

TRADITIONAL BUILDING ■ June 2018 ■ Vol. 34/No. 3 ■ The 2018 Palladio Awards/Artwork/Columns/Doors & Windows/Mantels/Lighting/Woodwork/Religious Specialties

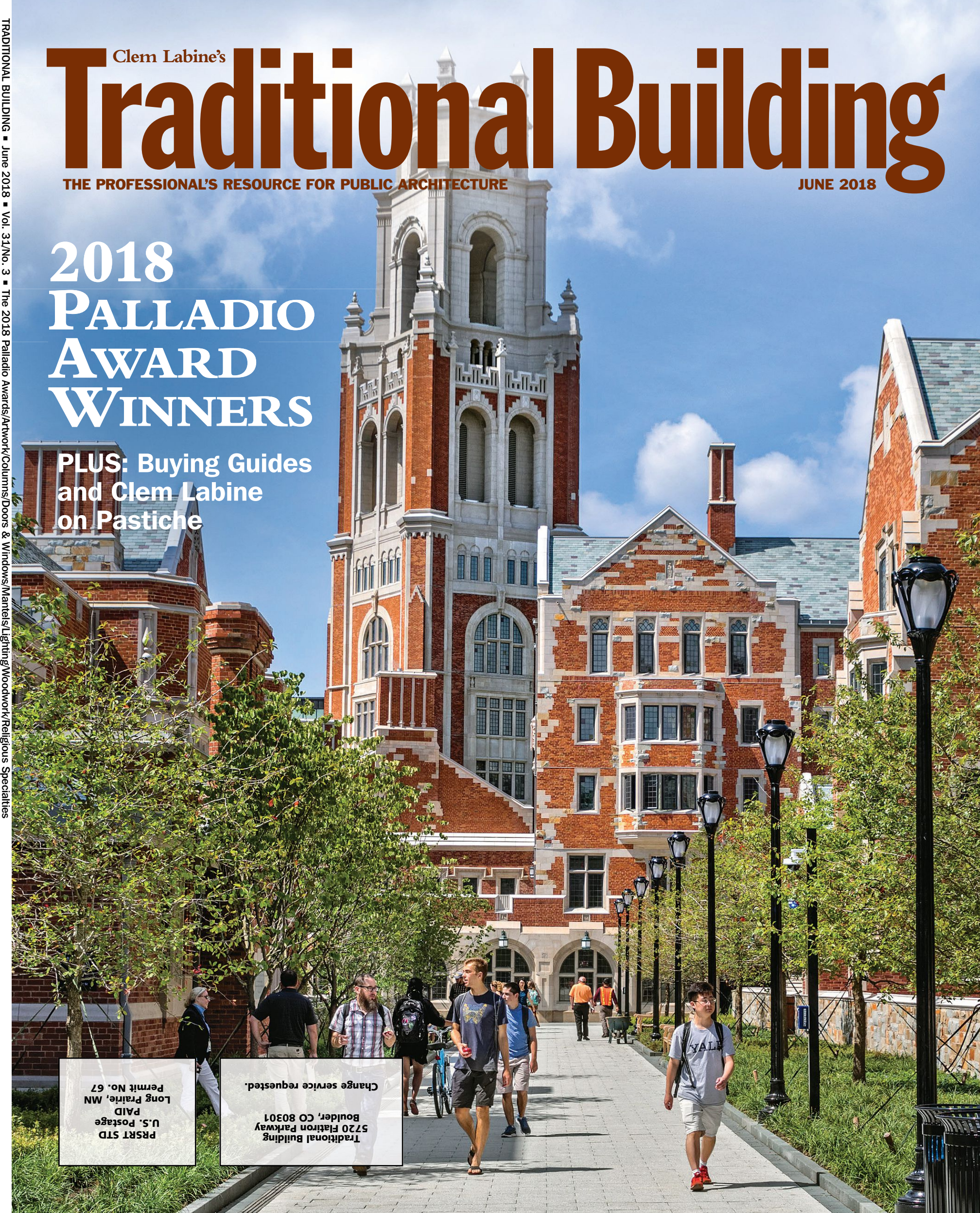
Clem Labine's Traditional Building

THE PROFESSIONAL'S RESOURCE FOR PUBLIC ARCHITECTURE

JUNE 2018

2018 PALLADIO AWARD WINNERS

PLUS: Buying Guides
and Clem Labine
on Pastiche



PRSRT STD
U.S. Postage
PAID
Long Prairie, MN
Permit No. 67

Traditional Building
5720 Flatiron Parkway
Boulder, CO 80301
Change service requested.

Durability, True Quality, & Simply Beautiful

Experience the Difference!



Pushout Casement & Hopper with Inswing Screen



Muller Radius Top and Rectangle Inswing Casements



Custom Carved Circletop Swing Door



Radius Incut French Inswing Casement with Cremone Bolt



Variation 6 Hung Window

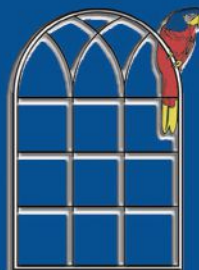


Aluminum Clad & All-Wood Triple Hung Windows



Curved Glass, Sash, and Frame Crankout Casement

Since 1982, Parrett has offered a high quality product that is produced using the highest grade materials along with meticulous craftsmanship. Whether we manufacture using our standard parts and profiles, or if we build to your specification, you can count on Parrett quality and durability.



Parrett
Windows & Doors
Quality Crafted Windows & Doors

Parrett Manufacturing, Inc.

Phone: 800-541-9527

Fax: 1-877-238-2452

www.parrettwindows.com

info@parrettwindows.com

Traditional Building

5720 Flatiron Parkway, Boulder, CO 80301
www.traditionalbuilding.com

EDITOR Martha McDonald
CONTRIBUTING EDITORS Gordon Bock
 Judy L. Hayward
 Nancy A. Ruhling
EDITOR EMERITUS Clem Labine
EDITORIAL DIRECTOR Patricia Poore
PRODUCTION EDITOR Emily O'Brien

CREATIVE DIRECTOR Edie Mann
ART DIRECTOR Mark Sorenson

GROUP PRODUCTION DIRECTOR Barbara Van Sickle
ADVERTISING COORDINATOR Kim Hoff
PREPRESS SPECIALIST Idania Mentana

ASSOCIATE PUBLISHER Jennifer Baldwin
MANAGING DIRECTOR - CLIENT SOLUTIONS Dean Horowitz
INFORMATION SERVICES MANAGER Dorian Henao



VICE PRESIDENT, PUBLISHER Peter H. Miller, Hon. AIA
SALES DIRECTOR Heather Glynn Gniazdowski
LEAD GENERATION MARKETING DIRECTOR Amanda Philips
DIRECTOR OF DIGITAL MARKETING LJ Lindhurst
MARKETING MANAGERS Taylor Jackson, Griffin Suber
FACILITIES MANAGER Tony Wilhelms

TRADITIONAL BUILDING CONFERENCE SERIES
EDUCATION DIRECTOR Judy L. Hayward
DIRECTOR OF OPERATIONS Carolyn Walsh



PRESIDENT & CEO Andrew W. Clurman
SENIOR VP, CFO & TREASURER Michael Henry
CHIEF INNOVATION OFFICER Jonathan Dorn
VP OF AUDIENCE DEVELOPMENT Tom Masterson
VP, IT Nelson Saenz
VP, PEOPLE & PLACES JoAnn Thomas
AIM BOARD CHAIR Efrem Zimbalist III

Subscriptions & Subscriber Service: 800-548-0193
 Traditional Building, P.O. Box 3000, Denville, NJ 07834-9965

Traditional Building (ISSN # 0898-0284) is published
 bi-monthly by Active Interest Media,
 5720 Flatiron Parkway, Boulder, CO 80301

Subscription rate to professionals in architecture, interior design,
 construction and landscape design in the U.S. and possessions:
 \$24.95/yr. (6 issues). Not available outside the U.S. postal system.

Contents of *Traditional Building* are fully protected by copyright
 and must not be reproduced in any manner whatsoever
 without written permission from the publisher.

Copyright 2018 by Active Interest Media,
 5720 Flatiron Parkway, Boulder, CO 80301; 800-826-3893;
 Fax: 303-440-1618 Subscription inquiries: 800-234-3797

LIST RENTAL: THE INFORMATION REFINERY 201-529-2600
 Logo Licensing, Reprints and Permissions
 Contact Brett Petillo, Wright's Media
 1-877-652-5295 aim@wrightsmedia.com



June 2018

CONTENTS

2018 PALLADIO AWARDS

on the cover

Robert A.M. Stern Architects took top honors for New Design & Construction More Than 30,000 sq.ft. for the Benjamin Franklin and Pauli Murray Colleges at Yale. Photo: ©Peter Aaron / OTTO



8 2018 PALLADIO AWARDS INTRODUCTION

Palladio Winners

10 NEW COLLEGES AT YALE

New Design & Construction, More Than 30,000 sq.ft.

WINNER: Robert A.M. Stern Architects
 By Gordon H. Bock

14 TRADITIONAL CORPORATE OFFICES

New Design & Construction, Less Than 30,000 sq.ft.

WINNER: Voith & Mactavish Architects and G.P. Schafer Architect
 By Gordon H. Bock

18 RESTORING AN ICON

Restoration & Renovation

WINNER: Anderson Hallas Architects
 By Emily O'Brien

22 CHILDS' BUILDING MAKES A COMEBACK

Adaptive Reuse/ Sympathetic Addition

WINNER: Gerner Kronick + Valcarcel, Architects
 By Martha McDonald

26 RESTORING A GARDEN

Public Spaces

WINNER: Beyer Blinder Belle
 By Nancy A. Ruhling

Palladio Portfolio

30 SPOTLIGHT ON SUPPLIERS FOR THE COMMERCIAL WINNING PROJECTS

Departments

62 MATERIALS & METHODS NOT YOUR GRANDMOTHER'S HISTORIC HOUSE MUSEUM

By Judy L. Hayward

64 THE FORUM PALLADIO ENCOUNTERS "PASTICHE"

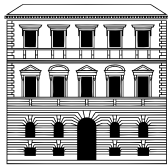
By Clem Labine

63 Advertiser Index

See www.traditionalbuilding.com for more Palladio photos.

BUYING GUIDES

Artwork, Art Glass & Furnishings	32	Landscape, Streetscape & Garden Specialties . . .	46
Columns & Capitals	33	Metalwork	48
Doors, Windows, Shutters & Hardware	34	Roofing & Roof Specialties	52
Interior Elements, Ornament & Finishes	40	Stone, Brick & Masonry	53
Mantels, Fireplaces & Chimneys	41	Woodwork	56
Lighting & Electrical	42	Religious Specialties	58



TRADITIONAL BUILDING CONFERENCE SERIES



MATERIALS & METHODS

Princeton, NJ • July 18-19 • Nassau Inn

Learn traditional techniques | Network with suppliers | Earn AIA credits

The Traditional Building Conference Series delivers focused, relevant education for architects, contractors, craftspeople, designers, building owners and facilities managers in a time efficient format at beautiful historic venues.

In a two-day interactive symposium you will learn from best-in-class experts and practitioners about historic preservation; adaptive use, urban infill, classical design; sustainable design building restoration/maintenance; and traditional craft. Meet the editors of *Period Homes*, *Traditional Building*, *New Old House*, *Arts & Crafts Homes*, and *Old House Journal*. Network with your industry peers, clients and the technical representatives from restoration/renovation product suppliers.

The Traditional Building Conference Series is a registered provider of AIA continuing education credits. Credits for NARI, AIBD, and certain NAHB classifications can be arranged. LEED accredited professionals and interior designers should contact the education director to determine if any courses have been registered for continuing education credits with the IDCEC or the USGBC.

Sessions in Princeton:

- Spalling, Rust and Rot: Why Traditional Materials Perform the Way They Do.
- More than Sash: Shutters, Storms and Glass (A new session format- 20- minute "short takes" on new work in traditional building-followed by a shared Q&A session.)
- Clay, Steel, Iron and Stone: Traditional Materials; Contemporary Technology (A new session format- 20 minute "short takes" on new work in traditional building-followed by a shared Q&A session.)
- Tour A -The Eating Clubs of Prospect Avenue
- Tour B -Sketching Classicism
- Tour C-Industrial Adaptation: Roebling Lofts Tour, Trenton, NJ- limited to 25 people Advance Registration Required
- Tour D: The Julis Rabinowitz Building and Louis A. Simpson International Building, formerly 20 Washington Road
- The Math and Science of Architectural Beauty
- Contemporary Traditionalists: American Residential Design in the 21st Century
- Cleveland Tower and Princeton's High Reach Masonry Program
- Collegiate Gothic Repurposed: The Julis Rabinowitz Building and Louis A. Simpson International Building, formerly 20 Washington Road

For more information, please visit traditionalbuildingshow.com

Registration Inquiries:

Carolyn Walsh 781.779.1560
cwalsh@aimmedia.com

Partnership Inquiries:

Griffin Suber 202.262.3401
GSuber@aimmedia.com

Education Inquiries:

Judy Hayward 802.674.6752
jhayward@aimmedia.com

Sponsorship Inquiries:

Peter H. Miller 202.256.0694
pmiller@aimmedia.com





PROJECT PROFILE:
Case Western Reserve University
Maltz Performing Arts Center

IN PARTNERSHIP WE SHINE.

Thos. Moser Contract furnishes a 20th century temple renovated as a state-of-the-art auditorium.

When designing furniture for the Maltz Performing Arts Center, creating pieces that would work seamlessly with the outstanding details of this historical space was essential.

The focal point of the newly renovated space is the expandable stage and the acoustical canopy that hangs over it. Thos. Moser Contract created a specially designed stacking chair that provided an adaptive solution to this space. Chairs can be removed and stacked to fit a full orchestra when required or set up to accommodate larger audiences.

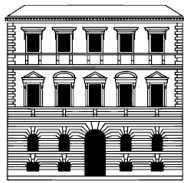
Each piece was crafted from sustainably harvested Red Oak, traditionally joined to ensure unmatched quality. The clean elegant lines of our Pacific Chair, upholstered in Case Western's own material, perfectly juxtapose the exotic details of this Byzantine inspired space.



Feature: Thorndale Farms
Profiled in this issue, our Catena Chairs and Boat Top Conference Table sourced for Thorndale Farms. The light profile of our spindled Catena Chairs speaks to the open and airy surroundings.
Photo © Jeffrey Totaro

Thos. Moser

HANDMADE AMERICAN FURNITURE
202.793.2606 · MOSERCONTRACT.COM



TRADITIONAL BUILDING CONFERENCE SERIES

2018 PLATINUM SPONSORS

ALLIED WINDOW, INC.



Custom Invisible Storm Windows

LUDOWICI®
Trusted. Timeless. Terra Cotta.

MARVIN®
Windows and Doors

Built around you.®



PILKINGTON



The Unico System®



BRONZE SPONSORS

CRITTALL WINDOWS

INDOW

D & B BUILDERS/VINTAGE
HOMES & MILLWORK

KUIKEN BROTHERS COMPANY

NOSTALGIC WAREHOUSE

OLD WORLD STONE LTD

NEW HORIZON SHUTTERS

YOUR PARTNERS IN EDUCATION

We underwrite our seminars and our technical representatives provide unique knowledge and expert solutions. These suppliers are dedicated to serving the historic restoration, renovation, and traditional building industry. Earn AIA continuing education credits, as well as credits for NARI, AIBD, and some NAHB certifications.

For
more
information
on the upcoming
conference,
turn to
page 2.

RESTORATION • REPLICATION • INNOVATION

LIGHTING SOLUTIONS



Photo By: Ike Lea

MICHIGAN STATE CAPITOL

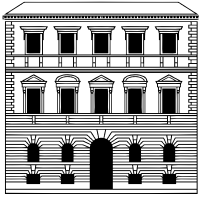
NEW CAST BRONZE ENTRANCE LANTERNS
CONSTRUCTION MANAGER: THE CHRISTMAN COMPANY

SAINT LOUIS ANTIQUE LIGHTING CO.

www.slalco.com

slalco@slalco.com

314-863-1414



TRADITIONAL BUILDING CONFERENCE

ONLINE EDUCATION

11+ AIA
CREDITS
FREE FOR
THE
TAKING

TRADITIONAL TECHNIQUES, ADVANCED EDUCATION

TUESDAY, SEPTEMBER 25, 2018, AT 2PM EASTERN

AN INTRODUCTION TO ORNAMENTAL METALS

1 AIA HSW Learning Unit

Speaker: Douglas Bracken, Wiemann Metalcraft

This course will provide an overview of different types of metal alloys used for ornament, fencing, lighting and more. The session is organized to support architects' efforts to integrate the use of metal ornament into projects for new construction, historic preservation, residential, commercial, and institutional work. You will learn about production methods and finishes for the metal alloys.

After attending this session, participants will know or do the following:

- List the basic mechanical properties of and differences between the most commonly used metal alloys including wrought iron, cast iron, steel, aluminum, brass, and bronze.
- Compare and contrast casting and forging in the production of decorative metal products.
- Describe the most common finishes applied to decorative metals.
- Consider how changes in the manufacture of ornamental metal components and fencing have given architects more options for their use in projects today



TUESDAY OCTOBER 2, 2018, AT 2PM EASTERN

DESIGNING SECURITY AND SWING: LOCKS, HINGES AND THEIR APPLICATIONS

1 AIA Health/Safety/Welfare Learning Unit

Speaker: Betsy O'Day, Business Development Manager, Nostalgic Warehouse

Responsible design work demands good specifications and a knowledge of options for all types of architectural elements, including door hardware, such as locks and hinges. This session will provide a brief history of locks and hinges; an overview of five different lock types; a summary of lock operation and handing by different users, such as right-hand and left-hand applications; and a review of appropriate sizes and weights for various doors.

The presentation will address ANSI standards for finishes and cycle-testing and UL fire ratings. Different types of keying systems including high security and electronic keys will be discussed.

The session will conclude with questions and answers.

After attending this session, participants will know or do the following:

- Compare and contrast tubular, cylindrical, mortise, multipoint and rim locks.
- Assess and apply size and weight considerations for common door sizes and cycles.
- Consult ANSI standards, UL ratings and building codes when specifying hinges and locks.
- Consider the range of users when selecting locks and hinges for a variety of installations.



JUNE 12, 2018 AT 2PM EASTERN

**GLASS AND WINDOWS:
TECHNOLOGY AND PERFORMANCE**

1 AIA HSW Learning Unit

Speaker:

Kyle Sword, Manager Business Development, Pilkington North America



1

JUNE 19, 2018 AT 2PM EASTERN

**WINDOW RETROFITS FOR OCCUPANT
COMFORT AND ENERGY EFFICIENCY**

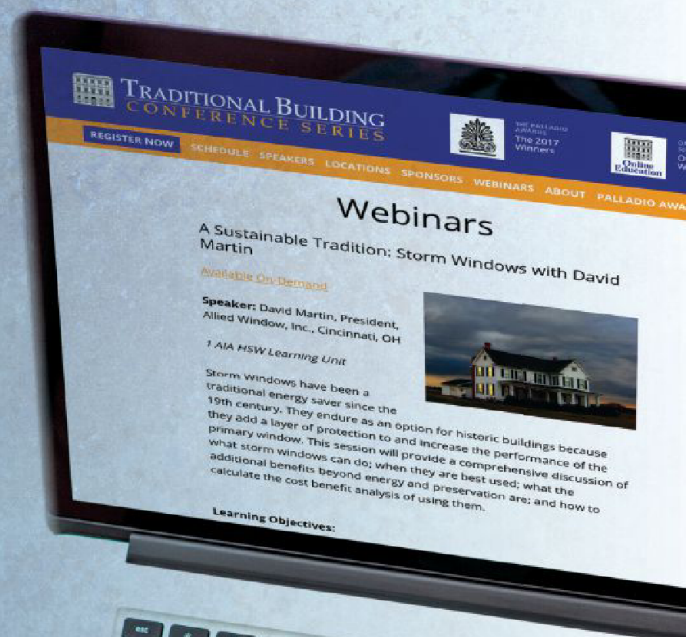
1 AIA HSW Learning Unit

Speakers:

Russ Eisenberg, Vice President, Sales, Indow



2



ON DEMAND

**TRADITIONAL MATERIALS,
CONTEMPORARY METHODS: A CASE
STUDY OF CHRISTOPHER NEWPORT HALL**

1 AIA HSW Learning Unit

Speakers:

Lori Snyder Garrett, FAIA,
H. Randolph Holmes, Jr. AIA,
Glavé and Holmes Architecture



3

ON DEMAND

**APPLYING BUILDING CODES
TO HISTORIC BUILDINGS**

1.5 AIA HSW Learning Unit

Speaker:

Theodore Vedock, AIA,
Hammel Associates Architects



4

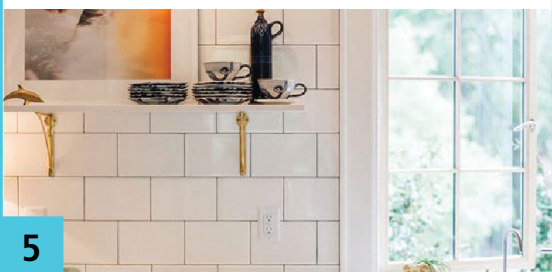
ON DEMAND

RESTORING AMERICAN HERITAGE TILE

1 AIA HSW Learning Unit

Speaker:

Keith Bieneman, Heritage Tile
Verona, Wisconsin



5

ON DEMAND

**HISTORIC MASONRY:
MORTAR AND METHOD**

1 AIA HSW Learning Unit

Speaker:

John Speweik,
Speweik Preservation Consultants, Inc.



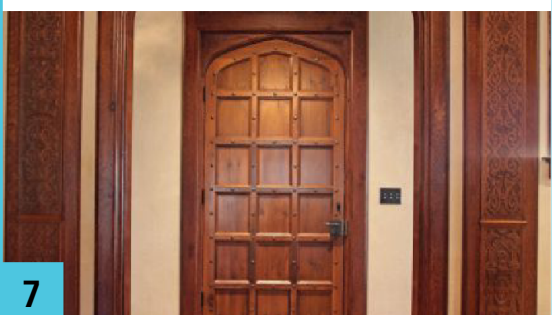
6

ON DEMAND

**TRADITIONAL DOORS: A MASTER CLASS
ON CRAFT, FORM, AND FUNCTION**

1.25 AIA HSW Learning Unit

Speaker: Brent Hull, Hull Historical, Inc.



