additives such as mica be accurately reproduced, along with the method of paint or ink application. If the wallpaper on site is faded, there are many repositories of historic wallpaper which can be consulted for achieving the correct colors

and sheens. If the wallpaper manufacturer is still available, such as Liberty prints, or patterns by William Morris, it is possible to get it fully reproduced with the same process (Figure 5). Laser-printing a replacement is also an option, but its final appearance will be distinguishable from original wallpapers due to its smooth appearance, with no indication of the pigment application process (Figure 6).

CAUTIONS

If repairs are required, it is best to consult a paper conservator familiar with the type of wallpaper(s) found. Well-meaning but unprofessional repairs can frequently cause more harm than good. Scotch tape leaves residues that turn the paper yellow or leaves sticky residue. Inappropriate glues will cause staining of the paper in the localized areas of its application. Do not use shellac or spray fixative to stabilize flaking paint. It will change the matte finish to gloss; it could discolor the wallpaper; and make professional repairs more difficult or impossible.

Some 19th-century wallpapers with bright green pigments may contain arsenic. This can be determined with a hand-held x-ray fluorescence scanner.

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With thanks to Mary Jablonski of Jablonski Building Conservation for her expertise and input on this article.

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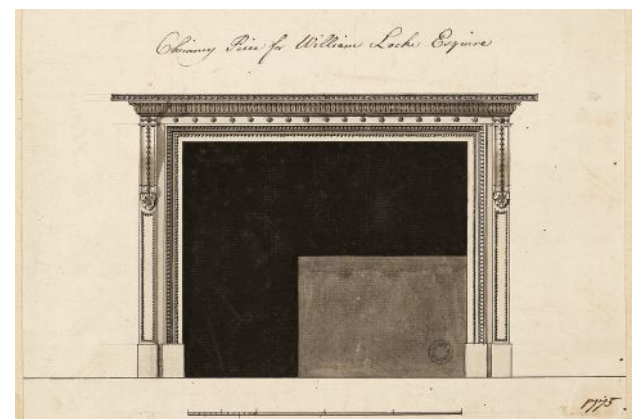
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Reproducing Perfection

Chesneys carves replicas of 18th-century fireplace mantels with exactitude born over three decades.

An original Robert Adam drawing (below, center). The collection of Robert Adam drawings was purchased at auction after his death by Sir John Soane. The works are currently owned by the Sir John Soane Museum.

In many cases, a tea stain or colored wax is used to give the stone a bit more age.



Photos courtesy of Chesneys

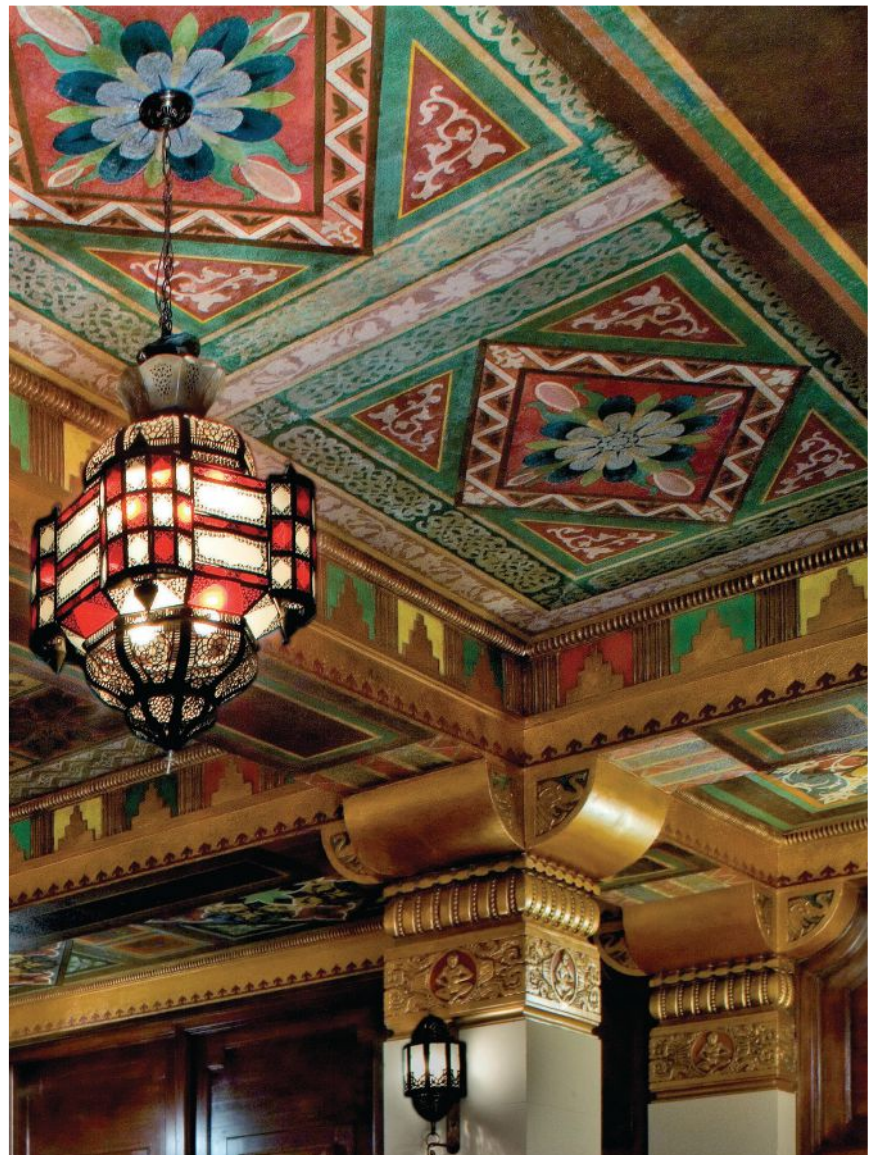


With workshops in Italy, Portugal, and China, Chesneys specializes in the reproduction of authentic period fireplace designs in stone, marble, and cast iron. What began as an antiques dealing venture evolved to include the restoration and ultimate re-creation of museum-quality mantels. Chesneys reproductions are based on designs by preeminent British architects dating to the 18th century. Creative Director Judith Prause explains: “We were the first licensees for the Sir John Soane Museum, which gave us access to all of his drawings. We did the same with Edwin Lutyens’s family trust, so now we have that archive. And because Sir John Soane bought all of the drawings from Robert Adam’s office, we have those, too. It’s the Adam maquette drawings that are used to make some of our reproduction mantels.”

Robert Adam (1728–1792) was a Scottish architect, interior designer, and furniture designer credited with

popularizing the Neo-classical style. He applied those stylistic details to fireplaces, which he viewed as “key to the balance and symmetry of a room.” Adam used marble for carved details and for colored inlaid patterning in convent siena, Sicilian jasper, and Spanish brocatelle. The Adam Collection comprises designs for six chimneypieces selected from over 300 original drawings.

Molds taken from original 18th-century mantels are used to cast clay maquettes, or models, which are sent to one of Chesneys’s three workshops. Carvers and polishers use the copies to trace the design onto the stone, which they then cut away at until they get to the various depths needed—at which point they perform hammer and chisel work. “Everything is measured precisely,” says Prause. “There’s no creative license given to anyone. If we are creating an Adam mantel, we have the drawing from John Adam’s offices. The classical details stay exactly as they



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Drawings are enlarged and maquettes are placed on top to verify that the dimensions and proportions of the carving are precise.

were drawn and proportioned, which is why they look so good.”

