

# ATLANTA HOMES<sup>TM</sup> & LIFESTYLES

the  
*Allure*  
of NATURE,  
INSIDE  
+ OUT!

**THE BEST  
OF SPRING:**  
PERFECT PETALS,  
POOLS, GARDENS  
& MORE!

124  
PAGES OF  
INVITING  
SEASONAL  
STYLE



*left* To remain true to the fabric of the Flatiron District's St. James building, Historical Concepts outfitted the office with custom built-ins and millwork. The light fixture by Eloise Pickard was built from antique parts, and the live-edge conference table was locally sourced and made by Recycled Brooklyn. *below* Historical Concepts President Andrew Cogar.



# High Concept

One of Atlanta's premier architecture firms gets its New York minute with president Andrew Cogar. WRITTEN BY *Kate Abney*

HIS FIRST YEAR AS HISTORICAL CONCEPTS' PRESIDENT HAS PASSED. Add to that an exciting national vice-chair position for the ICAA board of directors, and Andrew Cogar is unquestionably equipped to lead this classical firm into a new era. Now spending half his time at Historical Concepts' 9-month-old Beaux arts office on Broadway, he and fellow firm principals might find themselves a great distance from the South, but its location—central to their go-to Lower Manhattan artisans and Uptown clients—has helped them feel right at home. "Passionate traditionalists and classicists have a way of finding each other," Cogar notes.

Here, he shares his inside scoop on the New York outpost, which also serves as a "home away from home" workspace when other design principals are in town.

**AFTER 35 YEARS OF SOUTHERN-HEADQUARTERED SUCCESS, WAS NEW YORK A NATURAL NEXT STEP?** It actually has reinforced how interconnected we all are. Regardless of region, our work is always a direct response to the site, the environment and the surrounding fabric—even when our Northern projects share some stylistic elements and period details with homes typically considered Southern.

**WHAT ATTRACTED HISTORICAL CONCEPTS TO THE ST. JAMES?** My cousin had an office here, and when I visited her, it struck me as quintessentially New York—the kind of classical building an architect dreams of working in. The St. James has compelling scale and grace, inside and out, with so many 1890s details intact, from the impressive cast-iron stair to the marble paneling and floors.

**HOW DID YOU IMPROVE UPON THE SPACE'S EXISTING VIRTUES?** It's not a large

space, so we needed flexibility to conduct our work while establishing an inviting environment for clients. Because our design process relies heavily on research of historic precedent, it seemed fitting to make our books and resources the focal point of the room; it feels like a library or study.

**TELL US ABOUT THE THREE-TIERED CHANDELIER OVER THE CONFERENCE TABLE.** It's by Atlantan Eloise Pickard and plays off a rustic yet industrial live-edge conference table that was handcrafted in Brooklyn. Her bespoke lighting is a hallmark of our designs. We knew our New York clients would appreciate having a custom fixture for each room of their home.

**HAVE YOU INTRODUCED THEM TO MORE OF YOUR FAVORITE SOUTHERN VENDORS?** We have. Several have found their ways into our [New York and Hamp-ton] projects, including Baba (antique and fumed wood floors from Pittsboro, North Carolina), Bevolo (gas lights from New Orleans), Urban Electric Co. (lighting from Charleston) and Bradley (custom concrete countertops and basins from Atlanta).

**DO YOUR NEW YORK CLIENTS APPROACH THE IDEA OF HOME DIFFERENTLY?** They prefer less formal living environments with open floor plans, flexible functions, streamlined details and abundant natural light—something we take for granted in the South. Our response is meticulous proportioning and arrangements of doors and windows that are appropriate to the Northern setting. We also approach [our clients] in a uniquely Southern way; there is a warmth to the relationship, an ease to conversation. We see them as part of our design team. [historicalconcepts.com](http://historicalconcepts.com)