7

ON DEMAND

TRADITIONAL PLASTER 101

1 AIA HSW Learning Unit

Speaker:

Patrick Webb,
The Center for Traditional Craft



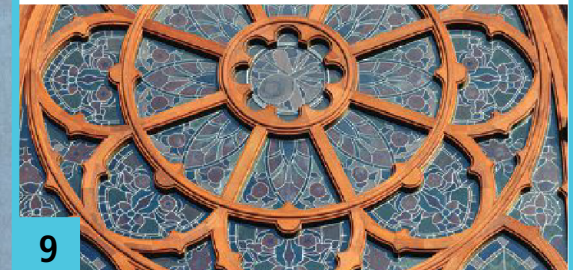
8

ON DEMAND

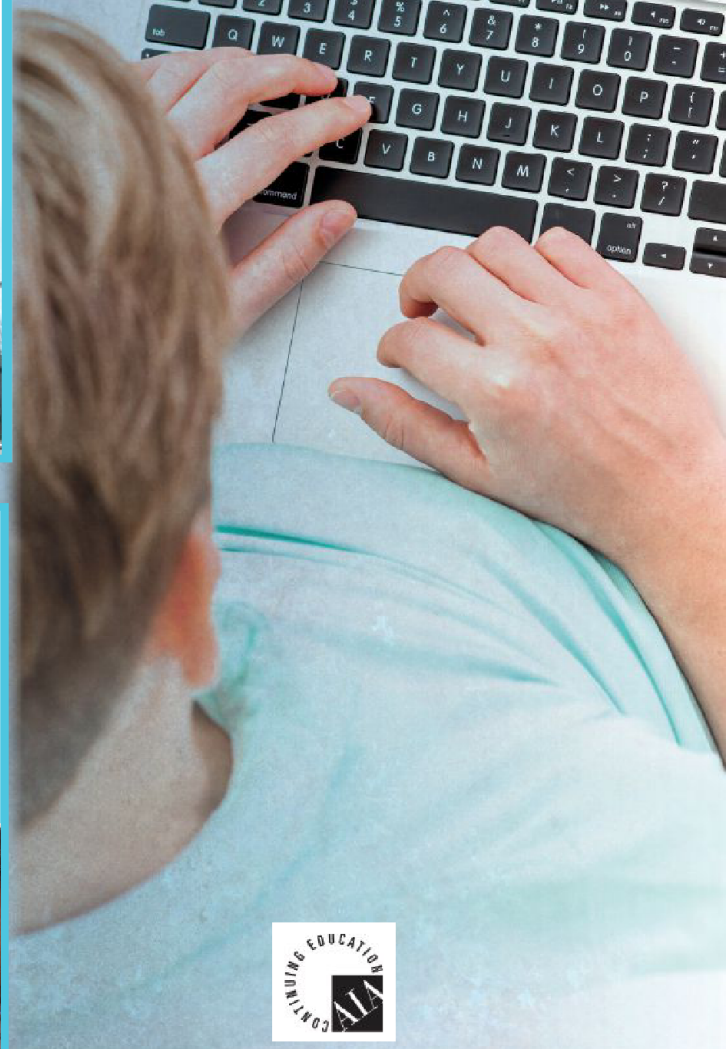
**TRADITIONAL WINDOWS & HISTORIC
SETTINGS: DETAILS DETAILS DETAILS**

1 AIA HSW Learning Unit

Speaker: Steve Lien, CSI, AIA,
Marvin Windows and Doors



9



2018 PALLADIO AWARDS

Produced by Active Interest Media, publisher of *Traditional Building* and *Period Homes* magazines, and organizers of the Traditional Building Conference

Excellence in Traditional Architecture

The 17th annual Palladio Awards competition recognizes 15 firms for outstanding work in traditional design, six in the commercial, institutional and public architecture category and nine for residential work. All winners enhance the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The Palladio competition is the *only national* awards program that honors achievement in traditional architectural design. It was created in 2002 by Clem Labine, founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines. “In 2001, I decided that *Traditional Building* and *Period Homes* magazines should launch an annual awards program to honor excellence in traditional design,” says Labine. “Up to that point, nearly all architectural design competitions were controlled by juries under the sway of modernist ideology. The result was that designers of new classical and historically inspired buildings received virtually no professional recognition.”

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work—projects should meet all of

the functional needs of contemporary usage while applying lessons learned from previous generations to create enduring beauty.

Says Labine: “Andrea Palladio was the paradigm I was looking for: A truly modern architect—a visionary man of his time—who made creative use of historic precedents. Thus were born the Palladio Awards.”

The awards will be presented at a dinner ceremony during the Traditional Building Conference July 18-19 in Princeton, NJ. The six winning firms in the commercial, institutional and public category are featured in this issue. The residential winners will be featured in the July issue of *Period Homes*.

We congratulate all of the winners. For more information on the Palladio Awards, go to www.palladioawards.com. To see more about the awards over the years, go to www.traditionalbuilding.com.

The Trophies

The cast-bronze Palladio trophies are created by Historical Arts & Casting, Inc., of West Jordan, UT, using the traditional lost-wax method. The design is based on the anthemion, a motif that has been in continual use as an architectural enrichment for more than 2,500 years.



The 2018 Winners for Commercial Design

NEW DESIGN AND CONSTRUCTION, MORE THAN 30,000 SQ.FT.

Robert A.M. Stern Architects for Benjamin Franklin College and Pauli Murray College, Yale University, New Haven, CT

NEW DESIGN AND CONSTRUCTION, LESS THAN 30,000 SQ.FT.

Voith & Mactavish Architects and **G.P. Schafer Architect** for Thorndale Farm New Corporate Offices, Millbrook, NY

RESTORATION & RENOVATION

Anderson Hallas Architects for the rehabilitation of Many Glacier Hotel, Glacier National Park, MT

ADAPTIVE REUSE

Gerner Kronick + Valcarcel, Architects DPC for the Child's Building and Ford Amphitheater at Coney Island, Brooklyn, NY

PUBLIC SPACES

Beyer Blinder Belle Architects & Planners for the restoration of the Main Fountain Garden, Longwood Gardens, Kennett Square, PA

THE JURY

A jury of distinguished design professionals was selected by the editors of *Traditional Building* and *Period Homes* magazines. The 2018 jurors for commercial, institutional and public architecture were:



Calvert S. Bowie,
AIA, Principal, Bowie
Gridley Architects,
Washington, DC



Brian Goeken,
AICP, Division Chief,
Technical Preservation
Services, National
Park Service,
Washington, DC



James W. Shepherd,
AIA, LEED, Director,
Preservation &
Facilities, Washington
National Cathedral,
Washington, DC



Craig P. Williams,
Principal, David M.
Schwarz Architects,
Inc., Washington, DC

CALL FOR SUBMISSIONS



— THE —
TRUMBAUER
— AWARDS —

RECOGNIZING THE WORK OF INDIVIDUALS AND FIRMS
TO PRESERVE AND ADVANCE THE CLASSICAL TRADITION

INTENT TO SUBMIT: DUE JULY 6TH

POSTMARK SUBMISSIONS: JULY 20TH

TRUMBAUER AWARDS CEREMONY: NOVEMBER 15TH

IN THE LINCOLN BALLROOM OF
THE UNION LEAGUE OF PHILADELPHIA

—
INSTITUTE OF CLASSICAL ARCHITECTURE & ART
— PHILADELPHIA —

Please visit classicist-phila.org for complete information

Diana by Augustus Saint-Gaudens, Philadelphia Museum of Art. Tom Crane Photography.

New Design and Construction, More Than 30,000 sq.ft. ROBERT A.M. STERN ARCHITECTS, NEW YORK, NY



PROJECT: Benjamin Franklin College and Pauli Murray College, Yale University

ARCHITECT: Robert A.M. Stern Architects, New York, NY; Robert A.M. Stern, Senior Partner; Graham S. Wyatt, FAIA, Project Partner; Melissa DelVecchio, AIA, Project Partner; Jennifer Stone, AIA, Project Partner

KEY SUPPLIERS

CONSTRUCTION MANAGER: Turner Construction Co., Milford, CT

LANDSCAPE ARCHITECT: Olin Partnership, Philadelphia, PA

ORNAMENTAL CUT LIMESTONE: Traditional Cut Stone, Mississauga, ON, Canada

ARCHITECTURAL ORNAMENT: Patrick Pinnell, Hartford, CT

CAST STONE AND PRECAST CONCRETE: BPD, Alma, Canada

EXTERIOR WALL SYSTEMS: Glen-Gary Brick, Wyomissing, PA

LIGHTING, PAULI MURRAY COLLEGE LIBRARY: Remains Lighting, New York, NY

LIGHTING, BENJAMIN FRANKLIN COLLEGE: Crenshaw Lighting, Floyd, VA

FURNITURE, PAULI MURRAY COLLEGE DINING HALL: Thos. Moser, Auburn, ME

INDIANA LIMESTONE: Reed Quarries, Inc., Bloomington, IN; Indiana Limestone Fabricators, Spencer, IN; Indiana Limestone Company, Bloomington, IN; Bybee Stone Co., Ellettsville, IN

INTERIOR STAIRS: Wiemann Metalcraft, Tulsa, OK

EXTERIOR GATES: Covax Design & Atelier, Clifton, NJ

MILLWORK: Millwork One, Cranston, RI

ROOFING: Carlisle Syntec Systems, TPO Vermont Slate, Carlisle Slate, Carlisle, PA

WINDOWS: Crittall Windows Ltd., Witham, UK

New Colleges at Yale

At a time when some textbook examples of the historical revival quad—think Duke University’s “Gothic wonderland”—are building anew outside of their architectural boxes, Yale University is completing a major expansion that is as of a piece with its existing campus as it is ground-breaking.

Two new residential colleges, Benjamin Franklin and Pauli Murray, the work of Robert A.M. Stern Architects of New York, will house some 904 new resident students—supporting a 15% increase in Yale’s undergraduate enrollment—as the 13th and 14th colleges in Yale’s residential college system, carrying forward the Gothic template of the University, and the ideas of architect James Gamble Rogers, in a seamless 21st-century set of buildings.

The residential college system at Yale has its origins in the early 20th century with one of its most influential alums, the architect

James Gamble Rogers. The 1917 Memorial Quadrangle designed by Rogers was the first use at Yale of an enclosed quadrangle for student living, but being basically a dormitory, it did not include other components of a true residential college such as a dining hall, a library, or a common room. In the 1930s, Yale decided to convert to a true residential college system, closer to the Oxford/Cambridge model. Between 1929 and 1936 Yale built eight more colleges in the Gothic and Georgian styles, six designed by Rogers and two others designed by John Russell Pope and Pope’s successor firm, Eggers and Higgins.

Today’s new colleges are a milestone development—the first significant additions in 50 years—and yet not so radical. The last two new colleges to open, in 1962, were by architect Eero Saarinen in a Modernist interpretation of the Gothic. However, when planning for Franklin and Murray colleges began

in 2008, there was little discussion about whether they should be modern or traditional. “Yale very much wanted these buildings to be traditional,” explains Melissa DelVecchio, AIA, a Partner at Robert A.M. Stern Architects. “That’s why they hired us.” Robert A.M. Stern, a former Dean of the Yale School of Architecture, is well-known as a proponent of respect for context and the continuity of tradition.

As DelVecchio explains, “Both of the new colleges follow an established pattern for residential life that already exists on the Yale campus and is at the heart of the Yale College experience.” Physically, each college comprises a series of courtyards around which are built student rooms, a house for the head of each college, apartments for the deans, library, and common room. “The colleges are not dormitories; they’re communities,” she emphasizes, “and this is a program type that’s been part



1: View down Prospect Walk towards the Edward P. Bass Tower at Pauli Murray College. All photos: ©Peter Aaron / OTTO for Robert A.M. Stern Architects

2: View from Prospect Walk looking southeast towards Pauli Murray College’s buttressed dining hall (center left) and the Marx-Better Common Room (center).

2

3: Benjamin Franklin College main gate (left); Pauli Murray College main gate (right).

4: A stone archway leads from the Nyburg Baker Court to the small courtyard at Benjamin Franklin College.



of Yale's DNA since the 1930s."

Tradition and continuity have their symbolic worth, but they can also be turned to practical purposes. "At Yale, many of the existing colleges are Gothic," says DelVecchio, "but a few of them are in the Georgian style, recalling Yale's early history. Bob Stern argued that because most people consider the identity of Yale to be Gothic, and since most of the nearby former Sheffield Scientific School—now Yale's Science Hill—shares Yale's Gothic expression, these new colleges would create a better connective context between the central campus and the buildings on Science Hill if they were Gothic."

In the end, she says the flexibility of the Gothic architectural language—allowing for asymmetry as well as symmetry—helped the architects solve complex planning issues across the 6.7-acre triangular sloping site. "The idiosyncrasies you see in the facades are true expressions of the program behind."

"The scale and complexity of the project are really significant," says Graham S. Wyatt, FAIA, a Partner at Robert A.M. Stern Architects. "It has a mile and a half of non-repetitive Gothic facade, all of which



needed to meet the exceptionally high standard of quality that characterizes the Yale campus."

He points out that extensive research by the design team was essential to achieving that standard. "Our team pursued research of several types. We looked carefully at the original Yale residential colleges, not just wandering around, but considering them carefully, measuring them, and photographing them. At the beginning of the design/development phase, we divided our siz-





5



6

able team into sub-teams that were assigned specific topics. Team members studied dormers, chimneys, or windows, for example, observing these across campus and documenting them carefully.”

He adds, “Others studied light fixtures, wrought iron, and stonework and the detailing of its integration into brickwork. People became subject-matter experts in these areas and brought that expertise back to the team, so the team as a whole benefitted not only from our early

document research but also from this focused, on-the-ground research”

One of the functions of the new colleges is to better connect the site visually with the rest of Yale. The campus is very long and thin, explains DelVecchio, two miles in distance north to south, at its midpoint almost cut in half by the walled Grove Street Cemetery, making the walk from the central campus to the site along Prospect Street, seem long and isolating. “Students told Bob Stern that the walk up Prospect

Street from the central campus to the site of the new colleges felt like the Ho Chi Minh trail,” she says. “One of the main goals of our design was to collapse the perceived distance between these buildings and the main campus.”

One of the many ways the architects achieved this was with the carefully studied placement of towers. They used a very large site model that included all of the main campus, including the James Gamble Rogers colleges, to study the alignment of

the towers with the axes of important streets of the main campus. “The new towers act as important visual markers and enter into a conversation with the other elements of the Yale skyline,” says DelVecchio.

Enclosed quadrangles are also part of the template for the residential college system. “There’s typically one large courtyard where the colleges celebrate commencement, sized to accommodate tents for students and their parents, DelVecchio explains.” Students have their commencement ceremony on the old campus, but then they go back to each of their colleges to receive their diplomas. “Yale has a tradition of large, medium and small courtyards, but there’s also a tradition of very small courtyards,” notes DelVecchio. “We did a lot of studies of their size and scale on the main campus so that the new colleges’ courtyards would feel like they belong.”

Choosing characteristic Yale materials for the new colleges was much more than a matter of perception. “People generally think of Yale as being an entirely grey stone campus, but in truth, it’s largely brick,” says DelVecchio. Both the Georgian buildings, and several of the important Gothic buildings, like the Hall of Graduate Studies and the Law School, as well as many of the Gothic courtyards, are brick or a combination of brick and stone.

“James Gamble Rogers used stone selectively to emphasize important spaces on the central campus, often shifting from stone to brick within a single building or along a given street. Rogers’s buildings go from

5: The Millstone Common Room at Benjamin Franklin College overlooks Prospect Walk.

6: The Crown Library at Pauli Murray College with ocular ceiling moldings.

7: The dining hall at Benjamin Franklin College with wooden pilasters and moldings (left). A window from the library looks out over the dining hall at the room's far end (right).

8: More than 400 pieces of carved stone ornament decorate the buildings. This one depicts Robert A.M. Stern himself.

mostly stone to mostly brick with more limited areas of stone detailing the farther they are from the center of campus.” The design team’s focus was to follow the pattern of material use established by Rogers and to use a palette that would help to knit together the brick buildings at the perimeter of the central campus with the many brick buildings on Science Hill.

Like the Rogers facades at Jonathan Edwards College, the Hall of Graduate Studies and the Law School, the brick facades are embellished with Weymouth granite from Massachusetts, Indiana limestone and cast stone. “James Gamble Rogers also used cast stone,” she says. “Limestone appears mostly at the ground floor for archways and other unique elements, while we took advantage of cast stone for more repetitive elements, like the student room window surrounds.”

Prefabrication offered other efficiencies. For example, brick-and-stone vaulted ceilings were cast at a factory in Canada, then shipped to the site and lifted into place in outdoor passageways. Chimneys—some active fireplace flues, but most concealing air intakes, exhausts and plumbing vents—were also fabricated off-site, as were the upper portions of the new 192-ft. Bass Tower. These strategies were important for controlling the budget for the 1.5 miles of facade.

DelVecchio points to the extensive program of carved stone ornament in keeping with the Rogers colleges, 400 pieces in all. While the many Gothic architectural details, such as buttresses, archways, and finials were designed by the architects, campus historian and artist Patrick Pinnell (Yale BA 1971, MA Arch 1974) was hired by Yale to design commemorative decorative panels that speak to the history of Yale and New Haven.

Masonry facades with a high wall-to-window ratio materials contribute to more than just traditional



appearances; they will also help the project earn a LEED Gold rating. The windows of the new colleges look like traditional Yale casements from the outside but are, in fact, very modern and energy efficient. They include a true leaded restoration glass panel on the outside, but behind that is a full insulated glass unit. Geothermal wells in the courtyards provide 10% of the energy savings needed to achieve LEED goals.

Heating and cooling for the student rooms are delivered through a passive valance system that requires neither fans nor ductwork. This heating and cooling strategy also has another advantage: because no ductwork was required, the team was able to design the buildings with floor-to-floor heights similar to those in James Gamble Rogers’ buildings, allowing the architects to keep the proportions of their buildings similar to the Rogers precedents.

When James Gamble Rogers initially presented his designs for the Memorial Quadrangle to Yale, he presented two elements—a partial floor plan showing the residential module that repeated around the site, and a plaster massing model. Stern’s team calls this “working from the inside out and from the outside in,” DelVecchio tells us, and her team used the same process in designing the new colleges.

It’s no mystery that James Gamble Rogers studied the buildings at Oxford and Cambridge Universities, but he took a much different approach than just “channeling” these medieval models for Yale. As DelVecchio explains, the Oxford and Cambridge colleges typically have one or two courtyards enclosed by buildings of a fairly uniform height. “Here in New Haven, Rogers’ massing strategy was more complex. Rogers placed taller build-



ings on the north side of a courtyard and lower buildings on the south side to maximize sunlight in the courtyards.” Stern’s team followed this same concept.

Yale also challenged the design team to find a way to retain the essential spirit of the Yale entryway system. Traditionally suites at Yale were organized in vertical entryways comprised of suites containing a common room and bedrooms organized around a shared stairwell and bathroom, but this arrangement does not meet current egress and accessibility codes. Stern’s team developed what they call a “modified entryway” where two stairwells are connected by a short corridor with an elevator and shared bathrooms. This modest expansion of the traditional Yale model meets current codes, and also allowed the team to keep the width of the floor plate narrow —35 ft. 6 in.—very close to the 33-ft. width of the Rogers module and much narrower than a fully

double-loaded corridor. “If we were to design big suites on both sides of a double-loaded corridor, the floor plate would have to be much wider and the roof would have been much bigger, and all of a sudden the building would look out of scale with everything else on the campus.”

Continuity, once again, was the goal. “Yale wanted to retain the vertical entryway social structure, and we wanted to capture the same special sense of scale that the James Gamble Rogers buildings have,” says DelVecchio. “The idea of making the new Yale residential colleges traditional, in both form and expression, is to ensure that students have the same Yale experience, whether they’re living in the new colleges or the older ones.”

— Gordon H. Bock

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and a speaker. He can be reached at www.gordonbock.com.

New Design and Construction, Less Than 30,000 sq.ft.

VOITH & MACTAVISH ARCHITECTS & G.P. SCHAFFER ARCHITECT



PROJECT: Thorndale Farm Corporate Offices, Millbrook, NY

ARCHITECT: Voith & Mactavish Architects LLP, Philadelphia; Daniela Voith, FAIA, LEED AP, Founding Partner; G.P. Schafer Architect; Gil Schafer, III, AIA, Founding Principal

KEY SUPPLIERS

GENERAL CONTRACTOR: Storm King Group, Montgomery, NY

LANDSCAPING: JSK Livestock, Inc., Clinton Corners, NY

WINDOWS & DOORS: Millbrook Cabinetry & Design, Millbrook, NY; Norwood, Scoudouc, NB

INTERIOR SCONCES: Scofield Lighting, Downingtown, PA

CONFERENCE ROOM CHANDELIERS: Circa Lighting, Savannah, GA

INTERIOR DOORS: TruStile, Denver, CO

METAL ROOFING: MetalTech USA, Peachtree City, GA

LIGHTING: Wesco Electra Supply, Poughkeepsie, NY

Traditional Corporate Offices

The 2018 Palladio Award for New Design and Construction, less than 30,000 sq.ft. goes to two firms—Voith & Mactavish Architects and G.P. Schafer Architect—for the Thorndale Farm New Corporate Offices in Millbrook, NY. Located in upstate Dutchess County, Thorndale Farm is the management office for a private trust. The winning firms are longstanding colleagues who brought together diverse experience along with complementary skills and aesthetics.

Turns out the partnering was much more than a happy coincidence. Explains Daniela Holt Voith, FAIA, LEED AP, “The fun thing about our collaboration is that Gil’s practice centers primarily around residential work, and our practice centers primarily around institutional, with some commercial work,

so we really tried to bring together two different approaches and areas of expertise in a very functional office space.”

Adds Gil Schafer, III, AIA, “Teaming up with Daniela was the perfect combination because we have worked together for many years at Millbrook School, where she’s designed a number of buildings, and I’ve been the head of the building committee. So that proved to be the winning formula to get the project.”

That balance between institutional and residential became the axis of a design that deftly straddles traditional building types and contexts. Thorndale Farm houses business offices for a family that has long and deep ties to The Village of Millbrook and its community, once an agricultural center that shipped produce and farm goods to New York City by rail. “The site isn’t

right on the main street of the village, but off on a side street that, historically, was close to the railroad station,” explains Voith, “so in searching for appropriate inspiration, we really looked to both agricultural buildings and some railway buildings as design precedent.”

Recalls Schafer, who knew the client and their family from residential commissions, “I thought it would be interesting to make a building that connected to the family’s history, which dates to the 18th century, and their farm there, and that led me to think about giving the building a kind of agrarian character.” The client, in turn, loved the idea of relating to traditional Hudson Valley farmsteads and their own property. While that tradition includes both Federal and Greek Revival architecture, “the barns on the family farm are from the latter

1

1: Thorndale Farm view from the main façade displays the ample, rambling volume of a local stable, replete with standing-seam metal roof and cupolas, but closer inspection shows a sophisticated treatment of windows and roof pitches. An arbor frames the main entrance.
All photos: Jeffrey Totaro

2: The private side of the building wraps around a central courtyard that all primary spaces can access for business entertaining or staff relaxation. Transplanted heirloom apple trees stand in the foreground.

3: Visitors entering reception room may continue to the courtyard through a bank of large windows topped by multiple transoms.

4: Heavy timber-and-steel trusses support the clear span of the reception room as they might in agriculture. More transoms carry light across a partition, which also holds a 19th century engraving of local farm life.





half of the 19th century, and even early 20th century,” says Schafer, “and that seemed a better model for the program that we had to accommodate.”

Thorndale Farm is also very much a building nurtured by the local vernacular—in fact, from structures that are within a mile or less of the site. “We drew the clipped gable roofs with a little extra kick specifically from some buildings right in the area,” says Voith, “and the same is true with the historically appropriate materials, such as the clapboard siding and the metal roof.”

Schafer agrees. “The roof of the big bar along the main street ends in clipped gables—that is, gable-ends that become hips—and that’s very much what you see in the later 19th-century barns around the community.” He adds, “There are a number of houses in the village that have little barnlike outbuildings, so we looked at that tradition as well to make sure that Thorndale Farm felt in character and in scale with this village, and didn’t overwhelm other buildings on the street.”

Designed for about 25 staff, plus executive offices, conference rooms and some open work areas, the plan of Thorndale Farm chases its tail so to speak, and for good reasons. “A big driver of the building’s program was, what might be called, an entertainment function,” explains

Voith, “so the building is a big U-shape that forms a courtyard in the middle.” This, she says, allows the organization’s members to meet and have their annual or biannual board meetings comfortably, as well as give office staff a place to go outside and relax away from the commercial street. “The board room is important, and there’s also a catering kitchen.”