Using traditional stone masonry tools and techniques, carvers and polishers work with materials—sourced primarily from Italy, as well as Spain, Turkey, and the U.K.—that are as close as possible to those used in Adam’s time. Of course, the scale of production has changed. “We are buying blocks of marble that weigh 20 tons and are the size of a garden shed,” muses Managing Director Alistair McCowan, noting that the company also carries a stock of inlay materials. The type of material and level of ornament determine where a piece is to be carved. For instance, a French Rococo-style mantel, which has curved detailing but not a lot of intricate carving, will be done in Italy. But something like the “Pattern 40 Brocatella” mantel in the Chesneys New York showroom—featuring ten panels, each measuring approximately four inches wide by eight inches tall, of carved-marble flowers inlaid into a frieze—will be done in China, where commissions requiring finer craftsmanship are sent. “The hand carving that we do in our Chinese facility is likely better than any you’ll find in a high-quality Italian workshop,” McCowan says. “There’s a long tradition of stone carving in Chi-

na.” (The Pattern 40 Brocatella took one master carver six months to complete. Typical 18th-century reproductions take between 18 and 20 weeks.)

According to Prause, when working with highly figured stones, the carvers select the areas that will yield the most attractive results. “This material is very costly so there is much thought given to the visual and structural result prior to cutting into the stone,” she explains. “When you take a raw block of marble and carve into it, you don’t know what is going on under the surface. It might be beautiful on the exterior but when you cut into you might find strange coloring or veins. Or vice versa.” For this reason, Chesneys buys the blocks, decides which mantels will look the best in the given stone, and pre-makes and sells them. “That way, people can see exactly how the figuring lays out on the stone.”

Chesneys also buys rare and unusual blocks of material, which are typically smaller in size, yielding four to five mantels total. “Often people want opulent materials but they want simple design—something quite contemporary,” McCowan notes. “Our Limited Edition Range is an 18th-century collection profile but we have modernized it by using these different materials.” Bespoke

commissions are another of Chesneys’ offerings. McCowan describes one currently being worked on; it includes ten carved mantelpieces for a single client who has chosen specific floral details that she has had her architect draw up. Those drawings are being used to make clay maquettes for the carvers to copy.

McCowan speaks to the master carvers’ expertise, appreciating the time it takes to develop the skill set. “It takes years to become a really good carver. It’s one of those things—you’ve got to have it in your blood.” Chesneys’s staff includes 25 carvers and five polishers—it is the latter who are responsible for the highest level of detail. The hammer and chisel work is performed with wooden and metal mallets, or dollies, of different sizes and weights to provide consistency in the depth of cuts. It is the combination of historical accuracy and master-level artisanship that has earned Chesneys its reputation. “Our carvers make mantel pieces in exactly the same way as one would construct an original 18th-century marble or stone mantel,” says McCowan. Prause adds: “Because we are fortunate to have a large inventory of antique mantels, we can get the scale and the detail of all of those particular moldings with real depth to it—we’ve got a lot of references.”

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BY GORDON H. BOCK

Trends in Traditional Kitchens

There's cachet in cabinets, too.

Even kitchen cabinetry within the staid stylistic space of the traditional has always followed trends, shifting to accommodate new lifestyles, appliances, or simply the cooking tastes du jour. Today, cabinets are on the move again, as a quick look at what's in and out reveals.

Perhaps the most telling trend is the increased talk of "transitional."

"In general, I think we're seeing movement toward a cleaner, transitional look," observes James Stewart at The Kennebec Company in Bath, Maine, "one that even incorporates some frameless construction, but is still inspired by traditional woodwork and cabinetry."


What makes a cabinet transitional? Definitions vary, but typically it is in details that are somewhere between traditional and modern. Framed, full-overlay doors and drawers on nontraditional frameless cabinets are common. Doors and drawers are usually paneled, but cabinet mid-rails don't exist. "The majority of what we do is inset cabinetry," says Nina Archambault at Crown Point Cabinetry in Claremont, New

Hampshire. "It's what people expect from us, but we also do frameless, full-overlays and have steadily increased that business." She says they find those projects more in cities like Boston and New York.

Paula Accioly at Jewett Farms + Co. in Boston agrees. While her company is known for their Shaker doors with no edge beads or thumbnails, they're also doing what they call modified inset. "These are overlay cabinets, but with flares only in the ends." Nonetheless, she too still sees cor-nices at upper cabinet tops, and even supporting brackets or modillions underneath.

Another development is the growing draw of drawers. "We find that people are really interested in storing everything in drawers—pantry items, dishes, food—because they're easier than opening doors and pulling roll-outs, a two-step process," says Archambault. "Plus, they're all below the counter, so you're not reaching up." More drawers also move the kitchen away from a stock-style appearance to look more like pieces of furniture, "and that elevates the design a bit."

Stewart's clients seem really pleased



Flat panels with minimal edge details—a hallmark of transitional cabinets—face the drawers, doors, box ends and refrigerator of this timeless kitchen.



CLOCKWISE FROM LEFT Drawers galore in lower cabinets simplify storage as they unify appearance; plate pegs and holders, the latest alternative to dish racks; minimal cornices and crowns tend top upper cabinets; Eurostyle hinges minimize exposed hardware; clever corner machinery turns doors into shelving.



Photos courtesy CrownPoint Cabinetry

with more drawers. “You can achieve nice, symmetrical looks by putting banks of drawers flanking the range at its sides. And with today’s hardware, you can store cast-iron pans and not worry about the performance of the slides. It’s a lot easier on your back.”

Accioly, however, points out that a drawers-only kitchen may not look as good as a balance of doors and drawers. “It pays to keep design principles in mind. You can have drawers, but you need to change it up a bit.” Mechanicals like trash bin pulls and magic corner hardware can help here. “We try not to do very large drawers, keeping them under 36 inches wide.” In fact, since her company does single face-frames—uninterrupted by dividers—they try not to do any run of cabinets more than eight feet long.

With drawers close to dominating kitchens, is it game over for overhead

cabinets? “One trend is not a lot of upper cabinets,” reports Archambault. “We’ve been doing nice floating shelves, rather than wall cabinets, for the last seven to 10 years.” She says they’re all exposed, on “super-strong brackets” so they can store heavy items. “Often-times they’re a contrast with painted cabinetry—say, rustic woods or natural walnut—so it’s a more open look than just cabinets, cabinets, cabinets.”

In fact, Accioly says, a lot of people come to her with kitchens that have no wall spaces. “They’re mostly windows, so there’s few places to put upper cabinets. Also more people want to use walls for artwork, lighting, or windows, so they end up storing everything in the base cabinets.” Drawers with plate pegs can stable all manner of dishes, plus casserole ware and bowls, but there’s a limit. “If you have items like lobster pots that won’t fit in a regular drawer, you

need roll-outs.”

Those cabinets that hide all the toasters and blenders that clutter countertops may be the new lazy Susans—instantly dated. Accioly says they’re being replaced by hutches—that is, cabinets that reach down to the counter to stable, say, a coffee station or a command center with a laptop.

Of course, what’s old can become new. Stewart says his company’s hand-planed Eastern White pine cabinets are not just in farmhouse-style homes in New England. “Texture is gaining importance in people’s kitchen decisions—reclaimed flooring, brushed countertops—and with their traditional woodworking techniques, these cabinets have texture.”

LIFE BEYOND WHITE

Time was, the only kitchen better than all-white was off-white, but—gasp!—

color is creeping back into cabinets. “We still do white,” says Archambault, “but different shades of grey are probably the hotter colors at this point.” She adds that Navy blues and sea blues have become really strong. “Navy blue is a classic color and not so unique that no one else will want it when your house is up for sale.”

Says Stewart, “I think grey initially started to transition into grey-blue, and then blues into grey-greens, which really opens up the color palettes. And honestly, we’re seeing a lot of black.” Not exclusively black kitchens, he says, but perhaps a black island with a grey or white perimeter. They’ve done gloss black and dead flat, matte black. “You don’t think of black as being a soft color, but it communicates really nicely when it has a low sheen.”

Accioly, too, sees new tones. “They’re getting darker, like olive green, and dark charcoal, and darker blue.” She’s



ABOVE Raised panel doors and drawers inset in evident face frames are traditional cabinet details dating back to hand-worked construction, but the grey-green finish is totally “today.” **RIGHT** Windows and open shelves displaying ceramics have displaced any upper cabinets in this kitchen, following the trend for more wall space.