Schafer adds that building around a courtyard serves a less obvious but equally important function. “The building presents a public face to the town, but also has an interior, completely private face that is the outdoor room. It all connects axially from the front door, into the public reception area, and then to that outdoor courtyard.”

Wrapping the building around a courtyard solved a practical issue too by enabling the architects to create more walls with windows exposed to natural light. “They really wanted the building to be infused with light,” recalls Schafer, “no solid walls between offices, just glass walls, so that light permeates every space.” This directive, he says, is what guided the architects’ thinking about having as many exposures and windows as they could. “In making that courtyard, we wanted to take the biggest advantage of light as possible,” says Voith, so in making the building thin in terms of width,





5

for the softer sage green on the exterior,” says Schafer, “and was a nod to the colors at the farm.” He adds, “The dark muntins help them kind of de-materialize a bit as you look out,” a common practice in the 19th century, “and it was nice to carry that through to the inside as well.”

Says Voith, “The inspiration for the interior palette comes from traditional Shaker paint colors, after looking at their boxes and the kinds of paint they used, and there are some great moments of surprise.” For example, the staff kitchen, which is an iron oxide red, “might seem completely out of left field, but is really part of that whole color palette,” plus the rest rooms and the interiors of the closets have accent colors with the same source. “On the exterior, we didn’t want a jolt from the outside to the inside, so those are also Shaker inspired.”

As the architects developed the interior and the exterior—even the color palette of the interior—they studied reference material for stables and other agrarian structures. “Painting the millwork a color, but letting the drywall surfaces be a lighter, neutral, off-white, came from some of the stables we looked at,” says Schafer.

Even the zinc roof strives for a farmstead feel. “Modern standing-seam metal roofs use continuous pans from the eaves to the top of the ridge,” says Schafer. “Older buildings always had shorter runs of metal, so we wanted the alternating pan seams that you find in old barns. The running bond pattern produced by the seaming of the pans avoids the monolithic single pan and looks more authentic in terms of historic precedent; it also gives the roof texture.”

Schafer explains that they also took cues from a thoroughbred stable on the clients’ farm, which dates to the 1930s. “It has both a wood character and steel trusses, which we alluded to in our reception entry area. Then, the whole inspiration of stable architecture, with beadboard wainscoting and glass-wall partitions with true divided lights, was all a reference to buildings that exist on the family farm.” Hard to find a nicer office to get in harness.

— Gordon H. Bock

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and a speaker. He can be reached at www.gordonbock.com.



6

when the doors are open it’s a nearly seamless connection.”

Before even considering the design issues, the architects ran into a mechanical boondoggle in the form of an existing drainage pipe. “That pipe, which starts across the street, was six feet in diameter and handled a good portion of the storm water from a section of the village,” recalls Voith. “We really couldn’t move it, because we didn’t want to replace everything under the street, so along with the owner and the civil engineers, we decided that the prudent thing to do was to enlarge the line. So, it became a challenge to rebuild the pipeline during the course of also building over it.”

The pipe, which Voith describes as “pretty much dead on-center of the building,” travels front to rear and underneath the courtyard, where it reaches light in a swale that takes any storm surge. “Part of the project was to plant in the side slope of that swale so that its side walls are really stabilized.”

The architects made architectural hay with the finishes too, and they worked with color consultant Eve Ashcraft, a longstanding Schafer associate, to develop a color palette both for the interior and the exterior. “That dark green on the sashes of the doors and windows is a nice foil

that natural light can really come to the center of the building, especially in the high-volume spaces.”

Windows were essential for bringing in light and creating views. “We worked hard to keep the windows in proportion,” says Voith, “and the window panes in proportion with the building, and consistent with the style.” Befitting the building’s wood architecture, traditional wood windows became a

natural choice. “We used a lot of transoms,” says Schafer, “to draw your eye up and bring more sky into the spaces.” These transoms not only transmit as much light as possible, they are yet another nod to the stable buildings on the family farm where they also appear.

Voith says to reinforce that indoor/outdoor coherence, “we put flagstone paving in the courtyard, and then slate in the interior, so that

5: Private terraces lie outside the formal conference room and the Chief Operating Officer office.

6: An anteroom to the formal conference room offers casual seating for breaks.

7: The formal conference room, which seats 12 to 16 and can also double as a dining room, is designed to be secluded and private.

8: The double-height conference room provides easy access to the central courtyard.

9: Sun suffuses circulation in this interior corridor astride the formal conference room.

10: The Chief Operating Officer's office is the only room where the oak woodwork has a natural finish.



Restoration & Renovation

ANDERSON HALLAS ARCHITECTS, GOLDEN, CO



PROJECT: Many Glacier Hotel Rehabilitation, Glacier National Park, Babb, MT

ARCHITECT: Anderson Hallas Architects, Golden, CO; Elizabeth Hallas, AIA, Principal

KEY SUPPLIERS

STRUCTURAL ENGINEERING: JVA Consulting Engineers, Boulder, CO

MECHANICAL ENGINEERING: 360 Engineering, Golden, CO

ELECTRICAL ENGINEERING: AE Design, Denver, CO

LIGHTING DESIGN: Lynn Redding, Missoula, MT

LANDSCAPE DESIGN: DHM, Denver, CO

GENERAL CONTRACTOR: Swank Enterprises, Kalispell, MT

RECONSTRUCTION OF THE DOUBLE HELICAL LOBBY STAIRCASE: Northwest Cabinet Works, Kalispell, MT

WOOD DOORS: Moderne Cabinet Shop, Great Falls, MT

HISTORIC WINDOW RESTORATION: East Slope Restorations, Valier, MT

WOOD FLOOR REPAIR: Ramsey Hardwood Floors, Inc., Bozeman, MT

MASONRY: Colter Contracting & Masonry, Three Forks, MT

LANDSCAPE: Doepker Landscaping, Kalispell, MT

LIGHTING FIXTURES: Arroyo Craftsman, Baldwin, CA; Hammerton Lighting; Rejuvenation, New York, NY

Restoring an Icon

Many Glacier Hotel may have celebrated its triumphant revitalization in September 2017, but its path to success was anything but easy. Anderson Hallas Architects Principal Elizabeth Hallas, AIA, LEED AP BD+C, says, “Many Glacier Hotel is one of the ‘great lodges’ of the National Park system, so we were thrilled to be a part of saving this legacy.”

The hotel is located in what’s described as the “Switzerland of North America,” in the northeastern area of Glacier National Park. The 140,000-sq.ft. structure, originally constructed by the Great Northern Railway between 1914-1917, encapsulated the spirit of a growing population yearning for adventure and travel. After all, the Great Northern’s declaration to travelers at the time was, “See Europe if you will, but see America first.” Inspired by design elements of enchanting chalets of the Swiss

mountains, the five-story secluded hotel is comprised of two suites, seven family rooms and 205 guest rooms with an array of lakeside, deluxe, standard and value lodging choices.

“The surrounding landscape is equally, if not more so, majestic. Perched on the edge of Swiftcurrent Lake, the hotel has sweeping views of the lake, forest and steep, mountain peaks projecting skyward,” says Hallas.

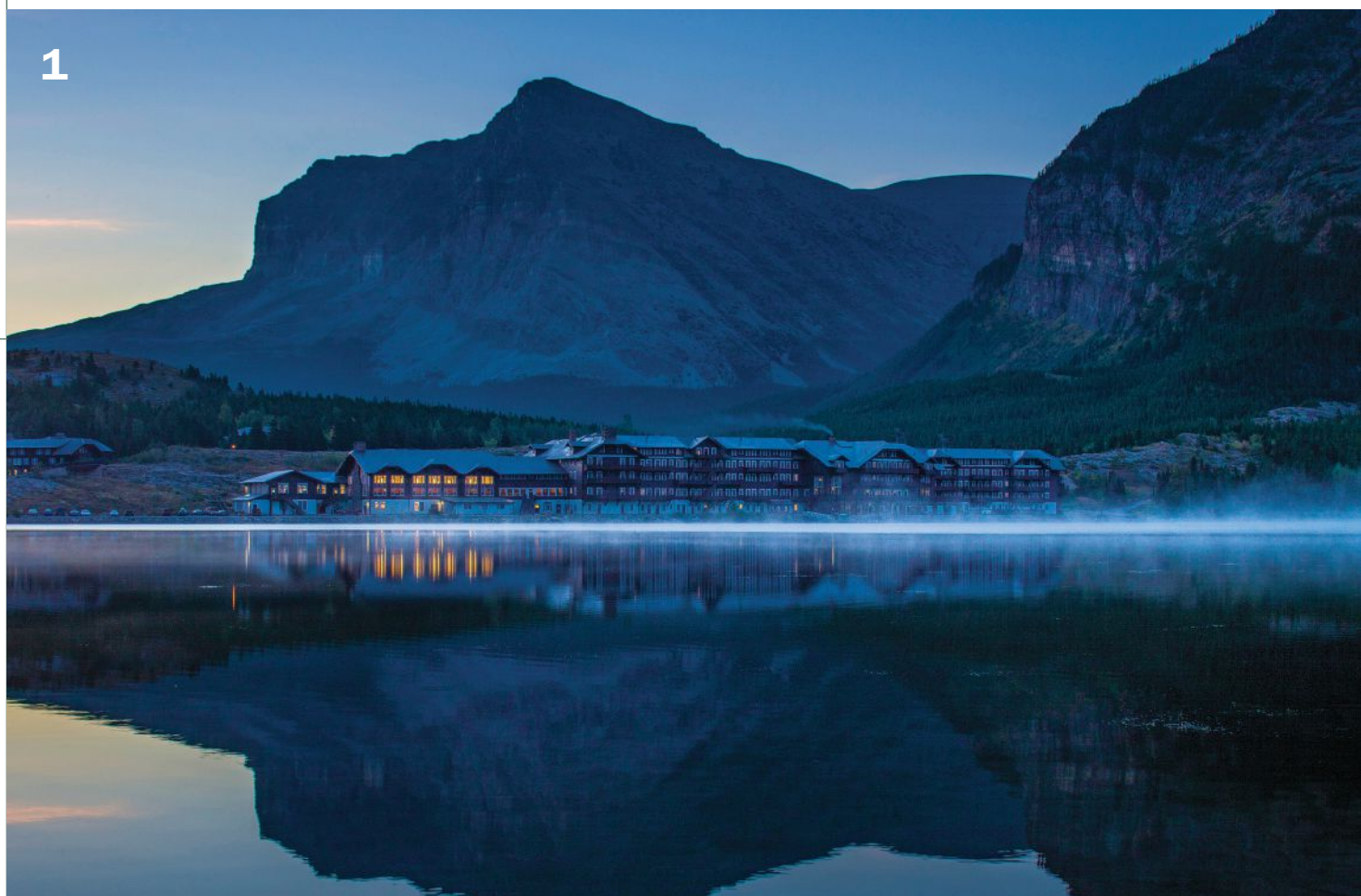
The location is impeccable—the monumental, rustic hotel is within Glacier National Park, which was established in 1910. Glacier is a World Heritage site and an International Peace Park shared with Canada, and a breathtaking array of natural beauty. The hotel’s story speaks to the importance of preserving the exquisiteness of America’s backcountry along with the architectural masterpieces that serve as public resting places after a long day exploring the wilderness.

However, harsh environmental

elements of Glacier’s mountains beat down on the massive timber structure year after year. As each summer season occurred, the issues mounted: burst pipes, structural distress, and as time progressed, over-taxed electrical systems.

Hallas says, “The hotel had suffered from decades of damage from its severe climate. The last upgrade was in the early 1950s and the hotel has had limited funding for its regular maintenance needs. All of these aspects contributed to the dire condition the hotel was in when our work began.”

By 1996, the hotel’s wellbeing was of grave concern and the National Trust listed the Many Glacier Hotel on “America’s 11 Most Endangered Places.” By the turn of the 21st century, the hotel had endured nearly 90 years of well below freezing temperatures, substantial snowfalls, gale-force winds, flooding and wildfires. The National Park Service (NPS), Many Glacier’s steward, seriously



1

1: A twilight view of the exterior of Many Glacier Hotel across Swiftcurrent Lake. All photos except historic: Mark Bryant Photography

2: A look at the rehabilitated lobby with its Chinese lantern scheme.

3: A historic photo of the lobby, ca. 1930, showing the original Asian-inspired lighting. Courtesy of the Minnesota Historical Society

considered shuttering the hotel for good; it faced tremendous funding backlogs as well.

By the good grace and fortune of an undaunted group of stakeholders, who set in motion a long-term commitment to crusade for saving this national treasure, the hotel persevered.

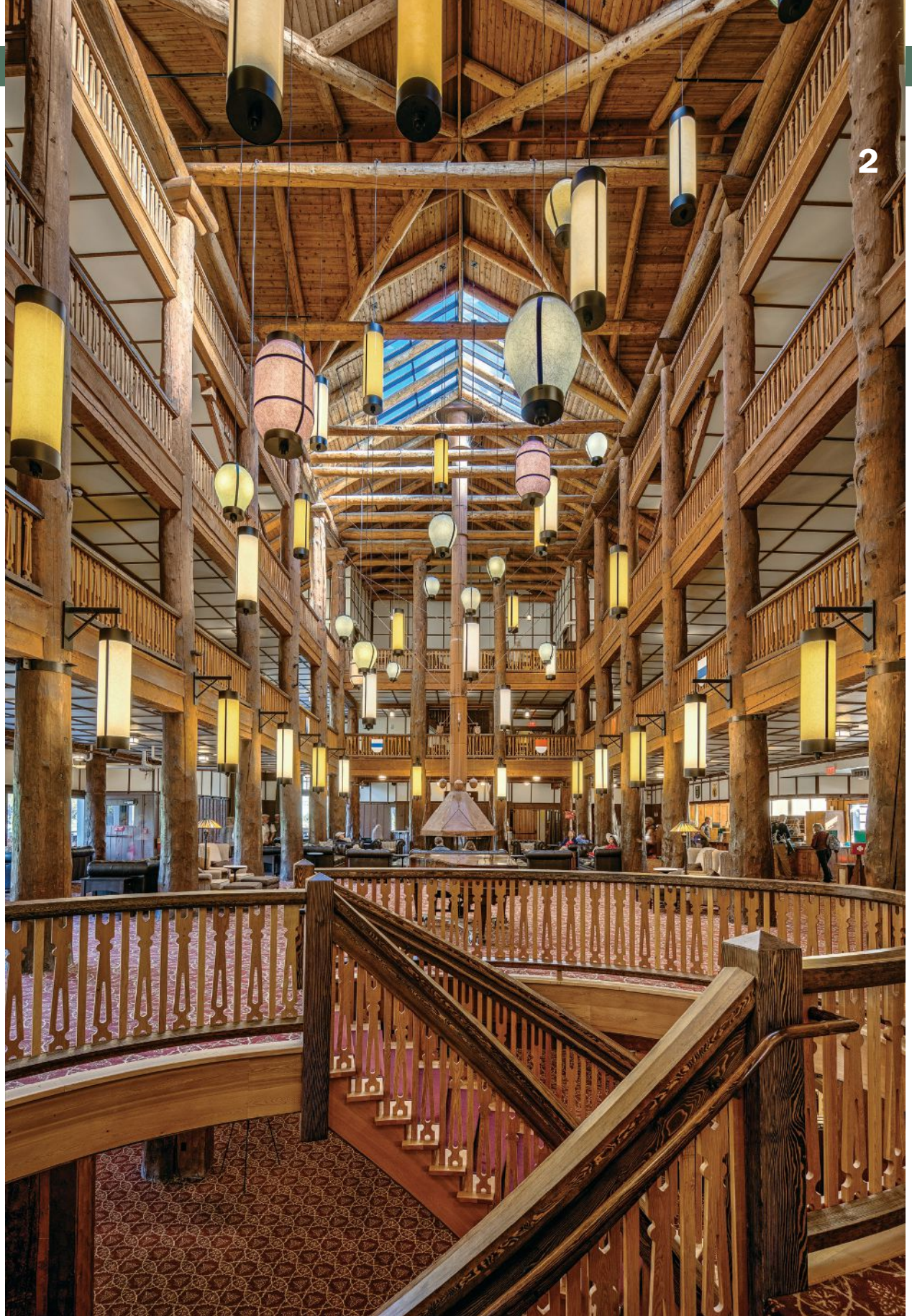
The NPS formed strategic partnerships with the Glacier National Park Conservancy and the park's concessioners through funding cycles that spanned nearly two decades. It was through the use of these public/private partnerships and a supported phased approach, the daunting rehabilitation transformed into a series of smaller sequential projects that were more likely to receive funding and also guarantee the hotel's continuous seasonal operation. Construction work was only conducted from April to December, allowing portions of the hotel to remain open to guests each summer season.

NPS called upon Anderson Hallas, known for its deep expertise of historic buildings in a variety of climatic regions, to spearhead the interior rehabilitation, yet overall the project progressed for 17 years, from 2000 to 2017, with a multi-phased approach, totaling \$40 million in construction costs.

This is not the firm's first National Historic Landmark rehabilitation. It has accomplished the revitalization of many, as well as millions of square feet of National Register listed and landmark buildings, to garner awards from the National Trust, Preserve America's Treasures, and many local and statewide preservation organizations, due to its creative approach. All of the firm's preservation work is anchored in the Secretary of Interior's Standards for the Treatment of Historic Properties.

"There were many challenges in upgrading the building, but chief among them was that the failing pipes, damaged wiring and compromised framing were concealed within the walls and floors, and therefore not visible," says Hallas.

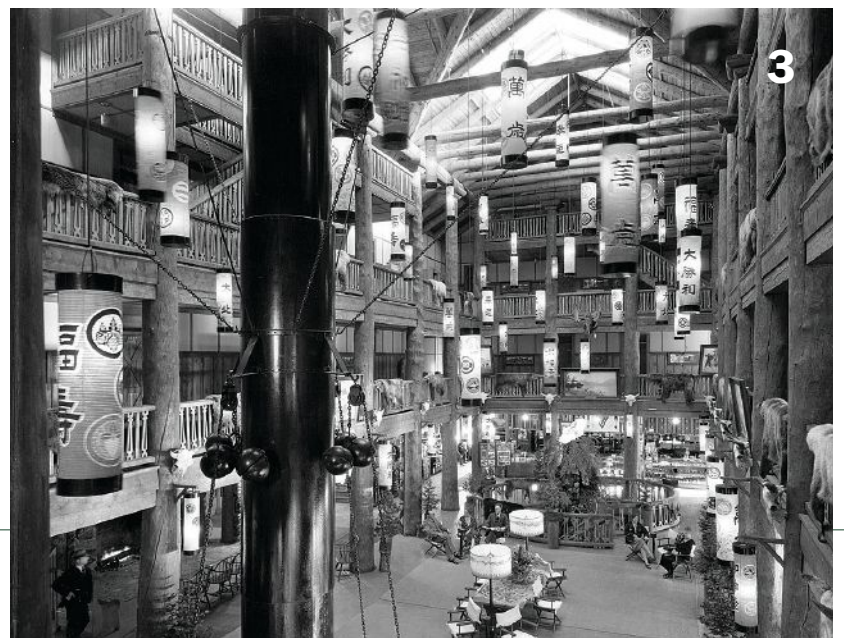
She says in her investigational work, the firm chose over 40 select areas to open up the walls and ceilings in 24-in. squares to see what the damage entailed. The team, including structural engineering firm (JVA Consulting Engineers), mechanical engineering (360 Engineering, Inc.), and electrical engineering (AE Design), all benefitted in seeing behind the walls to better design the repairs.



2

"It was quickly determined that the best and most efficient solution (in terms of time expended and dollars spent) was to remove the finishes which were typically wood wainscoting and an early gypsum product, to allow all of the building's systems (plumbing, electrical, fire suppression, structural repairs) to be completed comprehensively. This approach allowed for a safe lodging experience for the visitors of generations to come," says Hallas.

The approach entailed the reinstallation of salvaged historic ele-



3



ments, including wainscot, lavatories, tubs, doors and new high efficiency (and historically appropriate) custom lighting fixtures using recycled materials. Existing structures (e.g. historic chimneys) were harnessed to furnish seismic resistance and a comprehensive assimilation of the International Existing Building Code, resulting in creative solutions for addressing code issues. The firm not only preserved the hotel's rich character but also upgraded various failing life safety systems including seismic retrofits, structural stabilization, fire suppression and plumbing system replacement, and code compliant electrical system installation.

FIVE DESIGN PHASES

Phase one, completed by others, tackled exterior maintenance—roofing, wood and window restoration and painting. The second phase established new public restrooms and a \$1-million hazardous material abatement. Phase three involved interior rehabilitation of the north half of the hotel, including complete MEP replacement, structural and seismic upgrades, architectural finishes, and the restoration of the dining room with the recreation of its historic lighting and pergola.

The fourth phase, interior rehabilitation of the south half of the hotel and the grand lobby, required the recreation of the lobby's original, Asian inspired light fixtures and feature helical stair, which had been removed in the 1950s. They were recreated to accommodate modern code standards. It also reintroduced the connection between the grand lobby's ground level and the lake.

A careful and meticulous approach was taken by the design team to reconstruct lost historic features while concealing critical health and life safety upgrades. The design team made special touches wherever possible, unfolding and restoring the

hotel's original historic elements.

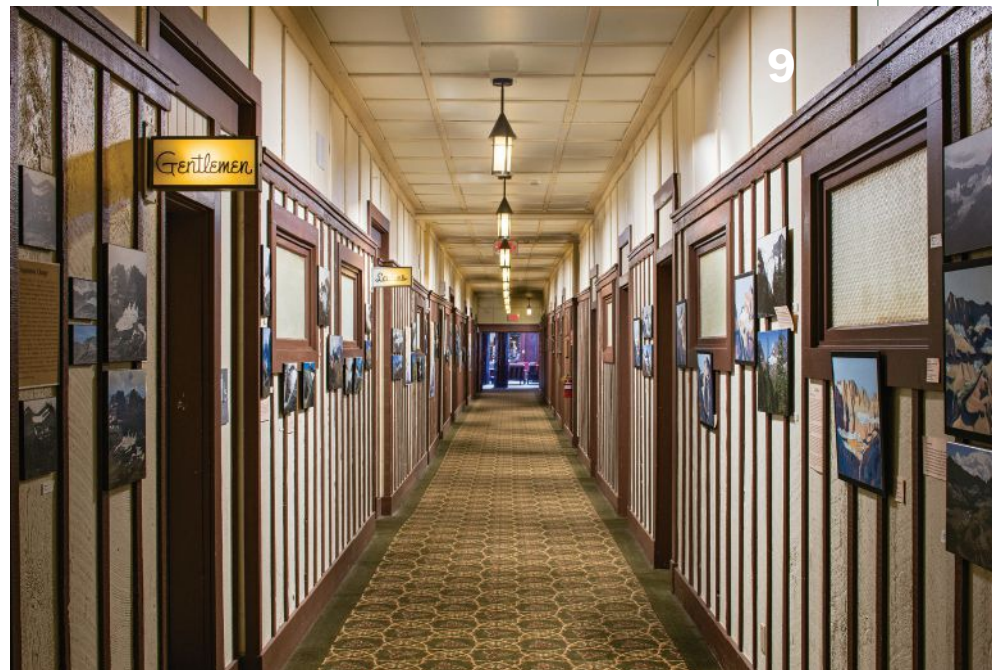
Throughout the project, numerous innovative design and engineering techniques were used. For instance, utilizing forensic investigations, historic photos and on-site reconnaissance, the team uncovered a unique “east meets west” historic character of the dining room and lobby to carefully restore the signature spaces, now reinvented with sustainable materials and energy-efficient lighting. Resourceful, creative lighting strategies reinstated the original interior hallway transom windows while maintaining acoustical privacy on the guest rooms' side.

The dining room's iconic chimney was dismantled stone by stone, each labeled and set aside. A web of steel and concrete reinforcement was then constructed to stabilize the chimney and the stones were replaced, concealing the stabilizing elements.

The historic fabric of the hotel stands strong. It is now safe and sound, and shows off its rustic, old-world style. A true indulgence for any of its nearly 46,000-overnight and 500,000-day visitors it receives annually.

“Today, this awe-inspiring hotel provides guests a feeling of pride—that this national landmark has been saved and that the National Park Service prioritized the hotel's stewardship for future generations to enjoy. It has been an honor for our firm to play a part in this legacy,” says Hallas.

— Emily O'Brien



4: The rehabilitated dining room with its new pergola and lantern lighting scheme.

5: The helical staircase, running from the lobby to basement.

6: A historic photo capturing the original helical stair, ca. 1920. Courtesy of the Minnesota Historical Society

7: A look into a typical guest room, complete with historic finishes.

8: A glimpse of the rehabilitated south bridge with a stunning view across the lake.

9: The hallway is now restored with its historic finishes reinstalled.

10: The hotel's north bridge common area and fireplace.

Adaptive Reuse/Sympathetic Addition

GERNER KRONICK + VALCARCEL, ARCHITECTS, NEW YORK, NY



PROJECT: Restoration of Childs' Restaurant and addition of Ford Amphitheater at Coney Island, Brooklyn, NY

ARCHITECT: Gerner Kronick + Valcarcel, Randolph Gerner, AIA, Principal; Joe Barbagallo, AIA, Principal; Silke Rapelius, AIA, Associate Principal; Rachel Oehl, Associate.

PRESERVATION CONSULTANT: Kaese Architecture, Diane Kaese, New York, NY

KEY SUPPLIERS

CONSTRUCTION MANAGER: Hunter Roberts Construction Group, New York, NY

LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates, Brooklyn, NY

TERRA COTTA MANUFACTURER: Boston Valley Terra Cotta, Orchard Park, NY

MASONRY CONTRACTOR: Pullman SST, New York, NY

MASONRY: ConProCo, Helifix and BASF

HISTORIC BRICK: Gavin Historical Bricks, Iowa City, IA

Childs' Building Makes a Comeback

If you were walking along the boardwalk in Coney Island in the 1920s after visiting Luna Park, Steeplechase and other attractions, you would probably be drawn into Childs' Restaurant by the open friendly atmosphere and the five large open windows with a baking station located in one of these. You would definitely notice the ornate terra-cotta ornament depicting maritime themes on the facade of the building.

Fast forward to 2017, and the building is back as a fine-dining restaurant and bar, with an added amphitheater and rooftop seating. It is no longer a Childs' Restaurant, but much of the historic building has been restored and brought up to date.

One of the first fine-dining restaurant chains in the country, Childs' was started by two brothers, Samuel S. and William Childs. Noted for cleanliness and quick

and efficient service with waitresses wearing white starched aprons, the first location opened in 1898 in the Merchants Hotel on Cortlandt St. in Manhattan. By 1928, they operated 112 restaurants in 33 US and Canadian cities, according to *Appetite City*, a book by former *New York Times* food critic William Grimes published in 2010.

One of the more spectacular locations was the Childs' Restaurant on the boardwalk in Brooklyn's Coney Island. Facing the ocean, the 85,000-sq.ft. building was designed by Dennison & Hiron with Spanish Colonial Revival style elements to create a truly memorable structure.

The facade was covered with maritime terra-cotta ornament, designed to look like it had washed up out of the sea, covered with all sorts of sea life, both fanciful and realistic. More than 500 multi-colored terra-cotta castings of seaside themes such as sailing ships, roll-

ing waves, seashells, wide-mouth smiling fish and Neptune sculptures adorned the building. The original terra cotta was modeled by Max Keck; the colorist for the project was Duncan Smith. Atlantic Terra Cotta Company produced the terra cotta.

The depression in 1930 hit Childs' as well as other restaurant chains. Although they stayed in business a few more years, the chain filed for bankruptcy in 1943 and the Coney Island building was sold to the Ricci family in 1947. They made minor alterations to the facade of the building and manufactured candy there until 2003. About that time, the building was designated a New York City Landmark.

In its report, the Landmarks Preservation Commission described it in this way: "Across most of the main facade are five large archways which have been enclosed across their top with stucco and on the lower portion by roll-down gates.

1: Restored by Gerner Kronick & Valcarcel, Architects, with preservation consultant Diane Kaese, the Childs' Building on Coney Island, in Brooklyn, NY, has been returned to its original function as a full-service restaurant. The program also called for the addition of a 5,000-seat amphitheater and the restoration of the fanciful, ornate terra-cotta ornament on the facades. Photo: Adrian Wilson

2: The Childs' Restaurant in 1924, as designed by Dennison & Hiron Architects. Photo: The American Architect magazine, September 10, 1924, courtesy of Diane Kaese

3: The historic building had been abandoned and neglected for many years. It was named a New York City Landmark in 2002. The terra-cotta ornament was designed to look like the building washed up out of the sea covered with sea detritus. Photo: Diane Kaese

4: This view of the restored building shows the large (8-ft. tall) arched windows on the boardwalk and east facades, the rooftop pergola, and a bit of the outdoor amphitheater seating area on the far left. Photo: Adrian Wilson



Plain, round cement columns with terra-cotta capitals separate each arch. Non-historic murals of Coney Island scenes are located in the upper portion of four of the arches. Each arch is embellished with decorative terra cotta along the front edge and inside the reveals. The terra cotta consists of repeating, blue and green images of various fish and seashells. Four rondelles are located in the spandrels of these arches, each with maritime motifs in colorful terra cotta. There is another bay located to each side of the central arcade.”

The unique building lay vacant and neglected until 2014, when the New York City Economic Development Corp. partnered with owner iStar Financial and Coney Island USA, a nonprofit, to fund a \$60-million renovation of the abandoned, derelict building.

Enter Gerner Kronick + Valcarcel, Architects, a New York City firm with a distinguished record in historic preservation. One of their recent projects was the restoration of the Beekman Hotel in Manhattan, a 2017 Palladio winning project. The program at Coney Island called for the restoration of the ornate terra-cotta exterior, a redesign of the interior to again function as a restaurant and the addition of a 5,000-seat covered outdoor amphitheater.

“Originally the borough president was looking for a site for community concerts and theatrical events, and he was hoping to do this in a band shell on the east end of Coney Island,” says Randolph Gerner, AIA, principal, Gerner Kronick + Valcarcel, Architects. “The residents objected and then the developers noticed the Childs’ building. The idea was to save the building and to create a park and a 5,000-seat amphitheater on the site. We had to go through a variety of agencies to have the site approved as an entertainment venue. It took a lot of effort to convince the different agencies, but after all was said and done, they allowed us to give the Childs’ building a new life.”

The 335 x 100 ft. building is essentially a large masonry box. While the exterior had somewhat weathered the storms of time, the interior had been gutted and little of the original material remained. The design team returned the building to its original purpose as a 2,000-sq.-ft. full-service Kitchen 21 restaurant with seating for 400 and a 90-ft. bar. The ground floor below, at street level, provides support services



RESTAURANT BUILDING FOR THE CHILDS CO., CONEY ISLAND, N. Y.

DENNISON & HIRONS, ARCHITECTS

(Details on back)

THE AMERICAN ARCHITECT
September 10, 1924. Plate 81





such as a loading dock, offices and restrooms. A rooftop terrace with a pergola was added.

Gerner explains that the historic building offered quite a few challenges. “We had to take the playfulness of the original architecture, and recreate it into a new facility,” he says. “Often you change a warehouse into a residential building, but adapting a large footprint and turning it into a restaurant and theater building at the same time was a different challenge.”

To create the new amphitheater and adjacent seating area, the architects removed a portion of the west wall and inserted a stage just inside the building. The stage can be viewed from the restaurant or from the exterior seating, which is shaded with a fabric roof and also provides ocean views. During the winter months, the stage is closed off with large doors.

The addition of the stage within the existing building required other structural changes. For example, the stage tower columns had to be threaded down through the existing floor slabs to new foundations.

Perhaps the most remarkable feature of the building, the fanciful terra-cotta facade, was restored by

Boston Valley Terra Cotta, working with glaze consultant, Christine Jetten, who helped develop the glazes. Diane Kaese, the historic consultant for the project, noted that “Glazing was a challenge. Extreme care was taken to match the original glazes as closely as possible. We ended up with 36 glazes after reviewing hundreds of samples.”

“The terra cotta was astonishing,” says Kaese. “I don’t classify it as terra cotta; I classify it as art. The sculpting was incredible. There was both bas-relief and three-dimensional sculpting and the pieces were huge. There are three major assemblies. Some of the individual pieces in the assemblies weighed over 300 pounds. The depth of the units varied throughout the assemblies with some pieces being more than 18 inches deep. In addition, the joints were ¼ in. wide creating very tight tolerances.”

Kaese adds: “The sophistication and humor of the installation became apparent the more we worked with the pieces. When we removed the roof leaders from the medallions, we found that the leaders covered a waterspout in the center of the medallion. Classical forms were executed with nautical motifs: egg



and dart became fish and urchin. Lobsters, rather aggressive fish and happy snails all served as brackets.”

She explains that many pieces of the original terra cotta could be reused but new cartouches, medallions and the window and door surrounds had to be recreated. Existing pieces were removed and sent to Boston Valley Terra Cotta to be used as models. “There was quite a bit of algae growth which caused damage over the years and broken pieces due to the rusting of steel elements.” Kaese says.

The new terra-cotta pieces were installed using modern stainless-steel anchors. “Resetting the new terra cotta was essentially a large, three-dimensional jigsaw puzzle. It was a challenge to manipulate and install the pieces with the minimal joint

size. A total of 752 new terra-cotta pieces were replicated for the building, 102 were salvaged and reset, and 171 were repaired on site.”

Another challenge, she notes, was the west wall, where the amphitheater was installed “It was made of many different colors of common brick. We had a lot of freeze-thaw damage, delaminated brick faces and other damage. While a good portion of the wall was removed for the stage, we removed the outside wythe of brick and installed whole new wythe on the wall that remained. We used salvaged brick and it blended very well. The new brick is slightly harder and wasn’t a perfect match, but it was pretty darn close to the characteristics of the original common brick.”

“We also used the salvaged com-

5: The terra-cotta ornament framing the boardwalk windows after restoration.
Photo: Adrian Wilson

6: Removing the terra-cotta ornament led to many discoveries such as downspouts and brackets. The ornament included both real and fanciful maritime figures. Photos: Diane Kaese

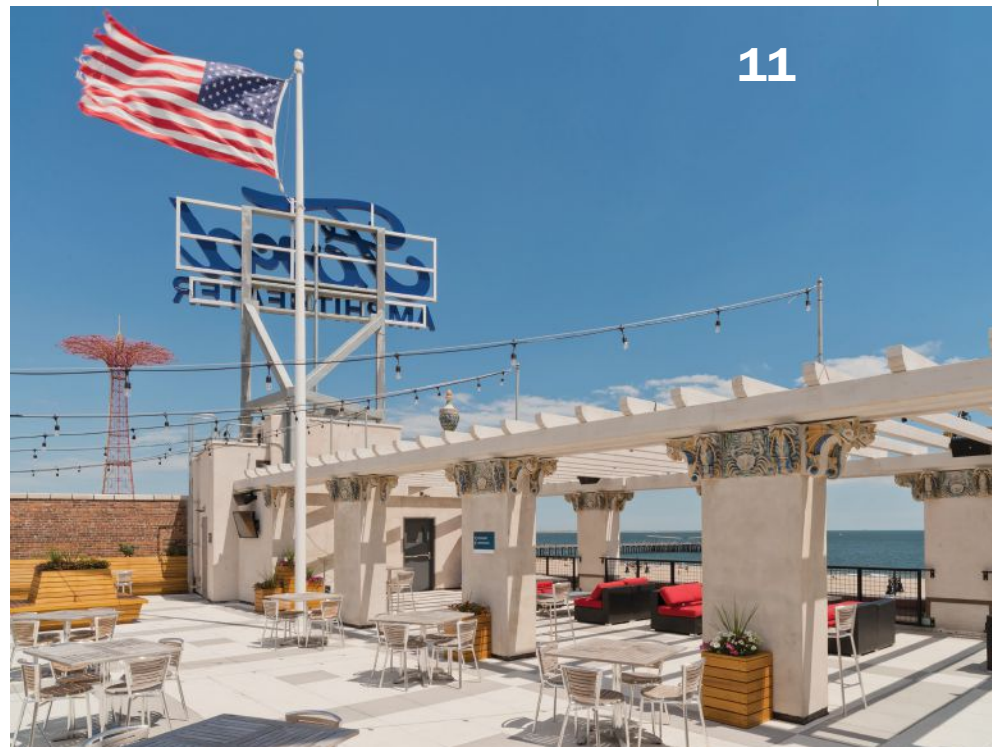
7: Every effort was made to match the original glazes on the terra cotta. A total of 36 glazes were selected after examining hundreds of samples. Photo: Diane Kaese

8: Each assembly is made of many pieces. Photo: Diane Kaese

9: A cartouche in 2012, before restoration. Photo: Diane Kaese

10: This restored cartouche shows the artistry of the original work by the Atlantic Terra Cotta Company following models by Max Keck and coloration by Duncan Smith and of the recent restoration work by Boston Valley Terra Cotta. Photo: Adrian Wilson

11: Outdoor seating and a pergola were added to the roof. There was no evidence that these existed in the original Childs' Restaurant. Photo: Adrian Wilson



mon brick throughout the project including to reconstruct the three-to-five wythe walls that support the terra cotta," she adds.

When the 1960s stucco was removed from the south and east walls, numerous cracks and deteriorated steel framing for the roof rafters were revealed. After repairs, new stucco was applied to the south and east elevations, using a standard plaster system made by ConProCo. The color was selected to closely match the sand on the beach. The surface was then finished with a rough wood float to match the original design intent, Kaese explains.

Energy efficiency was another goal and it was a challenge because of the large ocean-facing windows. The architects used high-efficien-

cy wall assemblies and glazing to achieve the desired goal and they expect to achieve LEED silver certification.

To deal with future storms, Gerner and his team used materials that would be resistant to water and storms. Acoustic draperies were also added to help keep the sound inside the building.

The new restaurant and Ford Amphitheater opened in the summer of 2017 after two years of construction. While it is no longer a Childs' Restaurant, the spirit lives on in the restored fanciful terra-cotta facade, the new restaurant, bar and amphitheater, bringing jobs and new life to the long-neglected west end of Coney Island.

— Martha McDonald

Public Spaces

BEYER BLINDER BELLE, NEW YORK, NY



PROJECT: Main Fountain Garden, Longwood Gardens, Kennett Square, PA

ARCHITECT: Beyer Blinder Belle Architects & Planners, New York, NY; Richard W. Southwick, Partner in Charge; John Beyer, Partner; Lawrence Gutterman, Project Manager; Michael Wetstone, Project Designer; Miriam Kelly, Preservation Architect; Lissette Mendez-Boyer, Project Architect; and Lauren Cawse, Project Architect

KEY SUPPLIERS

CONSTRUCTION MANAGER: Bancroft Construction Co., Wilmington, DE

LANDSCAPE ARCHITECT: West 8, New York, NY

FOUNTAIN DESIGNER: Fluidity Design Consultants, Los Angeles, CA

STONE MASON: Joseph Rizzo & Sons Construction Co., New Castle, DE

STONE RESTORATION: Dan Lepore & Sons, Conshohocken, PA

DECORATIVE STONE CARVING: Quarra Stone Co., Madison, WI

GROTTO STONE MASON: Gary Odle, Hockessin, DE

GROTTO STONE: Avondale Brown/Mica, D'Amico Quarry, Avondale, PA

STUCCO/PLASTER: Paul's Plaster, New Castle, DE

ORNAMENTAL METAL RESTORATION: Materials Conservation Co., Philadelphia, PA

LANDSCAPE: B.R. Kreider & Son, Manheim, PA

CUSTOM LIGHT FIXTURES: Crenshaw Lighting, Floyd, VA

Restoring a Garden

For generations, visitors to Longwood Gardens in Kennett Square, PA, have been dazzled by the dramatic dancing-water concerts of the Main Fountain Garden. They watch, spellbound, as the splashing sprays of the bewitching ballets, choreographed to music, colored lights and fireworks, perform their serene yet spectacular show.

The Main Fountain Garden, listed on the National Register of Historic Places in 1971, is such a celebrated and prominent feature of Longwood that little has changed since Pierre S. du Pont, the heir to E.I. du Pont Nemours & Co. and General Motors, completed it in 1936, five years after he opened his estate to the public.

Du Pont bought the property in 1906 primarily because he fell in love with its arboretum, and he spent the next half century until his death in 1954 transforming it into a country estate with display gardens. The

Main Fountain Garden was inspired by Europe's grand water gardens.

After 80 years, when it came time to restore the Main Fountain Garden's architectural elements and upgrade the infrastructure, Longwood wanted to make sure that its historic integrity remained intact and in sync with du Pont's personal vision.

Beyer Blinder Belle Architects & Planners, based in New York City, was commissioned to create and execute the five-year, \$90-million rehabilitation that was completed in May 2017.

"This was a unique project for us because it's not a conventional building project and presented numerous new challenges," says Beyer Blinder Belle Partner Richard W. Southwick, FAIA, LEED AP. "We have restored other fountains, including the ones at the New York Botanical Garden and the promenade at Lincoln Center, but none as magnificent as the Main Fountain

Garden. The Longwood fountains are playful, magical and mysterious and are meant to delight guests."

The Main Fountain Garden, which features an Italian Renaissance-style arched loggia, was in such bad shape that there were significant safety issues. In fact, a chain-link fence had been erected in front of the loggia and pumphouse wall to protect the public from the unstable masonry and deteriorated decorative features.

Some 30,000 gallons of water, enough to fill two large swimming pools, were leaking through too-old pipes every day, algae and moss were damaging the architectural elements, the central pump and control systems were outdated, and the fountain and lighting equipment were so antiquated that spare parts were no longer being manufactured.

"We had two major objectives," says Southwick, director of historic preservation for Beyer Blinder Belle and partner in charge of the

1



1: Longwood Garden's Main Fountain Garden features the restored 1930s pumphouse arch wall and loggia. All photos: John Bartelstone

2: The upper canal has boxwood plantings between the carved limestone scuppers.

3: Before and after images of the Italian limestone carved urn pedestals.



Longwood Gardens project. “First, to restore the garden to bring back its original splendor, and second, to enhance the garden with new design features, planting and fountain displays, including improved circulation providing full ADA accessibility. All this was done with the premise that the new improvements appear as if they had always been in place.”

Two other firms, West 8 Urban Design & Landscape Architecture of New York City, and Fluidity Design Consultants of Los Angeles, fountain designers, were Beyer Blinder Belle’s major design collaborators.

In addition, Southwick and his team wanted to create efficient maintenance, energy and water systems and make the fountain garden more user-friendly for staff and guests.

“Longwood was creating more robust programming and wanted to extend its hours so guests could walk through the garden later at night, therefore, site lighting was designed to provide a dramatic and safe experience

after dark,” he says. “There was also the desire to extend the seasons into the shoulder seasons, earlier in the spring and later in the fall. The fountain systems were designed to facilitate this.”

The project was nearly as intricately orchestrated as the fountains’ theatrics: landscaping, lighting, electrical, water, sound, soil, masonry and stone restoration teams worked in unison. Bancroft Construction Co. of Wilmington, DE, the construction manager, coordinated the work on site.

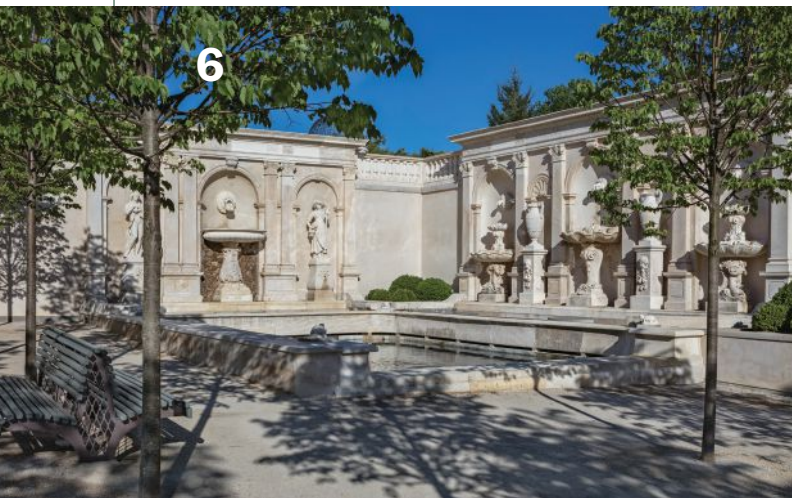
One of the more massive tasks was the restoration of the old stonework. Eighty years of harsh winters and the constant flow of fountain water had taken their toll. The stained, eroded and cracked stones of the garden walls and decorative carvings were generally in poor condition. Many had been inappropriately repaired and were missing portions.

Southwick and his team performed a hands-on survey of each of the 5,373 units of stone and



4: The new campanile on the west bridge's monumental stair conceals an ADA-compliant elevator.

5: The restored loggia has two new flanking arch openings leading to a hidden grotto within. A chain-link fence, above, had been installed as a safety measure before the rehabilitation.



6: The classically-inspired turtle pool is at the east end of the pumphouse wall. The new limestone turtle fountain spouts, below, are replicas. Only one of the four originals survived; it was scanned in 3D, and a template was used to carve the duplicates.

7: The upper canal bridge, complete with restored railing and receiving pool, was restored during the \$90-million project.

8: In the new stone-lined grotto, a circular rain curtain is illuminated by natural light from an oculus.



developed a piece-by-piece restoration approach. The stones were dismantled, cleaned and repaired by the masons at Dan Lepore & Sons in Conshohocken, PA.

When the work was done, it was reassembled like a giant 3D jigsaw puzzle and each stone was reset in its 1936 location.

The flat panels, of Indiana limestone, were relatively easy to restore. The ornate, decorative pieces that

were carved from an Italian limestone from the Bianco Avorio Quarry in Vicenza were more challenging. A softer, more complex stone, it didn't weather as well under the severe conditions to which it was subjected.

Modern technology was used to replicate the 75 Italian limestone bouquet fountains at the upper and lower canals. Each unique bouquet was machine-cut and hand-tooled at

Quarra Stone Co. in Madison, WI.

Updating the Main Fountain Garden's infrastructure also was an immense operation. The original pump room/electrical room was replaced with two new underground rooms connected via a system of subterranean service tunnels. The tunnels, constructed of 8-ton pre-cast concrete sections 10 feet high, 15 feet wide and 8 feet long, run 1,400 linear feet under the display fountains for convenient maintenance.

"Beyer Blinder Belle used a BIM modeling system to coordinate the numerous systems needed to fit into the tunnels," Southwick says. "The 2-ft.-diameter water return pipes, for instance, had to fit in with all the electrical, propane and control lines."

Three reservoirs that hold 42,600 gallons, 169,000 gallons and 108,000 gallons retain and treat the water at night with bromide to retard algae growth. They also prevent freezing, allowing the garden to continue to put on shows from the first blooms of spring through late autumn.

The old pumphouse, which was behind the loggia, was preserved and turned into a museum that showcases the original equipment. Its exhibits highlight the garden's history and technology.