LEFT & RIGHT: The Kennebec Company photos



CrownPoint Cabinetry photo

Hitting on Hardware

Lest you think that the decorative hinges, pulls, and catches that make cabinets work do not cycle in and out of fashion, think again. “Brass is back,” explains Archambault. “In decorative hardware for cabinetry, in fixtures like faucets, and in lighting, we’re finding a lot of demand for it.” She says, however, that today’s brass is brushed and unlacquered. “It’s a more contemporary feel, unlike the 1980s lacquered brass that almost looks like plastic.” Stewart agrees. “Brass is back, yes, but so is polished nickel,” noting that the satin nickel and brushed nickel phase seems to have run its course. “Polished nickel is a more formal, high-style look that is easy to match up with plumbing fixtures.” Accioly says whatever style of hardware is in vogue, she strives to carry it over to appliances. “We can do the same hardware used in the cabinet drawers in the dishwasher, but in different sizes, so it looks exactly the same.”

also fond of Rubio Monocoat, a natural oil finish, especially on oak. “It has all kinds of colors—blue, grey, and whitewash—and it displays the oak grain structure.”

It may be a reach to say every new million-dollar house must be filled to the brim with weathered, wormy barn boards—but not by much. “Reclaimed lumber started very quietly, but is really in strong demand,” says Archambault. “We do a lot with accents, so maybe a painted kitchen with a one-of-a-kind island out of reclaimed chestnut or oak or pine. The juxtaposition of rustic and modern is popular too.”

Walnut, once among the royalty of cabinet woods, is having its own revival. “It’s one of those woods that went away for a long time,” says Archambault, “but in the last five years has come roaring back and is now super-hot.” Stewart concurs. “In our work, 15 years ago we didn’t see any walnut; it was all cherry. Now it’s actually rare to see a cherry kitchen.” He says they’ve done a few contemporary projects with cypress and vertical grain Douglas fir—woods that are not traditional for New England. “However, if there’s a trend, I’d say it’s toward the quarter-sawn white oak Arts & Crafts look that’s gaining popularity yet again.”

Accioly as well does a lot with reclaimed woods. “However, we don’t see it in abundance in one kitchen. It’s always in details, like the floating shelves, or inside the cabinets or maybe just the island is reclaimed wood.”

Though all agree that stainless appliances look better than ever, Stewart says he still strongly recommends hiding the dishwasher behind a wood panel. “We put a lot of effort into designing around people’s beautiful sinks, and it’s a shame


seeing an appliance right next to one. With a nicely done panel, you can blend right in with the line of cabinetry.” This creativity is part of what Archambault says they’re doing with their newest line, Crown Select. “It’s a limited custom line, with a menu of details based upon our 40 years of experience, but value-engineered so it can be offered at a lower price point.”

Accioly says they even do appliance panels on beverage centers and wine coolers. “You leave the glass exposed, and then the frame around it in a cabinetry front.” However, it all depends upon the layout of the kitchen. “Stainless steel appliances do look great, but if you have a small area, a dishwasher or stainless-steel appliance kind of breaks the run of cabinets. For people who want that built-in or fitted look, not breaking up the run makes the room look more spacious.”

As for panel carpentry in general, Stewart reports that raised panels were more common 10 to 15 years ago. “They’re still seen in, say, New England Georgian homes with earlier American architecture, but I think a cleaner, flat panel is more widely used now, even in a lot of our restoration work.” Archambault agrees. “I think traditional raised panel doors are one of those things that has faded over time.” She sees them perceived as an old-fashioned look, but reflecting on her two decades in the industry she adds, “But who knows? They could come back!”

GORDON H. BOCK is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and speaker through www.gordonbock.com.


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PROJECT Alys Beach Residence
ARCHITECT Khoury & Vogt Architects

The stuccoed concrete Alys Beach house (opposite), designed by Khoury & Vogt Architects, lives large indoors and out. In the master suite (this page), the headboard is a circular window with a star motif, and the bed, bedside tables, and sofa are a single furnishing made of wood and plaster.





Jack Gardner photo

Outdoor Living

**Khoury & Vogt Architects
creates a retreat for an Atlanta
family at Alys Beach that
celebrates Florida's weather.**

BY NANCY A. RUHLING

PHOTOGRAPHY BY MK SADLER
(EXCEPT WHERE OTHERWISE NOTED)



The living room/
dining room/
kitchen form a
great room.

OPPOSITE In the
modest kitchen,
the island and
dining table are a
single sculptural
piece, and the
plaster range
hood defines the
cabinet wall.



Alys Beach is a Traditional Neighborhood Development in the Florida Panhandle whose architecture fuses the indigenous beach-combing cottages of Bermuda and the welcoming open-air courtyards of Antigua, Guatemala, the colonial capital of Central America.

Overlooking the Gulf of Mexico on scenic Route 30A, the resort town is located between its older New Urbanist siblings, Rosemary Beach and Seaside. The three were designed by the town planning firm of DPZ and Partners.

Some 30 of the resort town's pristine white stuccoed residences and several of its public buildings and outdoor spaces have been designed by the wife-and-husband team of Marianne Khoury-Vogt and Erik Vogt.

They began as the town architects and now run their own boutique firm, Khoury & Vogt Architects. They also make their home in Alys Beach.

One of their latest projects, a 4,950-square-foot vacation home with a soaring atrium and infinity-edge rooftop swimming pool, was commissioned by an Atlanta couple who wanted a relaxing retreat where they could hang out with their three daughters and son, all of whom are younger than 10.

"They were entranced by Caliza Pool, an Alys Beach amenity we had designed years earlier," Khoury-Vogt says, adding that they are avid outdoor enthusiasts who enjoy biking and swimming. "And they had one mandate for us—they wanted water everywhere."

The location of the larger-than-average beach-side lot—it is 5,100 square feet—proved fortuitous for the design team, which also included architect Jason Hill, the project manager. It borders a park on the south that the architects had designed a few years earlier and

fronts the long axis of a public pedestrian walk on the east.

"The part of the house's volume along the street is arranged to reflect these two urban conditions, with the main two-story façade centered along the eastern walk and the entry zaguan forming a monumental portico on axis with the long park," Khoury-Vogt says.

Inspired by their clients' vision of a spa-like retreat, Khoury & Vogt Architects created a spare, sculptural design with an abundance of indoor and outdoor spaces and a neutral, calming color palette of whites and grays.

"We restricted the palette of materials and forms," she says, "and relied on generally neutral tones and repeating design motifs."

She points to the simplicity of the plaster stair halls, which are designed to capture and accentuate the play of natural light on their sculpted surfaces.

The heart of the house and its most architecturally significant feature is the grand-scale tetrastyle atrium, an exotic and unexpected element.

"It was important for the family to have a generous space that connected directly to the public rooms of the interior, but could contain outdoor elements like a pool, spa, and fireplace," Khoury-Vogt

says. "The courtyards at Alys Beach are commonly designed as galleried and landscaped spaces, modeled on Central American precedents, but we looked back to more ancient Greco-Roman forms, where the court is much more room or hall-like."

The square atrium the team designed is first encountered by guests as they enter. It is reached via a gated entry from the open zaguan, which is defined by a series of arches.

Four tall columns within support a wooden roof with an open compluvium at its center that allows rainwater to fall into the sunken impluvium. Decorated with a mosaic inlay of dancing fish, the impluvium doubles as a shallow play pool for the children.

The atrium's wooden ceiling is composed of spaced wooden boards whose edges are cut into the shape of stars, a motif that is repeated throughout the house. Below this "night sky," stainless-steel curtains whose beads resemble raindrops define the central opening, which also can be viewed from the upper terrace.

"The beads can be tied or braided, which the children love to do," Khoury-Vogt says.

A raised spa pool, embedded in a

The master suite connects to the master bath with bifold doors, leading to a shared private court.



recessed iwan at the court's western wall, overlooks the space. It is flanked by tall arched alcoves in linen-white stucco that serve as intimate seating spaces.

The interior of the house is arranged like a necklace around the atrium court. On the east side and aligned with the zaguan and park beyond, the living and dining rooms and kitchen form a barrel-vaulted great room whose scalloped ceiling is studded with beams of white oak.