"We included numerous places to sit along the pathways and in the east wall arches," Southwick says.

The Pumphouse Plaza with outdoor café service was added, and two new stairways and a campanile-concealed elevator allow access to the upper level of the loggia, where people can experience the garden and fountain shows in a new way.

"The central core of the Main Fountain Garden was reconstructed to its historic 1936 appearance,"

Southwick says, adding that the new elements are so carefully integrated that "at first glance, the garden looks exactly as it did when du Pont completed it in the 1930s."

Behind the loggia, where excavations were undertaken for the 40,000-sq.-ft. service building, the team sited the most prominent new feature—a grotto whose mica-flecked, rubble-stone walls turn it into a sparkling, fairytale place.

"The grotto is an inspirational space popular in the gardens of Renaissance Europe that du Pont so admired," Southwick says. "It's also a metaphor: It features a circular rain curtain that returns the water used for the fountains back to earth, so everything comes full circle."

When the Main Fountain Garden reopened in May 2017 after a two-year closure, visitors were enthralled. One declared it was better than Disney World.

Another longtime visitor, after touring Beyer Blinder Belle's grotto, commented, "I can't believe I've never seen this before."

It was, Southwick says, the ultimate compliment.

— Nancy A. Ruhling

9: A detail of one of the 75 carved bouquets; each contains vertical fountain nozzles.

10: The new 20,000-sq.-ft. main pump room is under the major rectangular basin.

11: The original 1930s mechanical room was transformed into a museum that features the original in-situ pumps and electrical equipment.

12: The Main Fountain Garden in all its glory during an evening show after the May 2017 reopening.



9



10



11



12

PALLADIO PORTFOLIO

Spotlight on Suppliers for the Commercial Winning Projects



ARROYO CRAFTSMAN
888-227-7696
WWW.ARROYO-CRAFTSMAN.COM
BALDWIN PARK, CA 91706

Manufacturer of interior & exterior lighting fixtures: solid-brass post- & column-mount, wall-mount & hanging garden lights; brass chandeliers, sconces, table lamps & flush ceiling mounts; Arts & Crafts style; stock & custom. Call for more information.



BYBEE STONE INC.
812-876-2215
WWW.BYBEESTONE.COM
ELLETTSVILLE, IN 47429

Manufacturer of custom-cut & -carved Indiana limestone: sculpture & intricate carvings; columns & capitals; stone & carvings for exterior building restoration; new & restoration projects. Call for more information.



CRENSHAW LIGHTING
540-745-3900
WWW.CRENSHAWLIGHTING.COM
FLOYD, VA 24091

Designer & manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum; interior & exterior; handmade in the US. Call for more information.



CRITTALL WINDOWS, LTD.
011-44-1376530800
WWW.CRITTALL-WINDOWS.COM
WITHAM, ESSEX CM8 3UN U.K.

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content. Call for more information.



GAVIN HISTORICAL BRICKS, INC.
319-354-5251
WWW.HISTORICALBRICKS.COM
IOWA CITY, IA 52245

Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more. Call for more information.



SCOFIELD LIGHTING
610-518-3999
WWW.SCOFIELDLIGHTING.COM
DOWNTOWN, PA 19335

Creator of historic lighting: 17th-through 19th-century inspired lanterns, sconces, ceiling lights & chandeliers; finished in natural, bronzed, leaded, oxidized copper or aged tin; collection is customizable to the specific needs of projects & clients. Call for more information.



THOS. MOSER CABINETMAKERS
207-784-3332
WWW.THOSMOSER.COM
AUBURN, ME 04010

Manufacturer of handcrafted wood furniture: chairs, tables, bookshelves, desks, stools, benches, beds, dressers, dining cases, mirrors & clocks; custom designs. Call for more information.



WIEMANN METALCRAFT
918-592-1700
WWW.WMCRAFT.COM
TULSA, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940. Call for more information.



INSTITUTE OF CLASSICAL
ARCHITECTURE
& ART

THE ICAA INTENSIVE IN CLASSICAL ARCHITECTURE: LOS ANGELES

OCTOBER 14 - 21, 2018

Building on its success in 2017 and continued demand for the ICAA Intensive in Classical Architecture in New York, the ICAA Southern California Chapter, in collaboration with the ICAA national office, is again hosting the Intensive program this Fall.

Among the ICAA's most impactful and enduring education models is its Intensive in Classical Architecture – an eight-day course of study that introduces participants to the ICAA's core curriculum through coursework in the classical orders, composition, proportion, drafting, observational drawing, and the literature of classical architecture.

Participants learn how to draw, render, and compose with the classical language to form an understanding of the basic tenets on which the classical tradition is founded.

Instruction is provided by professionals and educators active in the field of classical design. Classroom hours are balanced between studio work, lectures, and guided tours and visits.

The Intensive program satisfies the core subject requirements for the ICAA's Certificate in Classical Architecture.

Cost: \$2,000 for members, \$2,100 for non-members, and \$1,250 for students. Scholarships are available.

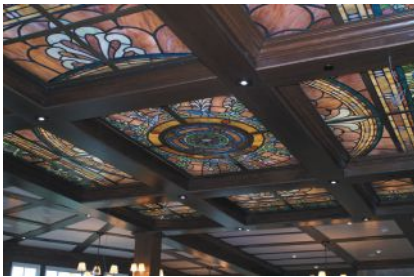
Credits: 57.5 AIA LUs, 57.5 credits towards the Certificate in Classical Architecture

To learn more and to register:
classicist.org/intensives
(212) 730-9646 ext. 112
education@classicist.org

Thank you to the ICAA Southern California Chapter for their generous support of this program.



Artwork, Art Glass & Furnishings



This is one of two stained-glass lay lights completed by **Bovard Studio** for the renovated Hershey Hotel in Hershey, PA.

Bovard Studio, Inc.
641-472-2824; Fax: 641-472-0974
www.bovardstudio.com
Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: faceted glass, mosaics & hand-crafted wood, aluminum & steel frames; protective glazing systems vented for stained-glass conservation, U.S. patent #7607267; replicates lost stained-glass windows.

Call for more information.



Conrad Schmitt Studios created and installed these new traditionally styled stained-glass windows; the installation was facilitated by the use of wide sashes, parting stops and easily removable trim.

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plaster work & ceilings; gilding; murals, mosaics & statuary; for public & religious buildings; since 1889.

Call for more information.

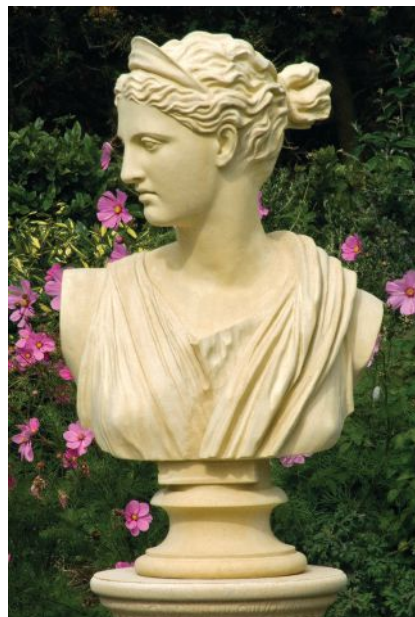


EverGreene Architectural Arts re-created six monumental WPA-era murals, which had been destroyed by a fire in 1942, for Fair Park in Dallas, TX.

EverGreene Architectural Arts
212-244-2800; Fax: 212-244-6204
www.evergreene.com
Brooklyn, NY 11232

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Call for more information.



Sculpture is one of the specialties of **Haddonstone**.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Call for more information.



Rambusch created this sketch for the rose window of St. Bernadette in St. Lucie West, FL.

Rambusch Decorating Co.
201-333-2525; Fax: 201-433-3355
www.rambusch.com
Jersey City, NJ 07304

Designer & fabricator of public & ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; murals & mosaics; lighting; commercial environments; since 1898.

Call for more information.



Rohlf's Stained & Leaded Glass Studio custom fabricated this art-glass panel.

Rohlf's Stained & Leaded Glass Studio
914-699-4848; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel casement retrofitting; mosaics; established in 1920.

Call for more information.



Thos. Moser Cabinetmakers provided the chairs for one of Yale's new colleges.

Thos. Moser Cabinetmakers
207-784-3332; Fax: 207-784-6973
www.thosmoser.com
Auburn, ME 04010

Manufacturer of handcrafted wood furniture: chairs, tables, bookshelves, desks, stools, benches, beds, dressers, dining cases, mirrors & clocks; custom designs.

Call for more information.



Wiemann made this bronze frame with stainless supports and cross bracing supporting driftwood sculpture in the Kimpton Grand Cayman for SB Architects.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Call for more information.

When contacting companies
you've seen in the issue,
please tell them you saw them
in *Traditional Building*.

CHADSWORTH INCORPORATED

Congratulates the recipients of the
2018 PALLADIO AWARDS



www.COLUMNS.com

1-800-COLUMNS

277 NORTH FRONT STREET, HISTORIC WILMINGTON, NC 28401

ROBERT A.M. STERN ARCHITECTS
NEW DESIGN & CONSTRUCTION (Commercial more than 30,000 sq.ft.)

**G.P. SCHAFER ARCHITECT
VOITH & MACTAVISH ARCHITECTS**
NEW DESIGN & CONSTRUCTION (Commercial less than 30,000 sq.ft.)

FAIRFAX & SAMMONS ARCHITECTS
RESIDENTIAL MULTI-UNIT

VANDERHORN ARCHITECTS
NEW DESIGN & CONSTRUCTION (Residential more than 5000 sq. ft.)

**JOHN MILNER ARCHITECTS
PETER ZIMMERMAN ARCHITECTS
JEFFREY DUNGAN ARCHITECTS**
NEW DESIGN & CONSTRUCTION (Residential less than 5,000 sq.ft.)

**DOYLE HERMAN DESIGN ASSOCIATES
HAVER & SKOLNICK ARCHITECTS**
EXTERIOR SPACES

TS ADAMS STUDIO
RESIDENTIAL RESTORATION & RENOVATION

ANDERSON HALLAS ARCHITECTS
COMMERCIAL RESTORATION & RENOVATION

MICHAEL BURCH ARCHITECTS
RESIDENTIAL SYMPATHETIC ADDITION

GERNER KRONICK & VALCARCEL ARCHITECTS
COMMERCIAL SYMPATHETIC ADDITION

BEYER BLINDER BELLE ARCHITECTS & PLANNERS
PUBLIC SPACES

Columns & Capitals



PolyStone columns with Scamozzi capitals and Ionic bases from **Chadsworth** enhance this entrance hall.

Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Call for more information.



Haddonstone's cast-stone M1 columns were used with Doric capitals to create this Classical entryway.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Call for more information.



Custom columns and capitals from **Historical Arts & Casting, Inc.** can be used in a variety of applications.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Call for more information.

Worthington Millwork

800-872-1608; Fax: 850-640-0488

www.worthingtonmillwork.com

Panama City Beach, FL 32413

Distributor of architecturally correct columns: adjusted fluting, priming & asphaltum; mouldings, balustrades, pediments, ceiling medallions, niches, pedestals & brackets.

Doors, Windows, Shutters & Hardware



Allied Window designed and fabricated the bowed storm windows for this historic building.

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241

Manufacturer & installer of Invisible Storm Windows®: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

Call for more information.



Architectural Components built the custom lunette, door frames, casing, chair rail and wainscoting to match the existing elements of this building.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

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

Call for more information.



Architectural Resource Center offers sash pulleys in cast brass and bronze in a variety of sizes and finishes.

Architectural Resource Center
800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.

Call for more information.



Coppa Woodworking offers a wide selection of wood screen doors; they can be delivered unfinished or finished.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, window screens & more.

Call for more information.



These steel windows were manufactured by **Crittall Windows**.

Crittall Windows, Ltd.
011-44-1376530800; Fax: 011-44-1376530801
www.crittall-windows.com
Witham, Essex CM8 3UN U.K.

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content.

Call for more information.



This elegant exterior entry was fabricated by **Driwood**.

Driwood Moulding Company
888-245-9663; Fax: 843-669-4874
www.driwood.com
Florence, SC 29503

Supplier of molding: Stock & custom moldings for residential & commercial projects; embossed moldings, custom millwork, mantels, entrances, cabinet & panel work, custom doors.

Call for more information.



E.R. Butler offers door hardware in a variety of finishes and styles.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Call for more information.



Haddonstone fabricated this custom curved portico with balustrading, as well as the Venetian window head and the bull's eye window surround.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com

Pueblo, CO 81001
Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Call for more information.



The hand-forged bean tip strap hinges and Folk Lady door pulls adorn the barn doors of this wedding reception hall were created by **Heritage Metalworks**.

Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Call for more information.

HOUSE OF ANTIQUE HARDWARE
Period Perfect for the Traditional Builder



Join Our Professional Trade Partner Program
 Everyday Savings • Dedicated Support • Free Shipping

www.HouseofAntiqueHardware.com/tradeplus



www.phelpscompany.com

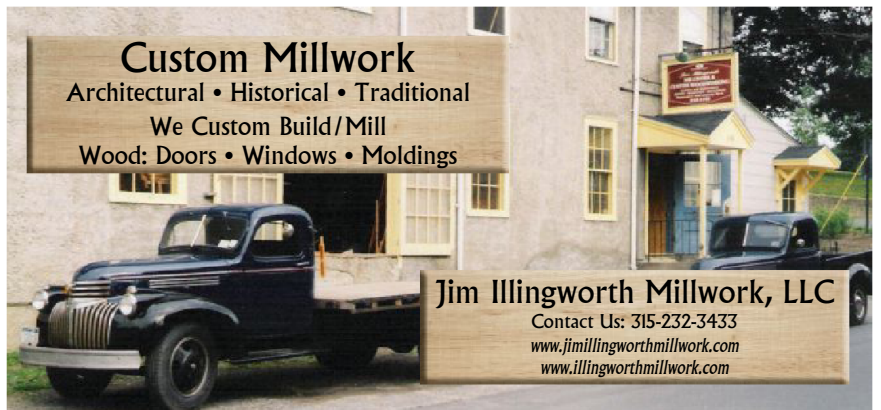


E. R. BUTLER & Co.
 MANUFACTURERS

*See Our Ad
 On the Inside Back Cover*

WWW.ERBUTLER.COM

Custom Millwork
 Architectural • Historical • Traditional
 We Custom Build/Mill
 Wood: Doors • Windows • Moldings



Jim Illingworth Millwork, LLC
 Contact Us: 315-232-3433
www.jimillingworthmillwork.com
www.illingworthmillwork.com



This cast-bronze window from **Historical Arts & Casting, Inc.** is available in various sizes.

www.traditionalbuilding.com

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
 West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
 Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Call for more information.



House of Antique Hardware offers a wide selection of antique-reproduction entry hardware, as well as hardware for interior doors, cabinets, furniture and windows.



Indow fabricated the interior storm windows to fit each individual window of this historic school building.

Indow

503-284-2260; Fax: 503-284-2261
www.indowwindows.com
 Portland, OR 97227

Manufacturer of handcrafted acrylic interior storms: edged in Compression Tube that press into place without a track or magnetic system to preserve historic windows while creating comfort, energy efficiency, savings & noise reduction; laser-measured for out-of-square openings; for residential & commercial projects.



the 24k gold lion's den.

Welcome to custom hardware artistry that brings your vision roaring to life.

Drawn by hand, cast in the time-

honored lost wax technique to

capture the finest detail, then

chiseled and polished by hand,

our Lion is indisputably king. And

just one of the extraordinary range

of custom styles and finishes we've

created for the most discerning design

professionals for going on 30 years.

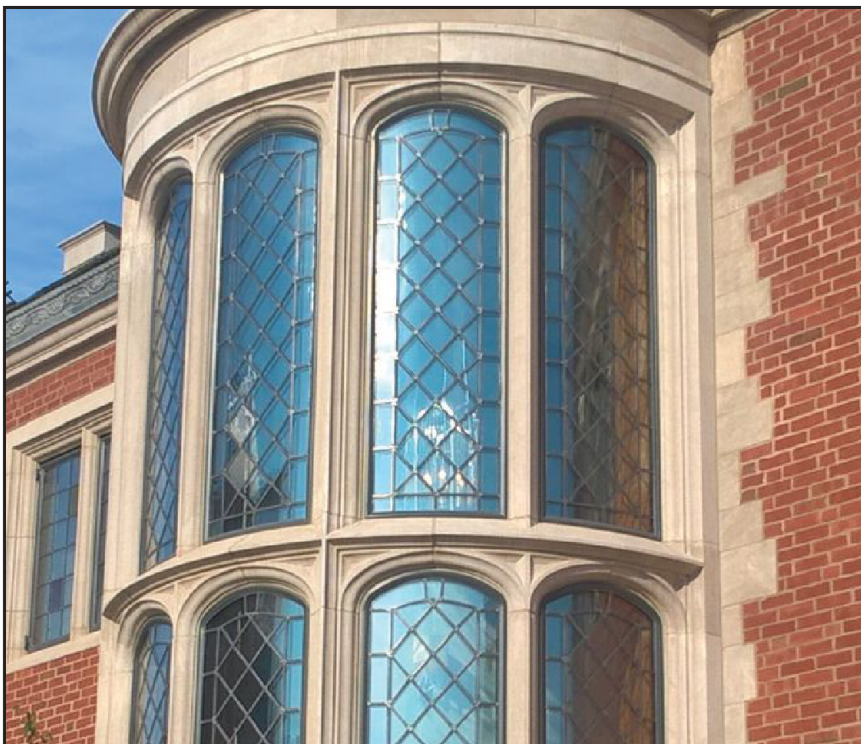


By Eric Morris & Company

Fine Architectural and Custom Hardware

Speak with Eric Morris | 856.997.0222

emorris@ericmorrisandco.com | ericmorrisandco.com



Crittall, originator of the iconic steel window in 1849, is a proud Palladio Project Supplier



VISION | INNOVATION | SOLUTIONS

Tel: +44(0)1376 530800

www.crittall-windows.com



Glass interior storm windows from **Innerglass** were used on this historic building.

Innerglass Window Systems

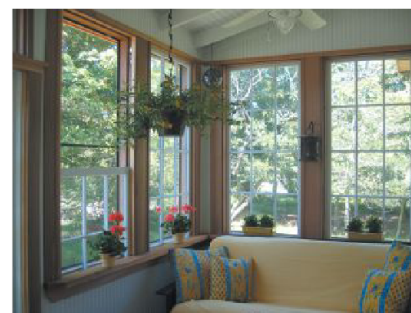
800-743-6207; Fax: 860-651-4789

www.stormwindows.com

Simsbury, CT 06070

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

Call for more information.



These custom windows were fabricated by **Jim Illingworth Millwork**.

Jim Illingworth Millwork, LLC

315-232-3433

www.jimillingworthmillwork.com

Adams, NY 13605

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

Call for more information.

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.



Parrett fabricated these historically styled windows for the Saenger Theatre in New Orleans.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, numerous wood species & complete finishing capabilities; historical replications; screen doors, casings & moldings.

Call for more information.

Phelps Company

603-336-6213; Fax: 603-336-6085

www.phelpscompany.com

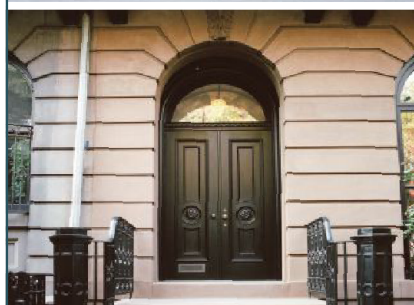
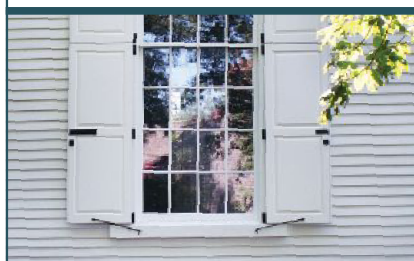
Hinsdale, NH 03451

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, push-out casement hardware, storm/screen-door latch sets & more.

Call for more information.



ARCHITECTURAL COMPONENTS
 Finely Crafted Reproduction and Custom Windows, Doors & Architectural Millwork
 413-367-9441
 architecturalcomponentsinc.com



TRADITIONAL BRASS HARDWARE
 "A Veteran Owned Business"

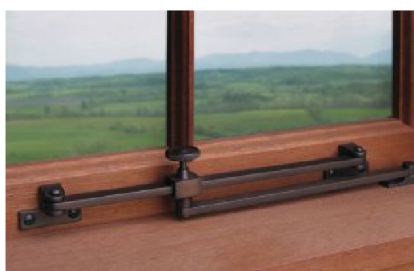
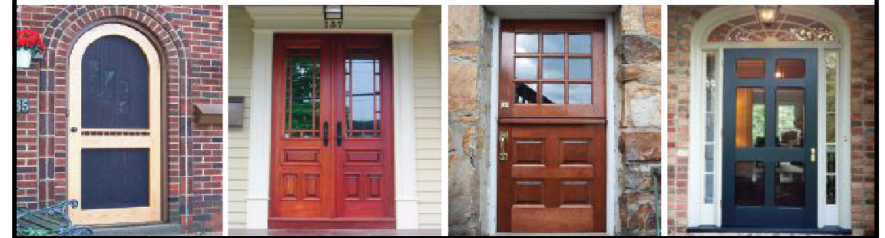
Lifts
Locks
Chains
Pulleys
Stackable Weights

CUSTOM CUT Square & Round
 Phillips & Slotted Screws
 Iron & Lead Square or Round

Customer Service
1-800-370-8808
 www.aresource.com

Visit...
WWW.VINTAGEDOORS.COM
 ...For even more inspiration!

DISTINCTIVE SOLID WOOD DOORS FOR YOUR HOME
 Handmade by our craftsmen in any size, design and wood!
 Screen & Storm Doors - Entrance Units - Interior Doors
 Dutch - French - Lower - Three Season Porches & More...
FOR CATALOG OR QUOTE, CALL: 1 (800) 787-2001



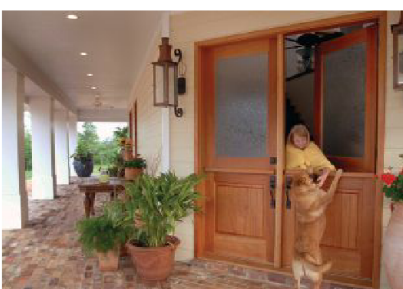
This casement adjuster from **Phelps Company** is available in oil-rubbed bronze finish.

Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029
 www.vintagehardware.com
 Port Townsend, WA 98368
 Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.
Call for more information.



Rohlf's Stained & Leaded Glass Studio created this custom Victorian leaded glass window.



Spanish cedar Dutch doors are one of the many styles available from **Vintage Doors**.

Von Morris by Eric Morris & Company

856-997-0222; Fax: 856-294-5116
 www.ericmorrisandco.com
 Pennsauken, NJ 08109
 Fabricator of architectural hardware: knobs, levers, locks, hinges & cabinet hardware; 30 different finishes.
Call for more information.

Infrared Proof!

Save Energy and your Historic Windows
 10 Minute Install / 10 Seconds In / 10 Seconds Out
Innerglass® Window Systems, LLC
 The Compression-Fit Advantage
 stormwindows.com • 800.743.6207

Commercial **Traditional** **Energy Efficient** **Custom** **Invisible**

Allied Window, Inc

MANUFACTURER OF CUSTOM
"Invisible" Storm Windows®

Interior & Exterior Windows • Custom Colors • Custom Screens & Special Shapes • Historic, Residential & Commercial Buildings
Energy Savings—Approximately 50% Sound Reduction—Up to 50%

11111 Canal Road, Cincinnati, Ohio 45241 • www.alliedwindow.com • 800.445.5411 • fax: 513.559.1883

Made in the USA
Over 300 Styles
Custom Designs
Any Size
And So Much More!