"These rooms are designed for relaxed living," Khoury-Vogt says.

The dining room's modern white-oak table is connected to the kitchen's white marble island, forming a two-level functional sculpture that plays off the kitchen's plaster range hood.

"They didn't particularly want a large kitchen, so this space is more modest," Khoury-Vogt says, adding that there's an adjoining pantry for extra storage space and a built-in cabinet in the living room wall that houses a wet bar.

Formality really takes a vacation in the sleeping quarters. The rear master suite, a private retreat with its own landscaped court, is on the first floor, behind the atrium's spa.

A circular window, with the home's signature star motif, forms the headboard of the bed. Like the connecting sofa, it is custom designed in wood and plaster, integral with the surrounding walls.

A double-height stair hall leads to a guest master suite at the front over the living room and the children's wing over the master suite.

"We used more color and lower ceilings to create a more intimate feel in the daughters' rooms," Khoury-Vogt says. "And with Shirlene Brooks, the decorator for the house, we created a built-in platform for three queen-size beds in one room so each girl could invite a friend for a sleepover."

The atrium roof forms a wooden terrace between the two wings, which leads to a stone-paved terrace over the entry that has a metal vine-covered trellis.

An additional flight of steps leads to the residence's final surprise—a tiled infinity-edge swimming pool that, from its surface, seems as though it flows into the Gulf of Mexico.

The architects are pleased to note that the family uses every room in the house. "As architects, that's the greatest compliment we can get," Khoury-Vogt says.

The first day the owners spent in the house, they sent a photo of their three girls gleefully jumping into the rooftop pool.

"They were in mid-air," Khoury-Vogt says. "It perfectly captured the home's exuberance."



KEY SUPPLIERS

ARCHITECT AND INTERIOR DESIGNER

Khoury & Vogt Architects (Erik Vogt & Marianne Khoury-Vogt, Principals; Jason Hill, Project Manager)

FURNISHINGS Shirlene Brooks

BUILDER Davis Dunn Construction

POOL CONTRACTOR Cox Pools

LANDSCAPE CONTRACTOR PLC

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OPPOSITE The atrium spa pool is flanked by a pair of plaster alcoves in a linen-colored stucco; it's designed for luxurious relaxation. The floor is Dominican shellstone.

exuberance."



Jack Gardner photo



PROJECT Donald Lococo Architects
ARCHITECT Tudor Addition

DISTILLED WITH STYLE

Architect Donald Lococo uses a minimalist aesthetic to tie a new gabled wing to a classic Tudor home.

BY KILEY JACQUES | PHOTOGRAPHY BY ANICE HOACHLANDER



“This house was not
a matter of what
I wanted but rather
of what I didn’t want.”

—DONALD LOCOCO, ARCHITECT





OPPOSITE The exterior massing of the Tudor home can be clearly imagined from the interior while cooking and dining. Trim-less chiseled plaster forms create a simple backdrop for the metal tower and windows.

LEFT With an addition that exacts the massing of the Tudors gables and dormers in both pitch and scale allows the addition to feel sympathetic. Once achieved, more modern liberties could be taken with its detailing and materials.

When tasked with designing a kitchen addition to this Tudor-style home in Arlington, Virginia, Donald Lococo first studied its essence—that which made the original house sing. What he found was clean-lined and straightforward, but fussy trim work added in the 1980s belied the 1940s natural simplicity. Taking cues from the steel-framed windows and the white plaster throughout, the architect stripped the walls of all ornament to reveal a black and white canvas on which to begin anew.

The stark color palette was carried into the new space, where one element in particular became a hyper-focused aspect of the project—namely, the custom-engineered structure above the island. The 14-foot tall tower with integral lighting and glass shelves weighs roughly 2,000 pounds; building it was a mathematical feat. Secured to the rafters, its weight is transferred through the island and down to the floor joists below. Penetrating the island meant it encroached on usable space below. As a result, the structure was a significant concession on the clients' part. Its inclusion meant other lost storage opportunities, such as the omission of upper

cabinets. “Adding that tower created less than perfect efficiencies,” Lococo concedes, noting that its fabrication also took much longer and cost a great deal more than anticipated.

They milked as much space as possible to make it functional, but the bigger solution was to centralize service spaces. A second kitchen, a butler’s pantry, and generous cabinetry—as well as a laundry room—were grouped together at the center of the house to support the main kitchen. That move was fueled by the idea that the middle of the house receives the least amount of natural light, which they wanted to save for optimal effect in the main living areas.

Plans for the wine collection were changed upon discovering a former bomb shelter. Lococo made use of a concrete cavity by the stairway leading to the underground bunker. As a nod to its original function, the ceiling and walls were left exposed as were indications of where a jackhammer was used to create the opening.

To warm all of the black and white, Lococo designed kerfed panels for detailing. The asymmetrically scored and painted plywood sheets also add texture and scale to the austere walls. “That one detail was carried through the entire

house to be a continuum of one piece of architecture,” Lococo explains. “It’s the common thread.”

On the exterior, the addition falls in step with the idea of the house as a series of simple gable forms. Matching its roof pitch and subsequent ceiling angles to that of the existing building was key to blending the expanded mass. Inspired by those that dot the main house roof line, a pair of dormers on the new portion provides leafy views from the reconfigured master suite overlooking the new two-story cathedral volume.

In the end, the team and clients agree that the steel tower was the project’s crowning achievement. “After all of the tension and the final birth of the thing, they love it,” Lococo says. “The real beauty is that it seems so effortless—so light and lacy—even though it required serious navigation and compromise.”

Lococo describes the whole addition as having a “Tudor form with an origami-chiseled interior.” He believes the trimless treatment is “a perfect hinge between the existing and the new.” The clients, he explains, wanted a statement. And that is just what they got—in black and white.

KEY SUPPLIERS

DESIGNER

Donald Lococo, David Moore, Riley Engelberger

GENERAL CONTRACTOR

Clemens Builders LLC

STRUCTURAL ENGINEER

Linton Engineering

LANDSCAPE ARCHITECT

Jennifer Horn Landscape Architecture

TOWER METAL WORK

Iron DC Inc.

INTERIOR DESIGNER

Ella Scott Design

WINDOW SUPPLIER

Sanders Company

EXTERIOR METAL DOOR

Randall Boardman LLC

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Dad’s Discount Appliance

PHOTOGRAPHER

Hoachlander Davis Photography



The upper courtyard of this circa 1890 building is the centerpiece of the redevelopment and features the exposed steel and crane left over after a devastating fire.

PROJECT Clipper Mill Industrial Park
ARCHITECT Quinn Evans Architects

MILL remade

Quinn Evans Architects honors history, artisanship, and, sustainable development with Clipper Mill Industrial Park.

BY KILEY JACQUES | PHOTOGRAPHY BY PATRICK ROSS PHOTOGRAPHY (EXCEPT WHERE OTHERWISE NOTED)

To say the place is lively
is an understatement.
The thrum is palpable.

Located along Baltimore's Jones Falls Valley, Clipper Mill Industrial Park is the inspired result of deeply thoughtful innovation—the kind that changes a place for the greater good. The 17-acre property once supported the operations of the Poole & Hunt Foundry and Machine Works, established in the mid 1850s. As one of the nation's largest machine manufacturing complexes, it has a long history of industriousness that continues today. "You can see the growth of the mill with the World Wars," says Mark Nook, principal of Quinn Evans Architects, the firm that helmed the rehabilitation project. "They were probably always at the cutting edge of what they were doing." In time, Nook notes, metal forging gave way to tech companies, a wellness center, and a newspaper, indicating a changing social agenda. The site passed hands several times. By the 1970s, it was home to roughly fifty artists and light industrial tenants. In 1995, it succumbed to a massive fire that burned the roof off one building and completely destroyed another.