COPPA WOODWORKING, INC.

(310) 548-4142 www.coppawoodworking.com

WOOD SCREEN DOORS & STORM DOORS



Vintage Hardware carries a complete line of window hardware including window pulleys, sash stays and transom hardware.



This bamboo knob is available from **Von Morris**.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Call for more information.



Wiemann Metalcraft fabricated these bronze Art Deco door panels.

Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674

www.zepa.com

Charlotte, NC 28273

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

Call for more information.



Zepa Industries designed and built these historically styled wood doors.



DECORATING AND RESTORING AMERICA'S ARCHITECTURAL TREASURES SINCE 1889



Circa 1914



Before



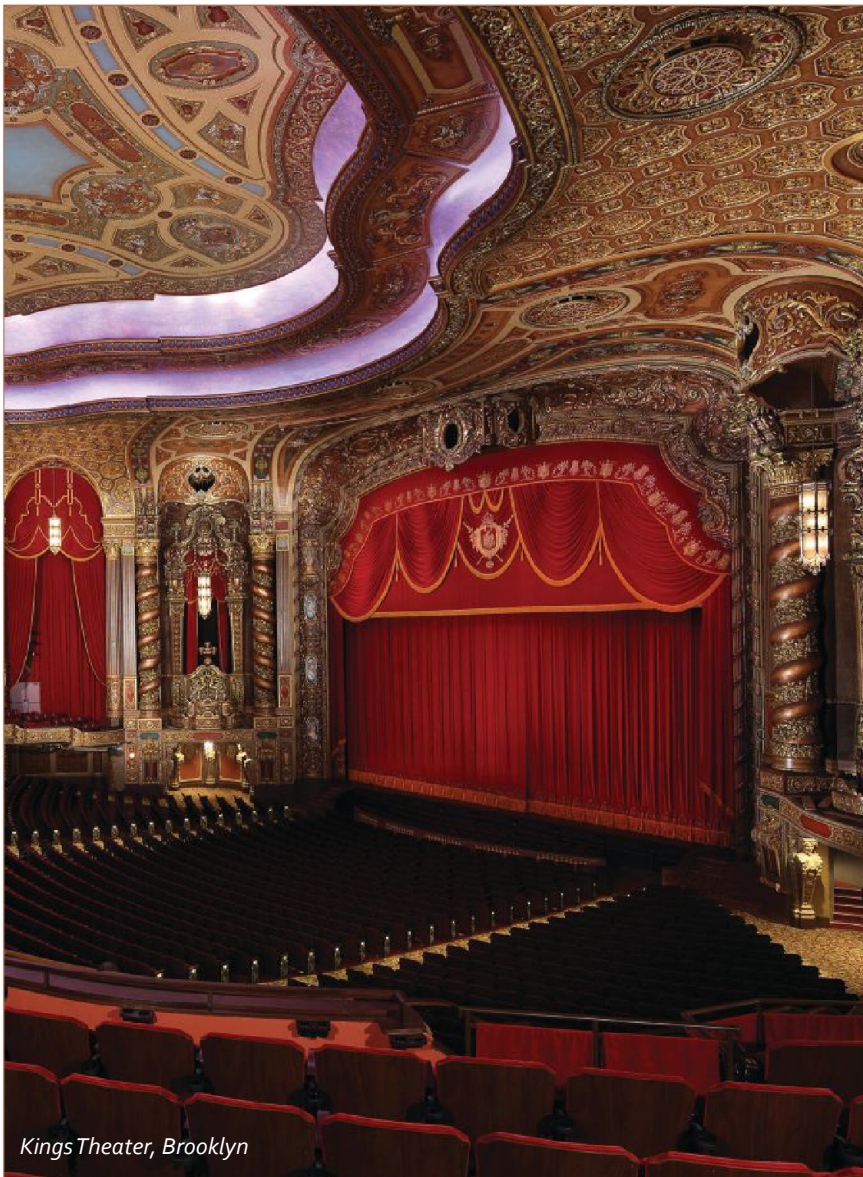
Rendering

With a unified artistic vision, the Studios' experienced staff of artists and craftsmen offer a variety of specialties to be a single source for all of an historic building's aesthetic needs. Since 1889, Conrad Schmitt Studios has been dedicated to providing beauty, quality and longevity in every endeavor.

Conrad Schmitt Studios Inc.

Pictured above: St. Columban Catholic Church, Chillicothe, Missouri

Decorative Painting • Stained Glass • Conservation • Restoration • Interior Design • Murals • Fundraising • Historic Paint Analysis
conradschmitt.com • 800-969-3033



Kings Theater, Brooklyn



EVERGREENE
Architectural Arts

CONSERVATION. RESTORATION. SPECIALTY CONSTRUCTION

CARE. CRAFT. COMMITMENT. CELEBRATING 40 YEARS

212.244.2800 | www.evergreene.com

Interior Elements, Ornament & Finishes



Chadsworth Columns' Authentic Replication Roman Doric columns with Ionic fluted shafts, measuring 7 ft. 10 in. x 10 in., are made from finger-jointed wood.

Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com
Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Call for more information.



Conrad Schmitt used silver-toned Palladium leaf in the restoration of the dining room at the French Lick Springs Hotel, French Lick, IN.

Conrad Schmitt Studios, Inc.

800-969-3033; Fax: 262-786-9036

www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plaster work & ceilings; gilding; murals, mosaics & statuary; for public & religious buildings; since 1889.

Call for more information.



EverGreene restored and repaired the historic plaster in the Kings Theatre in Brooklyn, NY.

EverGreene Architectural Arts, Inc.

212-244-2800; Fax: 212-244-6204

www.evergreene.com
Brooklyn, NY 11232

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Call for more information.

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636

www.felber.net

Parkesburg, PA 19365

Creators & manufacturers of interior & exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; GFRC, signage, plaques, sculptors, model makers & casters on staff; stock & custom.



Canning Studios restored the murals and decorative painting and also cleaned and re-pointed the marble at the Pennsylvania State Capitol House Chamber.

John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879

www.JohnCanningCo.com
Cheshire, CT 06410

Restorer, conservator & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.

Call for more information.


TALK TO US!

@PeriodHomes

@TradBuilding

@TradBldgShow

Join us on Twitter for news and views about the world of traditional building and design.



Niko Contracting replicated and installed the pressed-metal ceiling panels and cornice for the South Carolina State House in Columbia, SC.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Call for more information.



Pacific Register offers a selection of historically styled laser-cut wood panels for ceilings and floors.

Pacific Register Company

805-487-7500; No fax

www.pacificregisterco.com

Oxnard, CA 93033

Manufacturer of registers: metal, wood & stone; many historic styles; accessories.

Call for more information.

Rambusch Decorating Co.

201-333-2525; Fax: 201-433-3355

www.rambusch.com

Jersey City, NJ 07304

Designer & fabricator of public & ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; murals & mosaics; lighting; commercial environments; since 1898.

Call for more information.



The Memorial to the NYC firefighters who lost their lives on September 11, 2001 was executed in the style of Classical Realism by **Rambusch**. The engraved names of the fallen encourage visitors to take rubbings. Photo: Roman Demko

Mantels, Fireplaces & Chimneys



A-Cast provides fireplace boxes such as the one shown.

A-Cast LLC

717-847-6450; Fax: 844-326-8385

www.acasthearth.com

Narvon, PA 17555

Supplier of precast fireboxes: for interior & exterior fireplaces; classic designs available in diverse historically accurate patterns & colors; developed by masons for masons; specified by architects & interior designers nationally; made in US.

Forshaw of St. Louis, Inc.

314-874-4316; Fax: 314-874-4339

www.forshawmantels.com

St. Louis, MO 63044

Manufacturer of handcrafted mantels & overmantels: pine, oak, poplar, cherry & other solid hardwoods; unfinished & ready for paint or stain; precast-stone mantels with 33-, 36-, 42- & 43-in. openings; custom & ground shipped.



This chimney piece from **Haddonstone** incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Call for more information.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.



Steven Handelman Studios fabricated this spanish log basket.

Steven Handelman Studios

805-962-5119; Fax: 805-966-9529

www.stevenhandelmanstudios.com

Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

Call for more information.



Zepa Industries designed and built this mantel and overmantel.

Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674

www.zepa.com

Charlotte, NC 28273

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

Call for more information.



The Wilson mantel from **Forshaw**, shown here in Botticino marble, features clean-line, rounded-leg columns and double step-back legs.

Vintage Hardware and Lighting



2000 West Sims Way, Port Townsend, WA 98368
P; 360-379-9030 - www.vintagehardware.com -

Lighting & Electrical



This six-in. Berkeley 4-light-plus-center chandelier is available from **Arroyo Craftsman** in a variety of finishes.

Arroyo Craftsman
888-227-7696; Fax: 626-960-9521
www.arroyo-craftsman.com
Baldwin Park, CA 91706

Manufacturer of interior & exterior lighting fixtures: solid-brass post- & column-mount, wall-mount & hanging garden lights; brass chandeliers, sconces, table lamps & flush ceiling mounts; Arts & Crafts style; stock & custom.

Call for more information.



This natural-copper three-light lantern, model #SM LT 6 Stirling, from **Authentic Designs**, measures 19½ in. wide x 13½ in. tall x 7 in. in dia.

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, verme metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$30.

Call for more information.

Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair handrails; restoration services.



Crenshaw Lighting provided the sconces for the Minnesota state capital.

Crenshaw Lighting
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Designer & manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum; interior & exterior; handmade in the US.

Call for more information.

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

Call for more information.



The overall height of this two-light cast-bronze lantern from **Deep Landing Workshop** is 23 in. and the body is 17 ¾-in. tall; it projects 13 ½ in. from the wall.



Grand Light provided the chandeliers, wall sconces and torchieres for the Hudson County Courthouse in Jersey City, NJ.

Grand Light
800-922-1469; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483

Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

Call for more information.

www.traditionalbuilding.com

Manufacturer of Fine Interior, Exterior & Custom Lighting

Lantern Masters, Inc.



Unique Details, Fine Craftsmanship and Expert Design Service

31328 Via Colinas, Suite 103 | Westlake Village, CA 91362 | 818.706.1990 | lanternmasters.com





Fine Lighting Handcrafted in the USA
arroyocraftsman.com 626-960-9411

VERMONT
HANDMADE
LIGHTING

West Rupert, Vermont
800 844-9416
www.AuthenticDesigns.com

Unsurpassed
Quality &
Attention to
Detail.



805-965-5119
stevenhandelmanstudios.com



Heritage Metalworks handcrafted this "Diamonds are a Girl's Best Friend" lantern exclusively for Mallett using paktong, a rare non-tarnishing metal, involving 102 different shapes and rapid prototyping to sculpt the lantern in three dimensions. © Mallett Antiques.

Heritage Metalworks

610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.
Call for more information.

Herwig Lighting

800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.



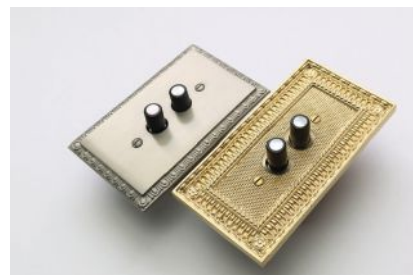
This 18-ft. bronze, nickel and gold-plated chandelier was restored by **Historical Arts & Casting**.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.



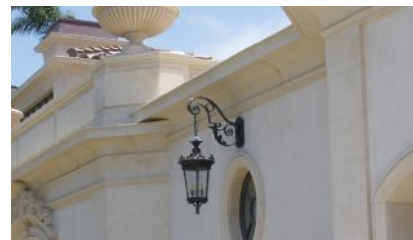
House of Antique Hardware manufactures a complete line of premium push button light switches and dimmers modeled on antique originals, with larger buttons and luminous mother-of-pearl inlay.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Call for more information.



This forged brass and bronze lantern from **Lantern Masters** combines age-old forging techniques with 21st-century technology.

Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.
Call for more information.



Rambusch created Art Deco fixtures for the Fred F. French Building in New York City.

Rambusch Lighting Co.

201-333-2525; Fax: 201-860-9999
www.rambusch.com
Jersey City, NJ 07304

Designer & fabricator of custom & engineered lighting for 100 years: for churches & public spaces; conservation & replication of lighting fixtures.
Call for more information.

St. Louis Antique Lighting Co.

314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

Call for more information.







CRENSHAW
LIGHTING

LED APPLICATIONS FOR HISTORIC LIGHTING
Minnesota State Capitol restoration
Project Architect: HGA Architects and Engineers
© Paul Crosby Architectural Photography

WWW.CRENSHAWLIGHTING.COM



Lighting | Hardware | Gates & Railings | Custom



Heritage Metalworks



St. Louis Antique Lighting Co. supplied several of the crystal chandeliers for the Drury Inn & Suites in New Orleans, LA.

Steven Handelman Studios

805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
 Santa Barbara, CA 93103
 Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

Call for more information.



Vintage Hardware & Lighting created this exterior fixture.

Vintage Hardware & Lighting

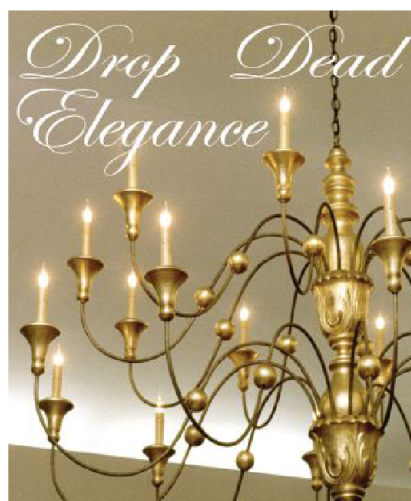
360-379-9030; Fax: 360-379-9029
www.vintagehardware.com
 Port Townsend, WA 98368
 Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.

Call for more information.



This flush mount fixture is from the Princeton collection by **Steven Handelman Studios**

Drop Dead Elegance

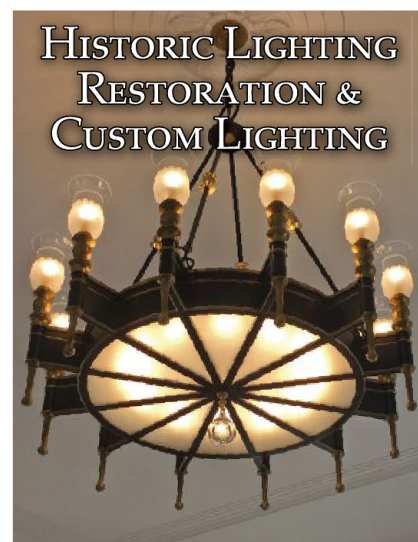


Deep Landing Workshop

115 Deep Landing Rd
 Chestertown Maryland 21620
 877-778-4042 fax 410-778-4070
www.deeplandingworkshop.com



Wiemann created this Forged Bronze Wall Sconce with gas lamping in a patina and wax finish for Curtis and Windham Architects.



HISTORIC LIGHTING RESTORATION & CUSTOM LIGHTING

GRAND LIGHT

*American Artisans at Work
 Preserving History*
**GrandLight.com 1-800-922-1469
 Seymour, CT**

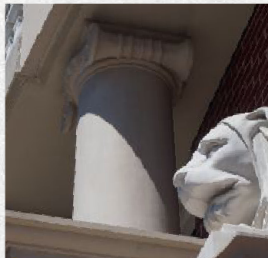
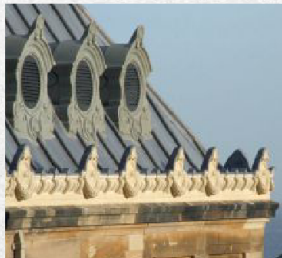
Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
 Tulsa, OK 74107
 Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.
 Call for more information.

HANDMADE IN *Colorado*



In Colorado, we have a dedicated team who strive to create the finest stonework for your projects, from balustrades and porches to bespoke designs.



Superior stonework for new build and restoration
Call 866 733 8225 www.haddonstone.com

To find out more about Haddonstone's skills, visit www.haddonstone.com/handmade



HADDONSTONE



SEE OUR AD ON PAGE 50

KING ARCHITECTURAL METALS
800.542.2379 / KINGMETALS.COM

Landscape, Streetscape & Garden Specialties



Gavin Historical Bricks supplied its reclaimed European Blend Cobblestone for this driveway in Montecito, CA.

Gavin Historical Bricks, Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245

Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.

Call for more information.

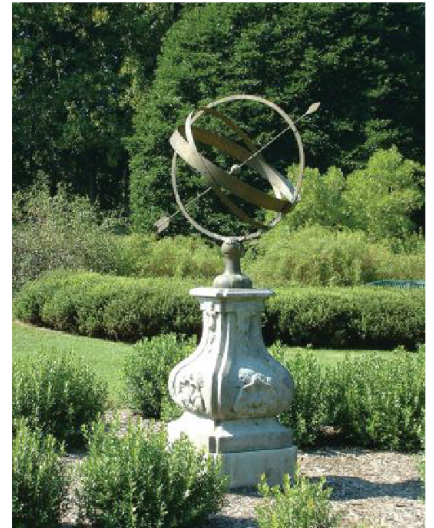


This cast-stone shell wall fountain is one of many styles available from **Haddonstone**.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Call for more information.



This iconic reproduction sundial, from **Heritage Metalworks**, is handmade with cast bronze and architectural brass and displayed as both decorative and functional in the Winterthur Museum's Sundial Garden.

Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Call for more information.



The Transit Plaza Fountain in Kansas City, MO, was fabricated by **Historical Arts & Casting**.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.



Custom gates made with materials supplied by **King Architectural Metals** can enhance appearance while also providing security.

King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum.

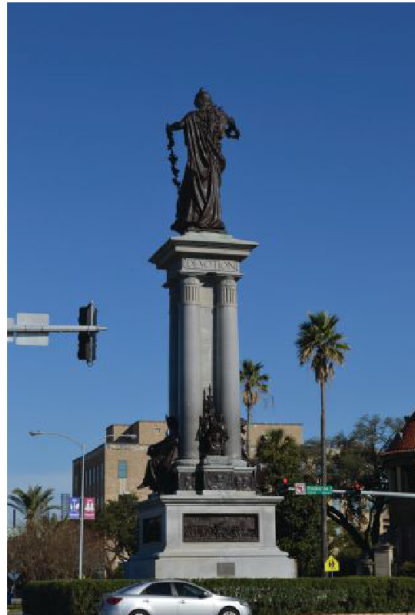
Call for more information.

R. Alden Marshall & Associates

717-805-3114
www.raldenmarshall.com
Galveston, TX 77551

Material science laboratory & preservation studio for the conservation of art & architecture: monuments, sculptures, paintings & murals; much more; projects include national historic sites as well as ecclesiastical commissions.

Call for more information.



R. Alden Marshall & Assoc. restored the Texas Heroes monument in Galveston, TX.



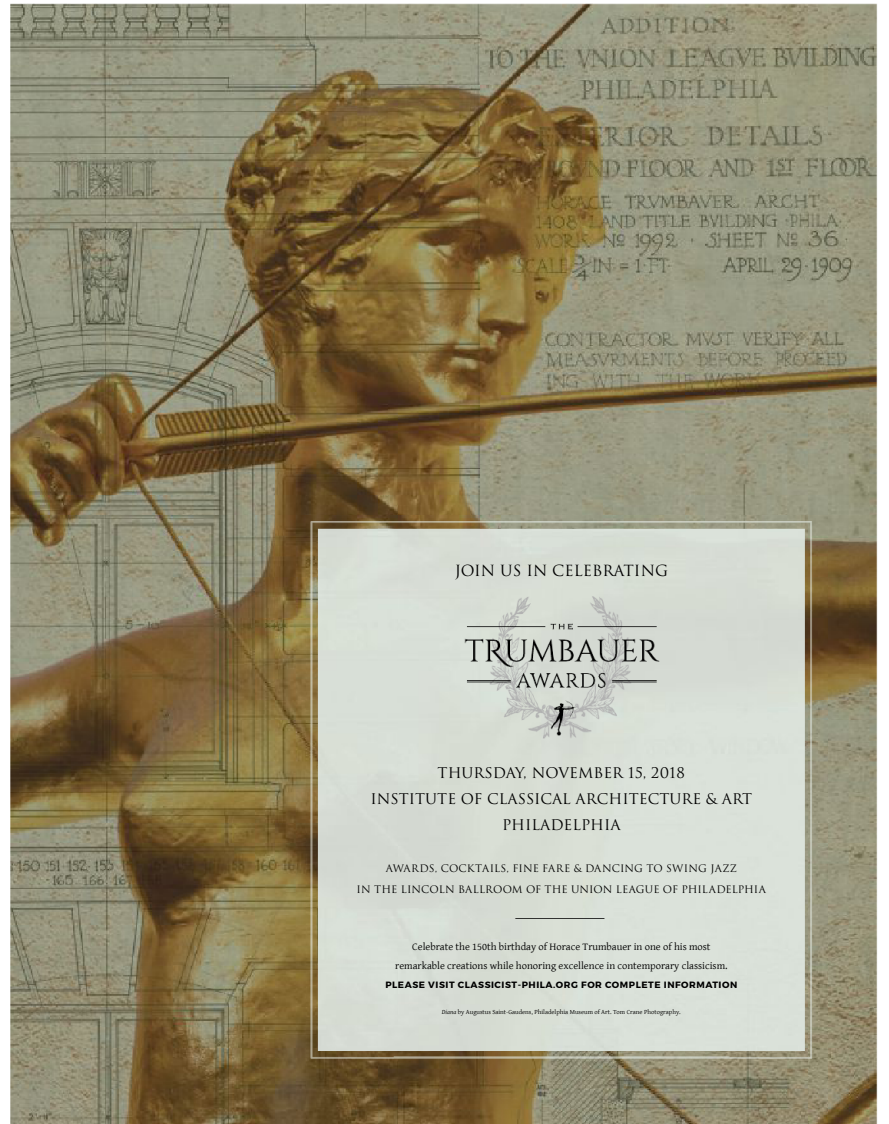
Wiemann Metalcraft's custom-made aluminum belvedere measures 12½ ft. in dia. and has a bronze painted finish.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Call for more information.



JOIN US IN CELEBRATING

THE
TRUMBauer
AWARDS

THURSDAY, NOVEMBER 15, 2018
INSTITUTE OF CLASSICAL ARCHITECTURE & ART
PHILADELPHIA

AWARDS, COCKTAILS, FINE FARE & DANCING TO SWING JAZZ
IN THE LINCOLN BALLROOM OF THE UNION LEAGUE OF PHILADELPHIA

Celebrate the 150th birthday of Horace Trumbauer in one of his most remarkable creations while honoring excellence in contemporary classicism.
PLEASE VISIT CLASSICIST-PHILA.ORG FOR COMPLETE INFORMATION

Drawn by Augustus Saint-Gaudens, Philadelphia Museum of Art, Tom Crase Photography.

Visit **TraditionalBuilding.com**
today for web exclusives
like blogs by industry leaders & experts.

The Forged Iron Equivalent of A Firm Handshake.

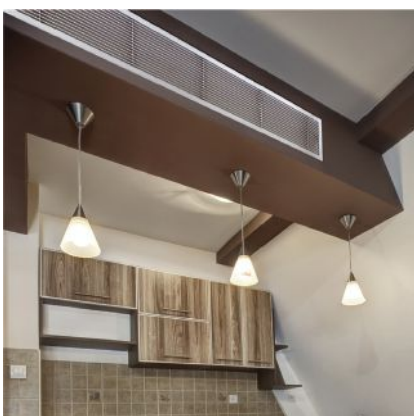
At Wiemann Metalcraft, we've stood by our word for over 77 years. So when we tell you we can handle a seemingly impossible job, you can believe it. Simply put, when others can't,

WIEMANN CAN.