When Nook and his team came to the project, they faced a series of long-neglected, mostly empty buildings riddled with structural vulnerabilities. But demolishing them was not in the plan. The idea was to keep all that was feasible, expose key elements, and strategically insert additions. Interestingly, to stabilize crumbling walls like those found in the Foundry Building, flowable concrete was pumped into their cavities and cracks. Another effort included partially dismantling a stone wall at the basement level of the new Mill Race Apartments; masons then re-laid the stones to allow the new building to sit atop the existing Erecting Shop's foundation walls, which enabled parking to be located below. Building on the same footprint meant zero increase in imperious surfaces, which is a sustainable design measure intended to support the health of the landscape. "Finding creative ways to refurbish the historic fabric was a huge challenge," Nook reports, noting that two streams run through the property and care was taken to protect them from construction debris and run-off. It was



Interiors take advantage of large industrial window openings and create double story lofts with exposed existing steel, brick, and simple new finishes.



ABOVE The only new building on the site is built within the ruins of the Erecting Shop. This meets parking needs underground, thereby contributing to the site's impervious area by a factor of zero. The Mill Race offers views of the stream and hillside and re-establishes building edges that used to dominate Clipper Mill.

RIGHT An outdoor pool is surrounded by Doric columns topped with torches.



ABOVE & FAR RIGHT: Paul Burk Photography photos



also challenging to retain the historical look of the complex while adding all-new infrastructure, which was installed in the road and underground to keep the views free of power and data lines.

Situated between Hampden's urban arts scene and the forested hillside of Druid Hill Park, Clipper Mill is at once a cultural hub and a respite from the city. With a direct connection to Baltimore's greenway—which links bike trails north and south of the site—and its mass transit system, the complex is also the city's premier transit-oriented development. "The most important thing we wanted to do was turn this site from a place of industrial production and environmental stressors into a sustainable neighborhood," Nook says. "It's walkable, and with the light rail and bike path, it's a multi-modal place."

The mill's unique position influences its character, which the design team shored up in a number of ways. In honor of the place's past spent casting, fabricating, machining, and assembling iron products, they incorporated industrial artifacts found onsite. For example, an old grinding stone now serves as a fire pit and a resident metalworker was charged with fixing gears from the old machinery into the handrails that run throughout the property. Building fragments and stone wall ruins were incorporated into the architecture—a move strikingly in evidence at the pool belonging to the new Mill Race Apartments building, which itself was sited within the ruins of the former Erecting Shop.

Built circa 1890, the Assembly Building sits at the heart of the complex, and is the building whose roof was destroyed by fire. The decision was made to leave the roof open. "The fire was a big part of the community's identity," Nook explains. "They didn't want to hide its scar.

Leaving the roof off, letting the twisted steel from the fire be exposed—that was part of not covering up history, and it played into our idea of having a courtyard building."

In addition to the 36 residential units and 10,000 square feet of commercial space in the Assembly Building and the Race Mill Apartments building, the scope of the work included turning the Foundry Building into a restaurant, plaza, and art gallery. (The master plan includes 99 apartments in the old Tractor Building and 82 duplex houses wrapped around the site's west end—high-density habitation being key to sustainable development.)

BioHabitats, the firm occupying the former horse stable, is representative of the kind of people Clipper Mill draws in. "We set up a goal to design an environmentally conscious neighborhood and it attracts environmentally conscious tenants. It's cyclical that way," says Nook. Other occupants include the Woodberry Kitchen—the first of an influx of foodie hot spots in the neighborhood—and the Corradetti Glassblowing Studio & Gallery. Many of the original artisans are still in residence, too. "A lot of them thought they were going to lose their spaces," Nook recalls, "but we preached to them that they were one of the site's assets and they were one of the few things that people came to see. We gave them low-cost rent so they would stay."

Nook summarizes the adaptive reuse of Clipper Mill this way: "We stripped away the unwanted growth that had occurred over the years to get back to the cooler aspects of the 1850s buildings and what makes the place special. It connects history to the future, while building on the character of its origins to speak to today's occupants." In other words, it's timeless.



The adaptive reuse of the Foundry Building restores the building to a semblance of its original activity, housing a collection of commercial artisans ranging from metalworkers, glassblowers to hand-crafted ceramic tiles. An art gallery, along with a restaurant and plaza invites the surrounding community into the heart of the site to appreciate this tradition as an asset to their greater neighborhood. Plan: Quinn Evans Architects



PROJECT Lowcountry House
ARCHITECT Susan Rochelle, A.I.A.
PROJECT MANAGER Philip Rochelle

The two story, wrap-around rear porch takes full advantage of generous views of the May River, while providing plenty of space for relaxation. The raised floor and double height porch are hallmarks of the Lowcountry style. In keeping with architecturally correct detailing, the smaller upper columns are supported by the heavier and taller ones below.

SOUTHERN

Architect Susan Rochelle's Lowcountry house combines historical integrity and amenities of comfortable modern-day living.

BY JANICE RANDALL ROHLF | PHOTOGRAPHY BY ERIC ROTH



COMFORT



The bright kitchen features full height cabinetry and a planked cathedral ceiling that culminates with a cupola, designed to bring in natural light. The adjacent dining porch features fully automated disappearing insect screens.



Shrimp boats, palmetto trees, verandas, and pitchers of ice-cold sweet tea are icons of everyday life in South Carolina's Lowcountry, a moniker for the area comprising the state's Beaufort, Colleton, Hampton, and Jasper counties. Stretching out over protected wetlands and dotted with live oaks, it's a place where the climate, landscape, and relaxed pace create an allure that is matched by the charm of its indigenous architecture, a style developed in the late 1700s that endures today.

Asked to design a Lowcountry home in Palmetto Bluff by clients in New Jersey, architect Susan Rochelle lost no time immersing herself in the literature of the local vernacular, consulting books like *Architecture of the Old South* and *The Buildings of Charleston*. "I bought basically an entire library of Southern architecture books," she says, "and pored through them to get a good understanding of what was appropriate for this area."

Typically, a Lowcountry house is built of timber with a first floor that's raised out of harm's way in case of high tides or hurricane flooding. Other significant features include generous covered porches, tall double-hung windows, and a central open breezeway through the entire house—all intended to mitigate the effects of the region's hot, humid weather in the days before air-conditioning. "This residence includes all of these features," says Rochelle, who, as she often does, brought on her husband, Philip Rochelle, to serve as the project manager. Rounding out the team were Michael Small, Landscape Architect, Simpson Construction, General Contractor and designer Cris Taylor of Plantation Interiors, Inc.

In her conceptual drawings, Rochelle's concern for maintaining the house's historical integrity complemented the standards set forth by the Design Review Board of Palmetto Bluff, a gated community on more than 20,000 acres. Among the guidelines are to "create informal relaxed, simple building designs," to "direct them outward," and have outbuildings that "utilize the same or similar detailing and stylistic qualities" as the main house.

Rochelle drew upon the architectural and landscape traditions that shaped the Lowcountry region, and took pains to design a house that was well-suited to the area with regard to climate and the use of local materials. Its layout is classically symmetric and aligns with the Design Review Board's stipulation that the house and its outbuildings "are to be simple, rectangular volumes organized in a hierarchy of masses."

At the same time, Rochelle considered the needs and wishes of an outdoors-loving couple with four adult children who would visit, eventually with families of their own, along with frequent overnight guests. Not



ABOVE The living room features a planked and coffered ceiling which lends a casual air to this elegant space. The mantel and book cases, along with much of the finish details were designed by Phil Rochelle, project manager.

RIGHT The dining room, with views to the river, provides ample room for formal entertaining.

CENTER The master bedroom features a cathedral planked ceiling and a cupola to allow for natural daylight. Blinds are remote controlled, operable from a touch pad or a smart phone. The owners can stand on the Juliet balcony to take in the views or gauge the weather.





ABOVE A swing on the upper rear porch is the perfect place for reading and extends the living space outward.

LEFT Spanning most of the length of the home, the rear porch is open to the dining porch on one side and a living porch opposite, both of which include disappearing insect screens. The outdoor kitchen is just steps from the dining porch.

only did the house have to be comfortable for humans, but also pet-friendly for two large dogs.

Rochelle's new-construction home meshes with the surrounding community's historical context while equipping the owners with today's modern conveniences, including the latest in smart-home technologies. Drilling down further, the wife wanted "a house that's filled with light," and the husband wanted an office paneled with warm-toned wood where he could work and have an occasional cigar, the smoke from which is exhausted via a separate air-conditioning system. A pool was a must, and Rochelle had no trouble convincing the owners that a linear pool mirroring the center hall corridor was aesthetically the best choice.

The stunning Lautner-edge pool with travertine decking is a visual link between the back of the house and the steep banks of the May River, an estuary to the Atlantic Ocean that's not swim-

mable. With its urn-planted palmettos and eight aligned chaises lounges, the pool area stirs a nostalgia for earlier, lazier times despite a state-of-the-art outdoor kitchen complete with pizza oven, a TV that rises up from beneath the porch floor, and even underwater speakers in the pool.

Front and back, inside and out, the house's historic features abound, from the standing-seam metal roof—a nod to the mid-nineteenth century—to the foundation of hand-molded Savannah bricks from Old Carolina, the company tapped for historical restorations in Monticello, Williamsburg, and Mount Vernon. Double porches, accented by columns and designed as extensions of the interior rooms, are extra deep to accommodate sizeable gatherings of family and friends without anyone feeling cramped. One second-story porch even has a hanging bed swing about the size of a twin mattress for open-air naps, a Southern tradition.

Wings off both sides of the main houses sport jaunty cupolas, as does the carriage house. Besides providing exterior adornment, these rooftop adjuncts bring architectural detailing and natural light to the rooms directly below them—the kitchen, the master bedroom, and the living room of the carriage house, which also has one bedroom and one bath. Heart pine, a classic Lowcountry building material, is used in the master bedroom and on the second floors of both the main house and the carriage house. Elsewhere, the flooring is white oak, which is more durable than heart pine and thus more suitable for this active family and their dogs. The white oak is stained to coordinate with the heart pine.

The scale of this Lowcountry house and the spaces within it is as generous as Southern hospitality itself. Tucked beneath a canopy of trees, the recently built Palmetto Bluff residence is deeply and graciously rooted in tradition.

The syrup kettle cum fire-pit and Adirondack chairs provide the ideal place for year-round outdoor camaraderie and sunset viewing.





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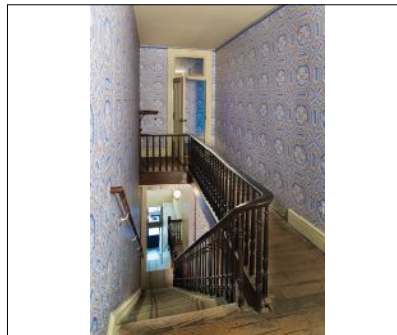
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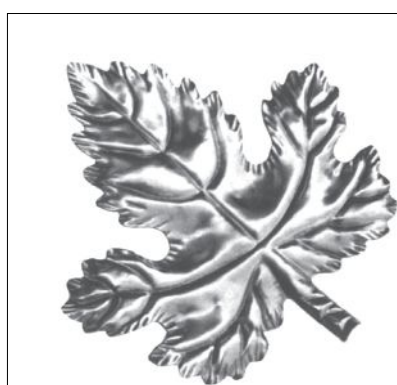
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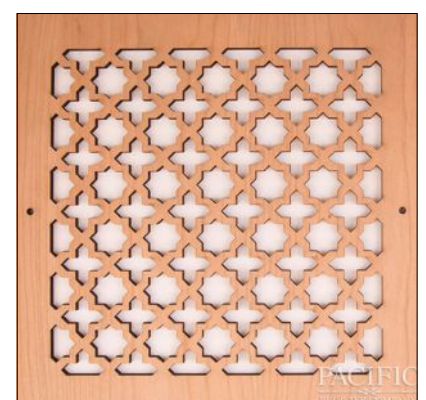
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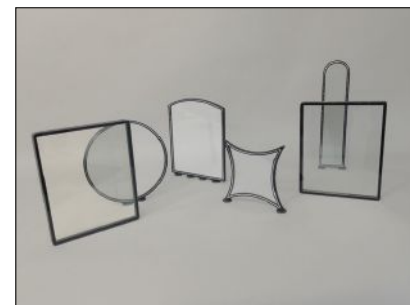


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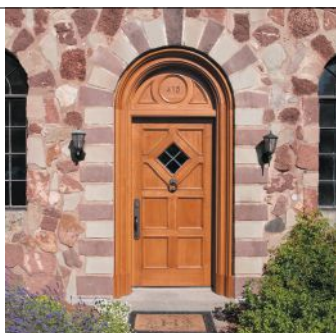
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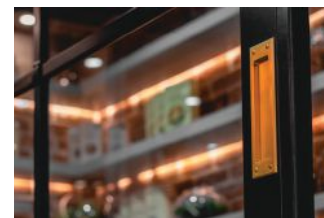
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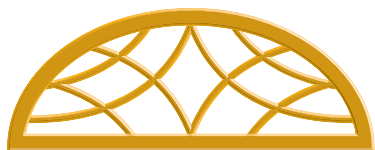
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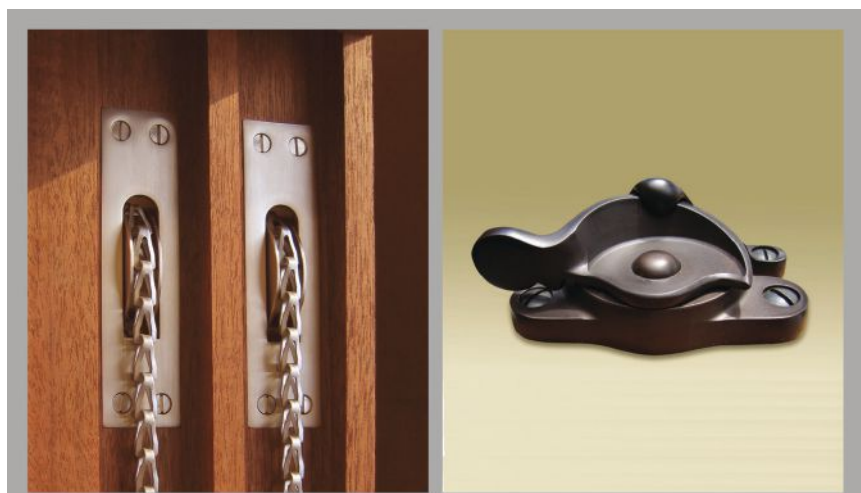