639 West 41st Street, Tulsa, Oklahoma 74107 Phone (918)592-1700 Fax (918)592-2385 Email sales@wmcraft.com

Metalwork



Architecture Grille offers a selection of grilles designed to enhance different environments.

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Manufacturer of custom grilles: perforated & linear bar grilles; radiator covers; aluminum, brass, steel & stainless steel; variety of finishes; stock sizes; water-jet & laser cutting.

Call for more information.



Artistry in Architectural Grilles designed and fabricated these historically styled grilles.

Artistry in Architectural Grilles
516-488-0628; Fax: 516-488-0728
www.aagrilles.com
New Hyde Park, NY 11040

Full-service metal fabricators: custom manufacturer of linear bar & perforated grilles, decorative metal panels, architectural screens, HVAC grilles, radiator grilles, enclosures, registers, grilles for millwork inserts, laser cut metal panels & the Authentic Patented* Plaster J Bead® frame; aluminum, brass, bronze, steel, & stainless steel with variety of metallic & applied finishes; patent # 9,765,988.

Call for more information.

Bill's Custom Metal Fabrications
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590

Manufacturer of ornamental metalwork: railings, gates, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.

Compass Ironworks
717-442-4544; Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527

Fabricator of wrought-iron metalwork: gates, fences, railings, décor; family owned; hand crafted; historical styles; recycled content.

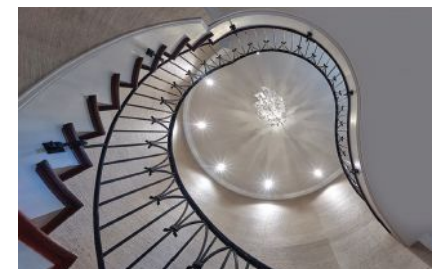


Metal grilles are the specialty of **Coco Architectural Grilles**.

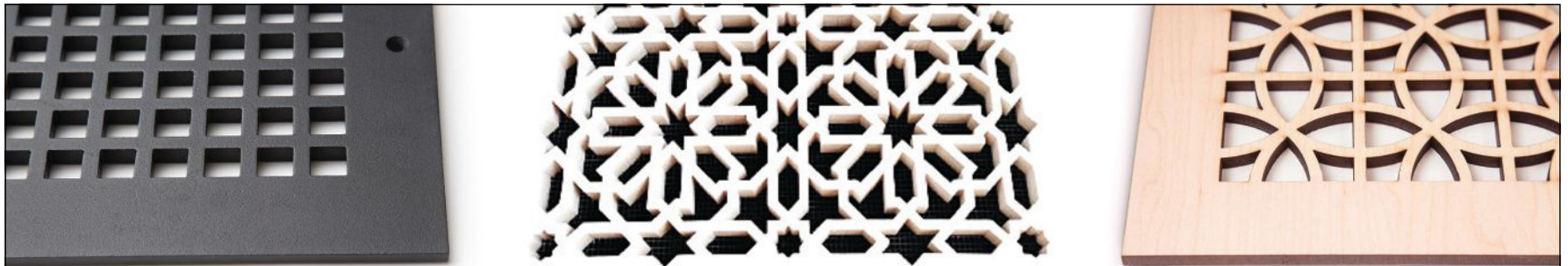
CoCo Architectural Grilles & Metalcraft

631-482-9449; Fax: 631-482-9450
www.cocometalcraft.com
Farmingdale, NY 11735

Fabricator of grilles & architectural metal products: stainless steel, brass, aluminum & steel; linear bar grilles, perforated; custom work.



Heritage Metalworks created this custom hand-forged staircase railing that wraps around an 8-ft. Murano glass chandelier. Photo: Don Pearce Photography



Metal. Stone. Wood. Plaster. Any style. Any pattern. Any finish.

844-487-7500 • info@pacificregister.com

PACIFIC
REGISTER COMPANY

Visit our vast selections at pacificregisterco.com

Coming in the August 2018 issue:

Everything you need to know about wood doors for historic buildings by Brent Hull owner and founder of Hull Historical. He covers topics such as old vs. new growth wood, mortise and tenon joinery, drip caps, stave core doors, and more.

ARCHITECTURAL GRILLE
CUSTOM DESIGNED, FABRICATED AND FINISHED

SPACKLE IN J-FRAME BAR GRILLE

TO ORDER:
T: 800.387.6267
P: 718.832.1200
F: 718.832.1390
ARCHGRILLE.COM

INDUSTRY LEADER IN ARCHITECTURAL GRILLES

Heritage Metalworks

610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Call for more information.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.



Historical Arts & Casting, Inc. fabricated this traditionally styled, cast-bronze railing.



Hot-stamped leaves from King Architectural Metals can be used in a variety of applications; the elements adorning this railing are available in the company's catalog.

King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum.

Call for more information.




Pacific Register offers a selection of historically styled grilles and registers.

Pacific Register Company


805-487-7500; No fax
www.pacificregisterco.com
Oxnard, CA 93033

Manufacturer of registers: metal, wood & stone; many historic styles; accessories.

Call for more information.



From sleek stainless steel to classic hand-forgings, your stair, fence & railing projects are covered.



Bank on our pledge to provide the best quality and valued materials... with SAME DAY SHIPPING



Gather inspiration, information & solutions for your upcoming designs. And look for a new KINGMETALS.COM coming soon!




CALL TODAY FOR OUR NEW PRODUCT CATALOG!

Locate everything for your metal design and fabricating projects in our new product catalog—now available!

From traditional hand forgings to modern & unexpected designs and product lines, we're part of your job's success from beginning to end.

Get your free copy today & plan your next project with us!



Call or LiveChat online with a product specialist from 7:00am to 7:00pm Central Monday through Friday and Noon on Saturday.

800.542.2379 | KINGMETALS.COM | FACEBOOK | PINTEREST | YOUTUBE

KING METALS

LOS ANGELES
DALLAS
ATLANTA
BALTIMORE



CAST AND FABRICATED BRONZE URN, PRIVATE RESIDENCE, SALT LAKE CITY, UT

HISTORICAL ARTS & CASTING, INC.
Award-winning architectural and ornamental metalwork since 1973
 www.historicalarts.com • 1(800)225-1414

Innovating the Future of Air Flow

Only AAGM offers the authentic patented*
PLASTER J-BEAD FRAME®



Decorative Metal Grilles • Linear Bar Grilles
Laser Cut Metal Panels

*Patent #9,765,988

AAGM Artistry in Architectural Grilles & Metal
 by Advanced Architectural Grilleworks

aagrilles.com • sales@aagrilles.com • 516-488-0628

We are proud members of AIA New York State, AIA New York, AIA Long Island,
AIA Chicago, and AIA California Council

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960

www.robinsoniron.com

Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.



This Mediterranean-style iron grille was created by **Steven Handelman Studios**.

Steven Handelman Studios

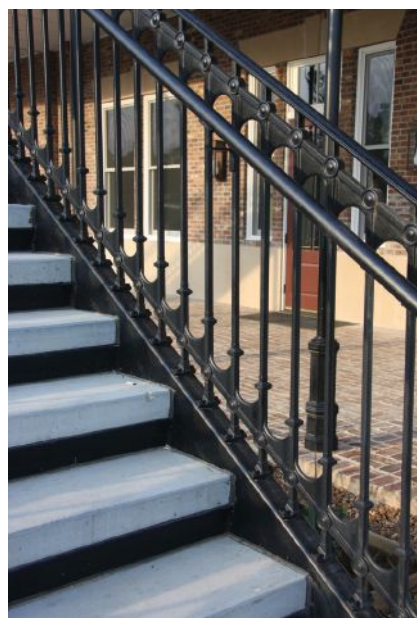
805-962-5119; Fax: 805-966-9529

www.stevenhandelmanstudios.com

Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

Call for more information.



Wiemann Metalcraft fabricated these modular, cast-iron railings for the Walnut Grove development in Lake Charles, LA.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Call for more information.

The 2018 Clem Labine
Award goes to the team of
Michael W. Mehaffy, Ph.D.,
and Nikos A. Salingaros,
Ph.D., for their
contributions to the built
environment.

Learn more about them
in the August issue of
Traditional Building.



Acrymax®

High Performance
Coating Systems

Weatherproof Protection



Proven Solutions

800-553-0523

preservationproducts.com



Copper-Inc

Copper cupolas, finials, roof dormers,
chimney caps, and much more

1-888-499-1962 • sales@copper-inc.com
www.copper-inc.com

Quality Craftsmanship Nationwide Since 1974

ROOFING
Slate • Tile • Metal
ARCHITECTURAL
SHEET METAL WORK
and ORNAMENTATION
CUSTOM FABRICATION
HISTORIC
RESTORATION
PRESSED METAL
CEILING



For information on custom fabrication
and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213

Roofing & Roof Specialties



This Royal Copper cupola from **B&B Sheetmetal** is made of high-grade materials.

B&B Sheetmetal

718-433-2501; Fax: 718-433-2709

www.bbsheetmetal.com

Long Island City, NY 11101

Manufacturer of copper roofing: cornices, dormers, flashing, cupolas, gutters, downspouts, louvers, conductor heads, radius/tapered roof & wall panels, aluminum composite panels; water-jet custom cutting; CNC routing; ES-1 Testing; 'How to Solder' DVD; winner of the Copper In Architecture Awards for 2011, 2013, 2014 and 2017; 30,000 SF facility in Long Island City, NY; certified by the SCA, NYCHA, MTA and DDC

Call for more information.



Copper-Inc.com's cupolas, finials and roof vents are maintenance free and come in a wide array of sizes and finishes.

Copper-Inc.com

888-499-1962; Fax: 888-499-1963

www.copper-inc.com

Galveston, TX 77551

Manufacturer & distributor of copper products: cupolas, finials, weathervanes, roof vents, conductor heads, chimney caps, chimney pots & more; large production facility.

Call for more information.

Heather & Little Limited

800-450-0659; Fax: 905-475-9764

www.heatherandlittle.com

Markham, ON, L3R 0H1 Canada

Fabricator & supplier of historical sheet-metal specialties & architectural sheet-metal components: finials, cornices, leader heads, cresting, metal shingles, pressed-metal wall cladding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemien & lot-line metal windows & doors, statuary restoration.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com



Historical Arts & Casting supplied this 13 ft. 10½-in. finial.

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Call for more information.

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025

www.ludowici.com

New Lexington, OH 43764

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

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969



This custom lead-coated copper cupola was fabricated by **NIKO Contracting Co., Inc.**

www.nikocontracting.com

Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Call for more information.

Preservation Products, Inc.

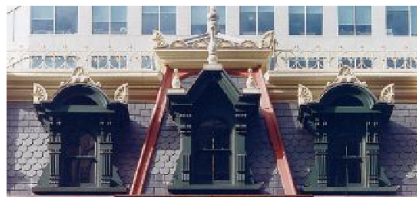


This metal roof has been treated with a water-proofing, elastomeric Acrymax coating from **Preservation Products**.

800-553-0523; Fax: 610-891-0834
www.preservationproducts.com
Media, PA 19063

Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs: durable weatherproof membrane can be used as complete roof system or for repair; Acrymax is an energy star partner.

Call for more information.




Custom finials from **W.F. Norman** were incorporated into the restoration design of this historic building in Toronto.


W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772


Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

When contacting companies you've seen in the issue, please tell them you saw them in *Traditional Building*.



B&B SHEET METAL
MANUFACTURER OF CUSTOM ARCHITECTURAL COMPONENTS FOR ROOFING & FACADES






WITH MORE THAN 100 YEARS OF EXPERIENCE IN ARCHITECTURAL SHEET METAL MANUFACTURING, WE HAVE THE CAPABILITIES TO MEET ALL YOUR DESIGN NEEDS WHETHER IT BE ORNAMENTAL CLADDING, WALL OR ROOF PANELS.

25-40 50TH AVE LIC. NY 11101 P: (718)433 2501 F: (718) 433 2709
ESTIMATING@BBSHEETMETAL.COM

New York State Certified
Service-Disabled Veteran-Owned Business



TO SEE MORE JUST VISIT OUR WEBSITE AT WWW.BBSHEETMETAL.COM

Stone, Brick & Masonry

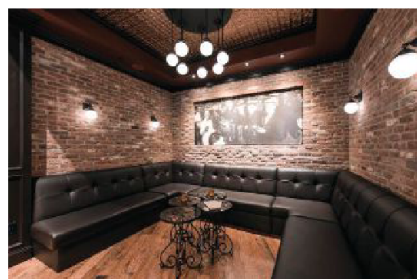


Abatron's Krack Kote can be used to repair cracks in walls and ceilings; it can be used on dry-wall, plaster, stucco and wood and it moves with the material so repair does not re-open.

Abatron, Inc.
800-445-1754; Fax: 262-653-2019
www.abatron.com
Kenosha, WI 53144

Manufacturer of products for restoration & repair: wood consolidation & repair, window & door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.

Call for more information.



Gavin Historical Bricks supplied its reclaimed Brewery Bricks for this restaurant in Omaha, NE.

Gavin Historical Bricks, Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245

Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.

Call for more information.

GAVIN
HISTORICAL
BRICKS

319-354-5251

Antique Brick and Stone
Shipped Nationwide Direct:

Street Pavers
Granite Cobblestone
Building Bricks
Clinker Bricks
Custom Brick Matching

info@HistoricalBricks.com
www.HistoricalBricks.com





Weathercap® Type A Cap

Joint Protective System

A permanent elastic seal for any masonry joint




Weathercap, Inc.
www.weathercap.net
985-649-4000 Fax: 985-847-1237



Restoration & Maintenance Products

Solutions for your toughest projects

- Wood
- Concrete
- Metal
- Plaster
- Stone
- Porcelain



Free Catalog
1-800-445-1754 • www.abatron.com



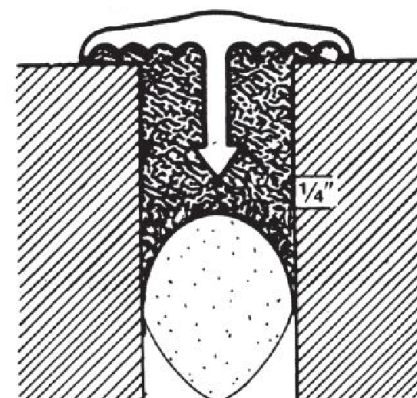
Architectural components from **Haddonstone**, including window surrounds, quoins and cladding, were used on this façade.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
 www.haddonstone.com
 Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Call for more information.



Weathercap's joint protection system is a soft-lead strip embedded in caulk to form a cap or seal for any masonry joint.

Weathercap, Inc.

985-649-4000; Fax: 985-847-1237
 www.weathercap.net
 Slidell, LA 70459

Manufacturer of soft-lead strips: set & bedded in caulking compound/sealant; forms a cap to create a permanent elastic seal for any masonry joint.

Call for more information.

*In October of this year,
 Traditional Building turns 30!*



INSTITUTE OF CLASSICAL
ARCHITECTURE & ART

CHICAGO-MIDWEST

ACANTHUS AWARDS

CALL FOR ENTRIES

INTENT TO ENTER DEADLINE JULY 13, 2018

The Acanthus Awards are open to all design professionals, students and artisans practicing within the boundaries of the Chicago-Midwest region of the Institute of Classical Architecture & Art which includes: Illinois, Indiana, Iowa, Missouri, Wisconsin and the upper peninsula of Michigan. Projects submitted for consideration may be from anywhere in the world. Any project completed after January 1, 2009 is eligible. Categories include:

Residential Architecture

Institutional or Commercial Architecture

Interior Design

Preservation & Restoration

Renovation & Adaptive Reuse

Landscape Design

Allied Arts & Craftsmanship

Unbuilt Work

Student Work

THANK YOU TO ALL OUR GENEROUS EVENT SPONSORS

Decorators Supply Corporation

HBRA Architects

Craig Bergmann Landscape Design

Sylvester Construction Services, Inc.

Derrick Architecture

Gibbons, Fortman & Associates

Traditional Building Conference Series

Pierre Yves-Rochon

Assured Corporation

Kane Brothers, Inc.

Power Construction

MGLM Architects

The Nanz Company

Sierra Pacific Windows

Richard H. Driehaus Foundation

Elks Veterans National Memorial

Mariani Landscape

Sullivan, Goulette & Wilson

DMG Architectural Specialists LLC

Bulley & Andrews

All 2018 Acanthus Award Winners will be published in the January Issue of Traditional Building Magazine. For detailed information on the Acanthus Awards, Intent to Enter Submission Form, Submission Guidelines and Invitation for Sponsorship please visit our website at

WWW.CLASSICISTCHICAGO.ORG

DRIWOOD



Make your period home distinctive with ornamental wood mouldings from the premier source.

At Driwood we craft architecturally correct, hardwood mouldings perfectly designed for homes from any historic period. With more than 500 mouldings in stock, we have the moulding you need for your home.



2130 3" x 3/4"
Colonial era moulding with palmette pattern appropriate for use as a chair rail or a casing moulding.



3010 5" x 3 3/16"
Crown moulding with acanthus leaf & floral pattern on shallow cove accented with bead rail, egg & dart detail, and banderol design.



2133 3 7/8" x 3/4"
Colonial era moulding piece with a floral design and vertical bead and barrel pattern.



2195 2 3/4" x 2 3/16"
Colonial era moulding with palmette pattern appropriate for use as a chair rail or a casing moulding.



2139 3 3/16" x 2 15/16"
Colonial era crown moulding with an acanthus leaf pattern and rope detail.



2160 2 15/16" x 7/8"
Casing moulding with a rope detail and triple bead and barrel pattern with simple plain faced and milled details.



2148 3 1/2" x 15/16"
Colonial era casing moulding with a pineapple patterned egg and dart detailed bolection.



3067 2 15/16" x 3/4"
Chair rail moulding with an inverted acanthus leaf pattern and a rope detail.

View & Shop online at driwood.com today.
888-245-9663 (toll free) | sales@driwood.com

Woodwork



WoodEpoxy from **Abatron** can be used to repair wood elements.

Abatron, Inc.
800-445-1754; Fax: 262-653-2019
www.abatron.com
Kenosha, WI 53144

Manufacturer of products for restoration & repair: wood consolidation & repair, window & door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.

Call for more information.



Historically styled millwork is one of the specialties of **Driwood**.

Driwood Moulding Company

888-245-9663; Fax: 843-669-4874
www.driwood.com
Florence, SC 29503

Supplier of molding: stock & custom moldings for residential & commercial projects; embossed moldings, custom millwork, mantels, entrances, cabinet & panel work, custom doors.

Call for more information.



Chadsworth's Plain PolyStone columns with Roman Doric capitals and attic bases are used with the company's authentic replication plain Roman Doric pilasters to add architectural interest to this hallway.

Chadsworth Columns

910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Call for more information.



Jim Illingworth Millwork created this custom-milled red-oak casing door trim.

Jim Illingworth Millwork, LLC

315-232-3433
www.jimillingworthmillwork.com
Adams, NY 13605

Manufacturer of custom wood windows, doors & custom-milled red-oak door trim molding.

Call for more information.

Rolling Library Ladders



Since 1905 Putnam Rolling Ladder Company has been manufacturing rolling ladders. Each ladder is custom made to your specifications. Models available in several hardwoods: oak, ash, birch, maple, cherry, mahogany, walnut and teak. Minwax stains are available. Hardware comes oil-rubbed bronze, brass-plated, chrome-plated, black, antique brass, satin nickel or in brushed chrome.

Putnam—Since 1905
(212) 226-5147

80 River Street, Suite 2E
Hoboken, NJ 07030
Fax: (212) 941-1836

www.putnamrollingladder.com



Zepa Industries

Zepa Architectural Woodwork



Zepa Doors



Zepa Furniture



Zepa Stairs



NEW YORK | CHARLOTTE | FLORIDA | CALIFORNIA

Architectural Woodwork | Marine Interiors | Monumental Stairs | Custom Doors | Studio Furniture | Architectural Metals

zepsa.com

MWT Custom Wood Working

828-322-4061; Fax: 828-322-4364
www.mwtwoodturning.com
 Hickory, NC 28603

Supplier of custom wood turnings: roped, twisted, flutes & spiral stairs & stair parts; balusters & columns; newel posts, spiral molding, lamps & tables; Classical & contemporary styles; exterior & interior.

Passaic Millwork

973-210-1862; Fax: 973-458-0431
www.passaicmillwork.com
 Haledon, NJ 07508

Manufacturer & supplier of stairs, railings & parts: circular, elliptic, spiral & straight stairs; columns & turnings; stock & custom moldings in pine, poplar & MDF lumber cut to size.



Putnam Rolling Ladder custom manufactures ladders in oak, ash, maple, cherry, mahogany, walnut or birch.

Putnam Rolling Ladder Co., Inc.

212-226-5147; Fax: 212-941-1836
www.putnamrollingladder.com
 Hoboken, NJ 07030

Custom fabricator of rolling ladders & stools: oak, ash, maple, cherry, mahogany, walnut & birch; for libraries, offices, stores, wine cellars & lofts; track & hardware in numerous finishes; installation locally; since 1905.

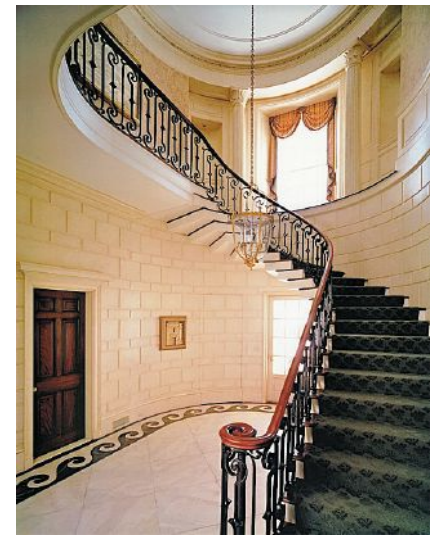
Call for more information.

Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674
www.zepa.com
 Charlotte, NC 28273

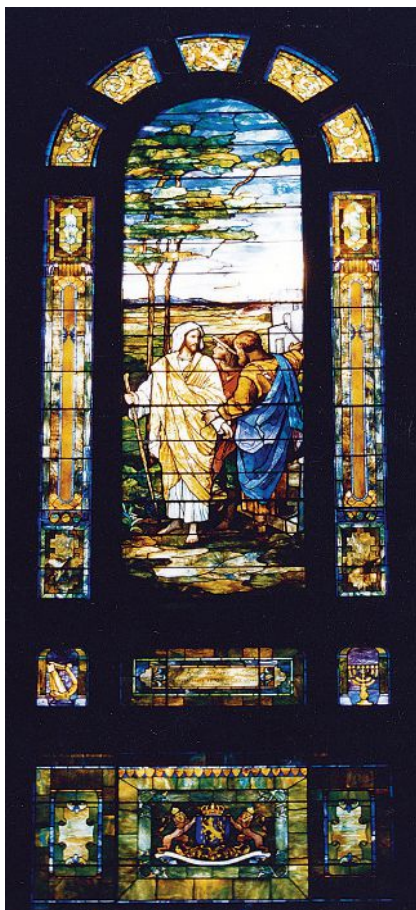
Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more.

Call for more information.



This monumental stair was designed and built by **Zepa Industries**.

Religious Specialties



Bovard Studio re-leaded all of the stained-glass windows of the First Presbyterian Church in Davenport, IA.