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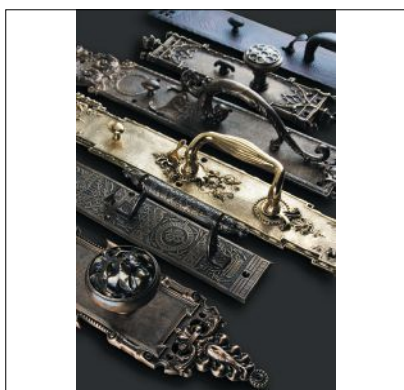
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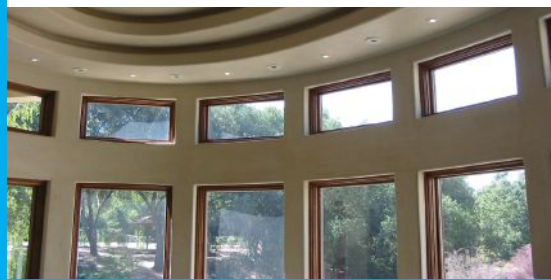
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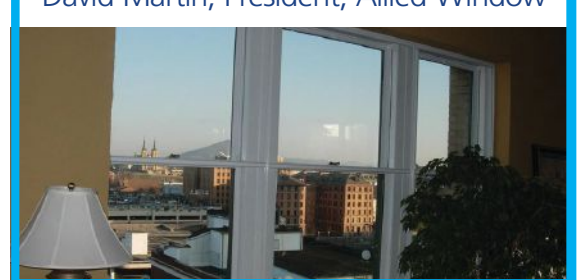
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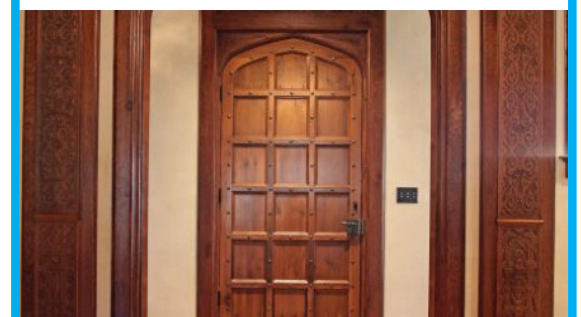
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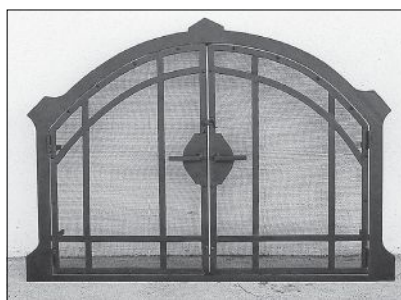
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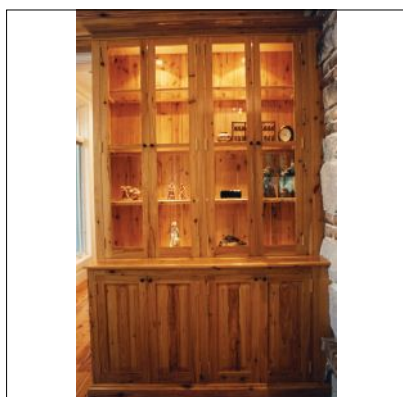
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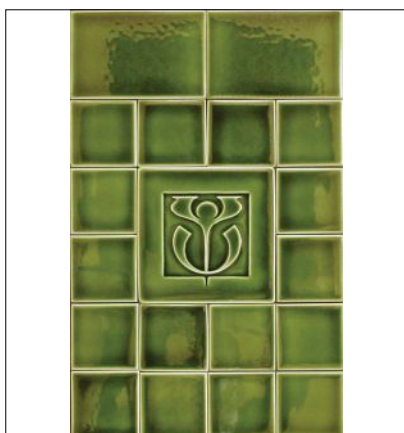
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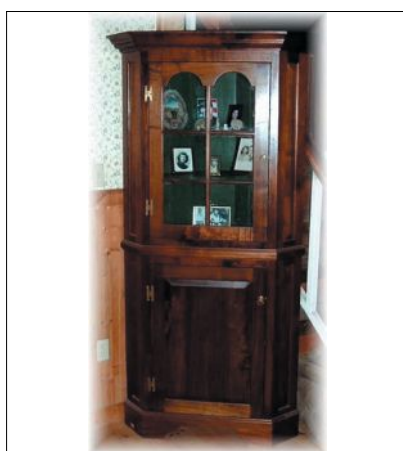
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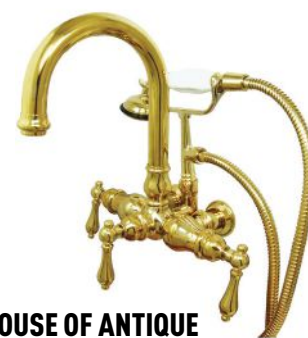
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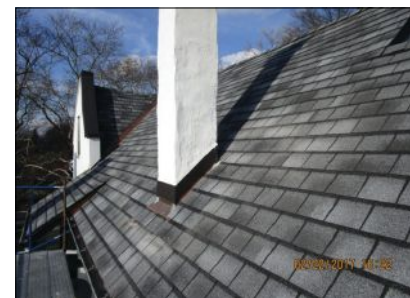
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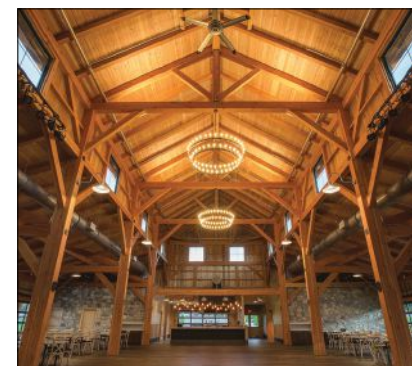
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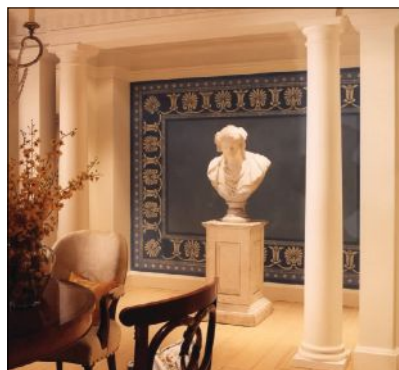
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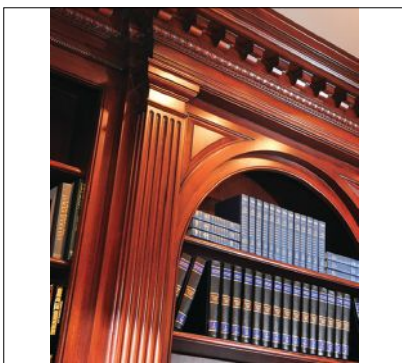
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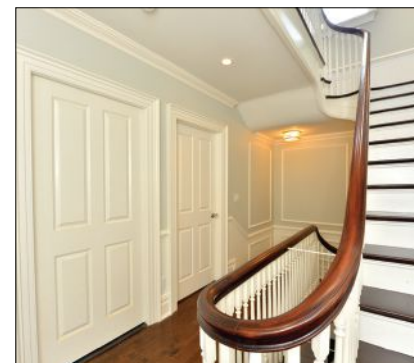
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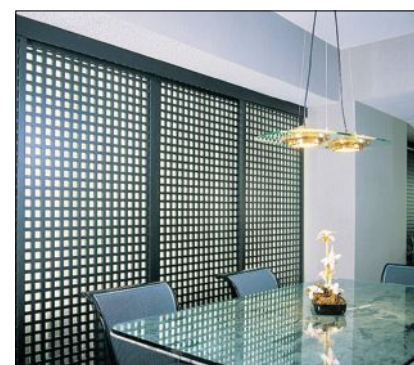
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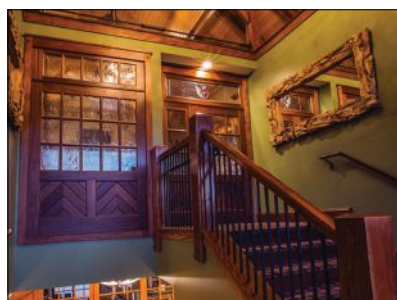
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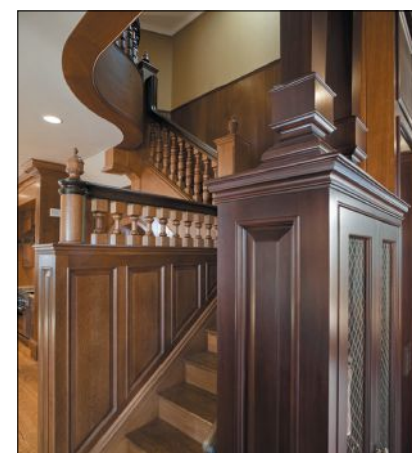
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WORKING WITH CUSTOM CABINET MAKERS: MODERN KITCHENS IN TRADITIONAL SETTINGS

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TUESDAY, DECEMBER 3, 2019
2 PM ET

REPAIRING HISTORIC WOODEN WINDOWS: WHAT ARCHITECTS NEED TO KNOW

1 AIA Health/Safety/Welfare Learning Unit

Speaker:

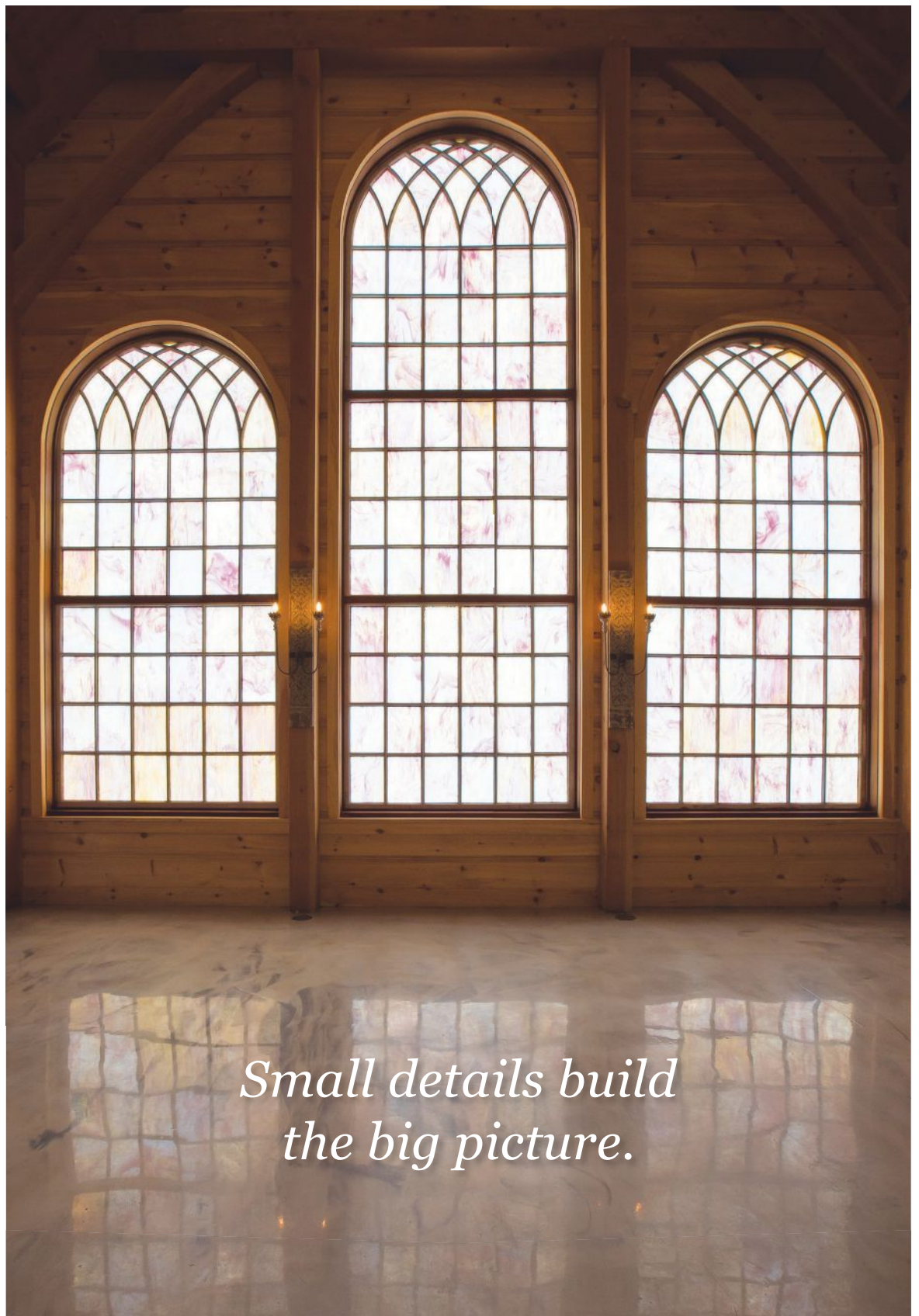
Brent Hull, Hull Millwork, Fort Worth, TX

While we usually take in the view of a whole building before, we enter, windows are often the first architectural element which we observe at a distance, and like the eyes of a person, they often entice us to look more closely. They are very often important character-defining features of historic buildings. When working on historic preservation projects, they present challenges of energy efficiency, lead removal and maintenance planning. Their loss can be a deal-breaker if historic tax credits are part of the funding mix for your client's projects. The craft of building, installing and maintaining good wooden windows is an important process for any building professional working on historic buildings or building new traditionally inspired buildings. Join a veteran woodworking craftsman for a master class that covers history, techniques and the importance of saving traditional wooden windows.

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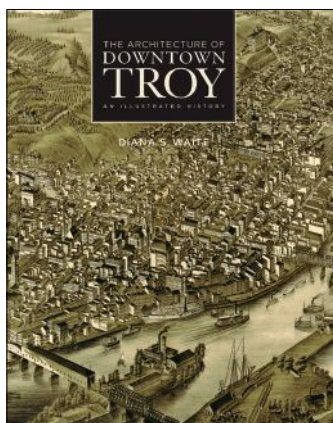


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PURE TROY



LEFT: Troy Hospital, Marcus F. Cummings, architect, 1868–1871, now West Hall, Rensselaer Polytechnic Institute. Photograph by Randall Perry, courtesy of John G. Waite Associates, Architects. RIGHT: Hart-Cluett residence, entrance hall, 1826–1827. Photograph by Gary David Gold Photography.



The Architecture of Downtown Troy: An Illustrated History

BY DIANA S. WAITE

September 2019

State University of New York Press, Albany

Excelsior Editions Hardcover \$49.95

DIANA WAITE DOESN'T WASTE ANY TIME

or print to get straight to the human interest that lies at the heart of the study of architectural history in *The Architecture of Downtown Troy: An Illustrated History*. Ten years in the making, Waite and her colleagues scoured historical society collections, newspaper articles, and advertisements as well as the Historic American Buildings Survey to tell a tale of Troy, New York's downtown.

Waite finds pertinent details about craftsmen and building material sources and places that information alongside the stories of the well-to-do who funded Troy's architectural legacy and the generations of architects and master builders who were commissioned to bring stature to this growing city. In so doing, she makes us care about Troy and the people who built it and leaves us longing to learn more: more about its people and buildings and more about the American architectural experience that reveals the visionary intent that went into building the entire nation.

The story is diverse: multi-national, multi-ethnic and, in some cases, multi-generational, like father and son architects Marcus F. Cummings and Frederick M. Cummings. She reminds us that great architecture and communities are built not by one individual but by countless workers, different classes, and different profes-

sions. She includes the information we would expect in a fine architectural history: historic images of lost buildings, maps, historic drawings, and contemporary images of surviving buildings. But her narrative goes way beyond architectural descriptions, with an engaging chronological story of how different people directed the evolution of Troy.

From the framing of the meetinghouse in 1792 by five local contractors to the work of the likes of Richard Upjohn, George B. Post, and Reed and Stem, Troy thrived until the early 20th century and demanded great buildings to reflect its industrial leadership in the production of items as diverse as shirt collars and cast iron. Initially through shipping and later as a rail hub, goods were shipped and purchased around the globe with the resulting wealth reflected in a vibrant downtown.

Waite initially hoped to focus on the 19th-century but added 20th-century buildings because they could not be overlooked despite Troy's struggles in the 20th century. She laments not having enough time and space to write about the areas adjacent to the downtown in hopes of inspiring other historians to research them. Until then, she has produced a readable, well-illustrated history that should be read by anyone who values an understanding of American architectural history.

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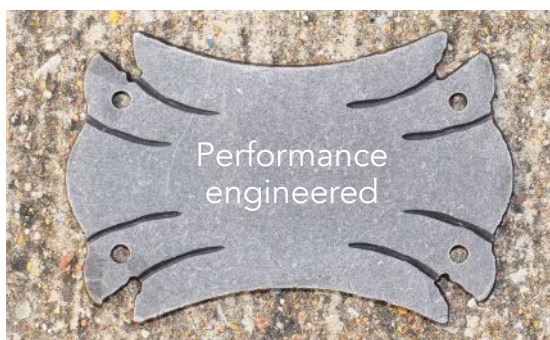
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