Bovard Studio, Inc.

641-472-2824; Fax: 641-472-0974
www.bovardstudio.com
 Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: faceted glass, mosaics & hand-crafted wood, aluminum & steel frames; protective glazing systems vented for stained-glass conservation, U.S. patent #7607267; replicates lost stained-glass windows.

Call for more information.



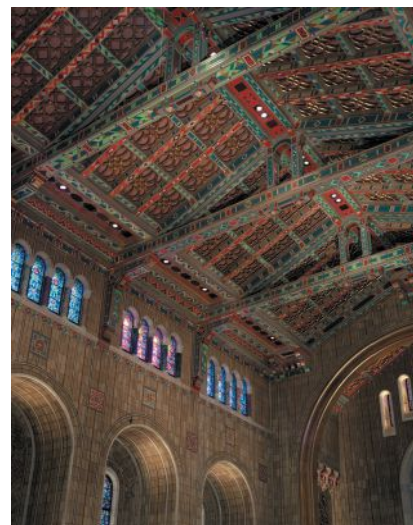
Conrad Schmitt Studios restored the tornado damaged St. Mary Basilica, Natchez, MI; the project involved investigating original finishes and then painting and decorating with 23k gold leaf, glazes, multi-color stencils, tromp l'oeil and free-hand artistry.

Conrad Schmitt Studios, Inc.

800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
 New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plaster work & ceilings; gilding; murals, mosaics & statuary; for public & religious buildings; since 1889.

Call for more information.



Artisans from **EverGreene Architectural Arts** restored the decorative painted ceiling at Temple Emanu-El in New York City.

EverGreene Architectural Arts

212-244-2800; Fax: 212-244-6204
www.evergreene.com
 Brooklyn, NY 11232

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Call for more information.



Canning Studios carried out the conservation, restoration and decorative painting of Battell Chapel at Yale University in New Haven, CT.

John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879
www.JohnCanningCo.com
 Cheshire, CT 06410

Restorer, conservator & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.

Call for more information.

Player Bronze

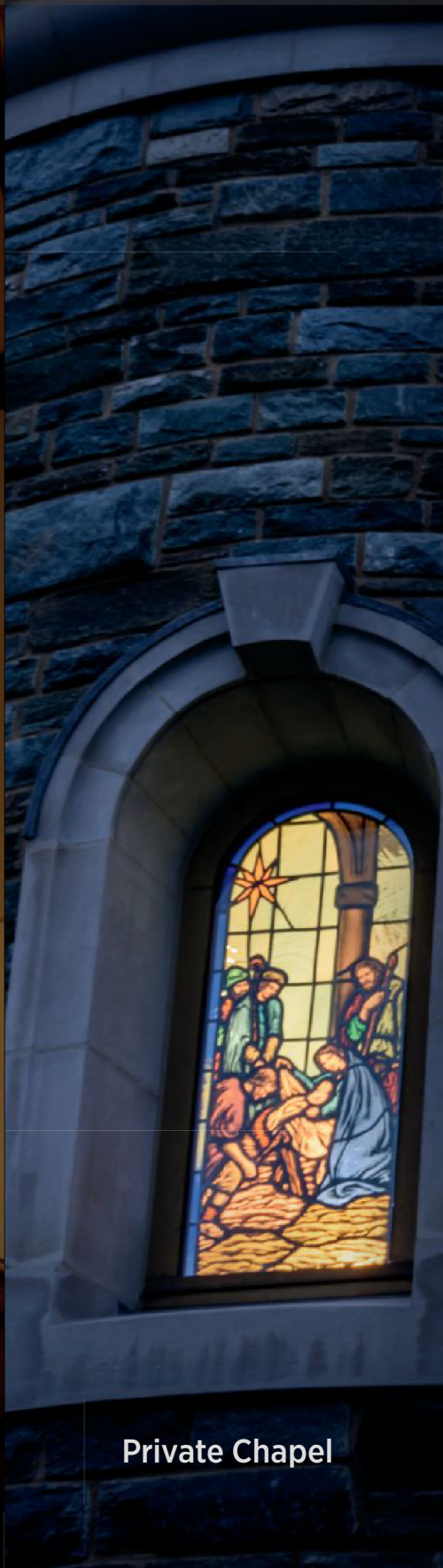
404-307-8613
www.playerbronze.com
 Atlanta, GA 30309

Fabricator & designer of religious items: fine-art bronze reliefs, icons, crosses & other religious symbols; from design to installation; winner of 2017 Shutze Award for artisanship.

Crafting visual environments through lighting, furnishings, stained glass, mosaic and restoration.



**St. Vincent
Martyr Church**
Madison, NJ



Private Chapel



**Church of St.
Raymond**
Bronx, NY



**St. Vincent
Martyr Church**
Madison, NJ

RAMBUSCH 1898

Preserving Historic Architecture

R. Alden Marshall & Associates, LLC

Conservation Studios for the Preservation of Art & Cultural Properties & Gold Leaf Studio

Texas, Louisiana, Pennsylvania & Maine

ram@raldenmarshall.com ~ RAldenMarshall.com ~ (512) 470-8540

Follow us on Facebook!



M&T Bank, Former Buffalo Savings Bank Building, Buffalo, NY
Restoration and gilding of the more than 13,000 terra cotta roof tiles and copper finial of the 1900 dome.

Visit **TraditionalBuilding.com**
today for web exclusives
like blogs by industry leaders & experts.



If you'd like to order a
gift
subscription
for a colleague,
just call
800-548-0148



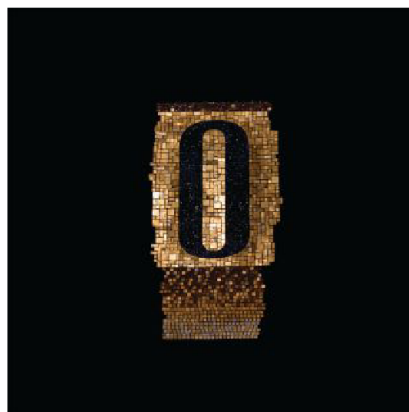
R. Alden Marshall restored and re-applied white gold stars and yellow gold gilding, decorative art, woodwork and sculptures in the St Cyril & Methodius Historic Czech Church, Dubina, TX.

R. Alden Marshall & Associates
717-805-3114

www.raldenmarshall.com
Galveston, TX 77551

Material science laboratory & preservation studio for the conservation of art & architecture: monuments, sculptures, paintings & murals; much more; projects include national historic sites as well as ecclesiastical commissions.

Call for more information.



Rambusch has worked continuously at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC; shown here is a gold tesserae mosaic sample from the dome.

Rambusch Decorating Co.

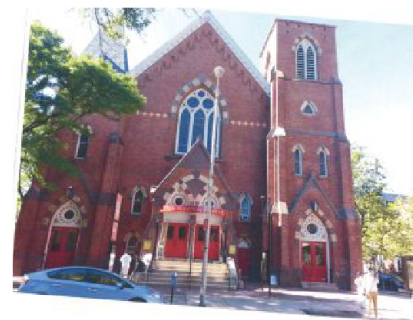
201-333-2525; Fax: 201-433-3355

www.rambusch.com

Jersey City, NJ 07304

Designer & fabricator of public & ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; murals & mosaics; lighting; commercial environments; since 1898.

Call for more information.



Rohlf's Stained & Leaded Glass re-leaded and restored all of the stained-glass windows at the Yale Repertory Theater in New Haven, CT.

Rohlf's Stained & Leaded Glass Studio

914-699-4848; Fax: 914-699-7091

www.rohlfstudio.com

Mount Vernon, NY 10550

Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel casement retrofitting; mosaics; established in 1920.

Call for more information.

ROHLF'S STAINED & LEADED GLASS STUDIO, INC.

America's Foremost
Stained Glass Conservators
& Creators of the Finest
Stained Glass since 1920



ARTISTIC CREATIONS
TO MEET ANY
LITURGICAL STYLE

1 of 12 Windows

2 of 42 Windows

BASILICA OF ST. PATRICK'S
OLD CATHEDRAL
NYC



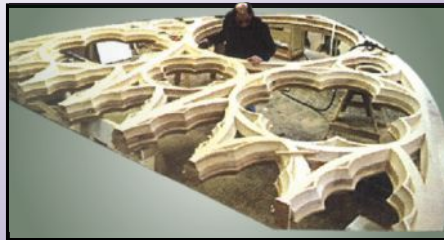
HISTORIC RESTORATIONS



ROHLF'S
A TRADITION LIKE
NO OTHER
*A Family Treasure
Spanning 4 Generations*

**ROHLF'S STAINED &
LEADED GLASS STUDIO, INC.**

783 South Third Ave
Mount Vernon, NY 10550
TEL: 800-969-4106 • (914) 699-4848
FAX 914-699-7091
EMAIL: ROHLF1@AOL.COM
WEBSITE: ROHLFSTUDIO.COM



St. Mary of the Assumption
Hockessin, DE



St. Edward the
Confessor Church
Syosset, NY

All of our stained glass and frame systems are vented to meet today's
preservation guidelines, along with wood replications.

CRAFTSMANSHIP ARTISTRY DESIGN



CANNING
LITURGICAL ARTS

Since 1976

celebrating 40 years of

PERFECTING PRESERVATION™
CANNINGLITURGICALARTS.COM | 203-272-9868

Not Your Grandmother's Historic House Museum

By Judy L. Hayward

Historic house museums are rising to the challenge of serving the interests of multiple generations. Boards and staff have come to understand that seniors, baby boomers, Gen Xers, millennials and the youngest among us are not only visitors, they comprise the present and future boards, staff, donors and stewards of a rich cultural patrimony found throughout the United States and in nations around the globe.

The questions arise: What does a museum do when its largest artifact is a historic house but has collections to manage? How do professionals balance the needs of historic buildings against those of the objects in collections? How do boards, charged with fiduciary and curatorial responsibilities, move past “pet projects and passions” of their members?

The answers can be found by bringing the concept of a design charrette to organizational planning, according to Robin Whitehurst, AIA, and principal of Bailey Edward, a Chicago-based architectural firm. He recently worked with the board and staff of the Madison County (Illinois) Historical Society (MCHS) to help the board with a new plan to use its buildings and collections. They had a great mission statement—Opening Doors to Madison County History—but it was time to rebrand their marketing and move away from being a historic house museum to fully realize their work and to share the stories of the entire county.

The group owns an 1836 Federal-style home, a library and a collections storage building. Madison County is large; at its inception, it extended all the way north to the Illinois/Wisconsin border. The collection includes Native American artifacts, a photo archive and a significant number of historic quilts—all valuable to telling the story of Madison County.

“There is a nearby house museum in Edwardsville, Illinois, the Benjamin Stephenson House, and it is doing a great job of interpreting early life in the county; so, we felt comfortable pursuing a new and different path,” said Candace Ladd, president of the MCHS board.

Whitehurst recommends that this type of planning charrette begins by asking the largest possible questions. He started by asking the board to define what success looked like. They used the process of a SWOT analysis (Strengths, Weaknesses, Opportunities and Threats) to help the board move beyond individual notions of programming to development of a shared vision.

Discussions about budgets and realistic fundraising goals were balanced with the board's and staff's visions for using the objects in the museum collection to tell the story of Madison County. They determined the primary and secondary audiences for their programs and they discussed the importance of sustainability, energy efficiency, preservation, restoration and rehabilitation.

Afterwards, they focused on specifics by doing a detailed room-by-room analysis of activities and program goals; they studied the needs of permanent and changing exhibits and looked at the long-term needs of special considerations like climate control. A solid inventory was already

The 1836 federal style Weir House is home to the Madison County Historical Society in Illinois.
Photo: courtesy of Bailey Edward



in hand to guide them about the collection.

The house had been home to a doctor originally, and while it had been altered significantly over time, the board and staff wanted to protect key character-defining features. They concluded they could interpret the history of the home adequately with a small, permanent exhibition, and that it no longer made sense to keep it furnished with period but not necessarily original furnishings.

It was determined that a faithful restoration of the exterior would increase the building's attractiveness to visitors. A window restoration fundraising effort is already underway on the society's website. It was also clear that the house needed a significant rehabilitation to accommodate better heating, ventilating and cooling for the collection, staff and visitors. The decision was made to use the building with some alteration for changing and traveling exhibits to encourage repeat visitation.

They produced an interpretive master plan that concluded the following goals:

- The exhibits should be more structured to tell a story.
- The historical society should develop into a sustainable organization whose value is appreciated increasingly by the community over the long term.
- Focus on Madison County, what is unique about the place.
- History is life, not things; use things to animate life.
- Increase exposure of the collections to the larger geographic region.
- Treat the Weir house as an artifact, stabilize and upgrade the building, but don't interpret it as a House Museum.
- Attract more diverse visitors.

Clearly, the Madison County Historical Society in concert with Robin Whitehurst and his team has hit upon a strategy that serves the building and the collection. We wish them well.

Whitehurst is quick to point out that he has worked with exhibit designer, Paul Bluestone of Bluestone+Associates when consulting with museums in the past. And while every successful venture like this involves people working together, every successful project has a leader with vision.

When asked what he likes most about his career as an architect, Whitehurst replied, “The all-encompassing nature of the creative process: understanding the people, culture, art, history, environment, socio, economic and political implications of the environment, and then assembling these elements into a unique architectural expression for a particular place.” He can be reached at rwhitehurst@baileyedward.com.

Judy L Hayward is the executive director of Historic Windsor, Inc., and the Preservation Education Institute in Windsor, VT, and the education director for the Traditional Building Conference Series and online education programs. She recently joined the adjunct faculty at Kennebec Valley Community College in Maine to teach a new online course, Architectural Style and Building Construction in New England. She blogs for Traditional Building online. She can be reached at jhayward@aimmedia.com.

The Advertiser Index

Visit traditionalbuilding.hotims.com for FREE information on traditional buildings and products provided by the companies below.

Artwork, Art Glass & Furnishings

Bovard Studio, Inc...... Back Cover
641-472-2824 www.bovardstudio.com

Thos. Moser Cabinetmakers3
207-784-3332 www.thosmoser.com

Columns & Capitals

Chadsworth Columns33
910-763-7600 www.columns.com

Doors, Windows, Shutters & Hardware

Allied Window, Inc.38
800-445-5411 www.alliedwindow.com

Architectural Components, Inc......37
413-367-9441 www.architecturalcomponentsinc.com

Architectural Resource Center.....37
800-370-8808 www.aresource.com

Coppa Woodworking.....38
310-548-4142 www.coppawoodworking.com

Crittall Windows, Ltd......36
011-44-1376530800 www.crittall-windows.com

E.R. Butler & Co...... 35, Inside Back Cover
212-925-3565 www.erbutler.com

House of Antique Hardware35
888-223-2545 www.houseofantiquehardware.com

Innerglass Window Systems37
800-743-6207 www.stormwindows.com

Jim Illingworth Millwork, LLC35
315-232-3433 www.jimillingworthmillwork.com

Parrett Windows & Doors.....Inside Front Cover
800-541-9527 www.parrettwindows.com

Phelps Company35
603-336-6213 www.phelpscompany.com

Vintage Doors.....37
800-787-2001 www.vintagedoors.com

Von Morris by Eric Morris & Company.....36
856-997-0222 www.ericmorrisandco.com

Interior Elements, Ornament & Finishes

Conrad Schmitt Studios, Inc......39
800-969-3033 www.conradschmitt.com

EverGreene Architectural Arts, Inc.40
212-244-2800 www.evergreene.com

Landscape, Streetscape & Garden Specialties

Haddonstone (USA), Ltd.46
719-948-4554 www.haddonstone.com

King Architectural Metals46
800-542-2379 www.kingmetals.com

Lighting & Electrical

Arroyo Craftsman.....44
888-227-7696 www.arroyo-craftsman.com

Authentic Designs.....44
800-844-9416 www.authenticdesigns.com

Crenshaw Lighting.....45
540-745-3900 www.crenshawlighting.com

Deep Landing Workshop45
877-778-4042 www.deeplandingworkshop.com

Grand Light.....45
800-922-1469 www.grandlight.com

Heritage Metalworks45
610-518-3999 www.heritage-metalworks.com

Lantern Masters, Inc.43
818-706-1990 www.lanternmasters.com

St. Louis Antique Lighting Co.5
314-863-1414 www.slalco.com

Steven Handelman Studios44
805-962-5119 www.stevenhandelmanstudios.com

Vintage Hardware & Lighting42
360-379-9030 www.vintagehardware.com

Metalwork

Architectural Grille.....49
800-387-6267 www.archgrille.com

Artistry in Architectural Grilles51
516-488-0628 www.aagrilles.com

Historical Arts & Casting, Inc......51
800-225-1414 www.historicalarts.com

King Architectural Metals50
800-542-2379 www.kingmetals.com

Pacific Register Company49
805-487-7500 www.pacificregisterco.com

Wiemann Metalcraft.....48
918-592-1700 www.wmcraft.com

Religious Specialties

John Canning Conservation & Painting Studios61
203-272-9868 www.JohnCanningCo.com

R. Alden Marshall & Associates LLC.....60
717-805-3114 www.raldenmarshall.com

Rambusch Lighting Co......59
201-333-2525 www.rambusch.com

Rohlf's Stained & Leaded Glass Studio61
914-699-4848 www.rohlfstudio.com

Roofing & Roof Specialties

B&B Sheetmetal53
718-433-2501 www.bbsheetmetal.com

Copper-Inc.com.....52
888-499-1962 www.copper-inc.com

NIKO Contracting Co., Inc.52
412-687-1517 www.nikocontracting.com

Preservation Products, Inc......52
800-553-0523 www.preservationproducts.com

Stone, Brick & Masonry

Abatron, Inc.54
800-445-1754 www.abatron.com

Gavin Historical Bricks, Inc.53
319-354-5251 www.historicalbricks.com

Weathercap, Inc.53
985-649-4000 www.weathercap.net

Woodwork

Driwood Moulding Company56
888-245-9663 www.driwood.com

Putnam Rolling Ladder Co., Inc.56
212-226-5147 www.putnamrollingladder.com

Zepa Industries, Inc.57
704-583-9220 www.zepa.com

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER
Jennifer Baldwin
jenbaldwin1@msn.com
718-619-7645



OLD HOUSE JOURNAL | LOG HOME LIVING
ARTS & CRAFTS HOMES | TIMBER HOME LIVING
NEW OLD HOUSE | COZY CABINS & COTTAGES
DESIGN CENTER SOURCEBOOK | DREAM HOME SHOWCASE
PERIOD HOMES | BEST LOG & TIMBER HOME OF THE YEAR
TRADITIONAL BUILDING | BEST LOG & TIMBER FLOOR PLANS
LOG & TIMBER HOME PLANNER
CABINLIFE.COM

OLDHOUSEONLINE.COM | LOGHOME.COM

Palladio Encounters “Pastiche”

By Clem Labine

In this issue, the editors are showcasing winners of the 2018 Palladio Awards. Normally this would be an occasion for unalloyed celebration. But by coincidence this event has also called attention to the absurd hostility that Modernist architects and critics have towards traditionalism. More on this later on.

It was no accident that we named our award program for traditional design after a 16th-century architect. Andrea Palladio (1508-1580) is arguably the most famous architect in history. Although fewer than 50 of his buildings survive—and these are confined to a relatively small area of northeastern Italy—his influence is still felt throughout the Western world. (For example, in 2008, the U.S. Congress declared Palladio the “Father of American Architecture.”) Palladio’s legacy is literally timeless.

Palladio’s genius lies in the way he used humanist principles to create new architecture for his time. There really isn’t a particular Palladian style; rather there is a Palladian design philosophy based on combining scholarship with creativity. Although well acquainted with the text of Vitruvius, Palladio dug deeper by making measured drawings of surviving building remnants of ancient Rome. These on-the-ground investigations showed that the ancients were continually adapting the “rules” of architecture to solve new problems—while still employing the basic grammar of the Classical language.

With that knowledge to draw upon, Palladio did not copy the ancient buildings in his own work. Rather, he took the best ideas of the past and adapted them to create comfortable, functional and beautiful buildings for his own time. Palladio was a thoroughly forward-looking architect.

Winners of the 2018 Palladio Awards all follow Palladio’s example. Viewing tradition as the accumulated wisdom of previous generations, they combine the best concepts from the past with liberal doses of their own creativity . . . creating buildings that satisfy both physical and psychic needs.

The Greco-Roman architectural tradition Palladio drew upon is based on the complexity of forms in the natural world. Architecture thus grounded is coherent and legible to all and provides the emotional reassurance of a known safe environment. By contrast, Modernist architecture builds upon abstract forms flowing from industrial technology—“geometrical fundamentalism” to use the term coined by polymath Nikos Salingaros. Little wonder that most people find much of Modernist design cold, chaotic, alienating.

The All-Purpose Insult: PASTICHE!

Paradoxically, many of today’s architects and critics who swoon over the

brilliance of Palladio’s reimagining of Roman antiquity nevertheless dismiss the relevance of his design philosophy for our time. I got a jarring reminder of the knee-jerk antipathy that Modernist critics hold toward tradition when I ran across a couple of mainstream reviews of one of 2018’s Palladio Award-winning projects. While grudgingly admitting that the building fits in nicely with its surroundings and seems to function well, both critics could not resist tossing in the automatic insult for traditional design: “pastiche.” The implication is that no creativity was involved; the work is merely copying.

Pastiche is defined as “a literary, artistic, musical, or architectural work that imitates the style of previous work.” The key word is “imitates.” Most artistic endeavor is influenced by—but does not directly copy—what has gone before. The issue is when does adaptation, reinterpretation, variation, reworking or modification cross over into the mortal sin of “copying”?

Certainly, Modernist glass boxes that clutter our built environment bear an aching sameness. After all, there are just so many ways to handle the geometry of straight lines, flat planes and sharp corners. Any objective observer would concede there certainly is a lot of adaptation and reinterpretation of the Modernist style going on. But do critics ever use the word “pastiche” in reviewing Modernist constructions? *Never!*

According to Modernist orthodoxy, the charge of “pastiche” could even be hurled at Palladio himself. He cheerfully used stylistic elements and proportional systems borrowed from a previous era. Even though

he made no direct copies, his stylistic precedents are plain to see. That’s enough to qualify Palladio as a practitioner of “pastiche” to today’s critics of traditionalism.

But Palladio’s work and that of most architects, whether Modernist or Classical, is “allusion” i.e., an implied or indirect reference. But allusion is not copying. To hang the tired insult “pastiche” on traditionalism—and to ignore similar imitative practices in Modernism—is hypocritical and short-circuits rational analysis.

So as we celebrate the 14 winners of the 2018 Palladio Awards, I hope we can also banish “pastiche” to the Dumpster of Misused Words. The sloppy logic associated with its current usage should be replaced with more precise and nuanced examination of allusion’s influence on design of all types. In the meantime, let us all salute this year’s Palladio Award winners who use historical allusions to make architecture that is legible, functional, beautiful—and very much of our own time.

Clem Labine is the founder of Old House Journal, Traditional Building and Period Homes magazines. He launched the Palladio Awards program in 2002.



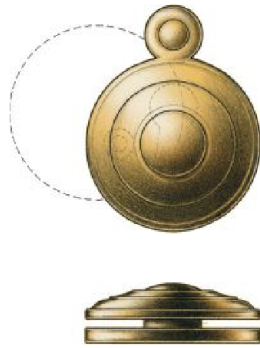
Critics invariably reserve the all-purpose insult “pastiche” for traditionally-inspired designs. However, much of Modernism—which is never so censured—is highly imitative in its use of unbroken planes, rigid angles and flat roofs.

Photo: Pixabay.com

E. R. BUTLER & CO.



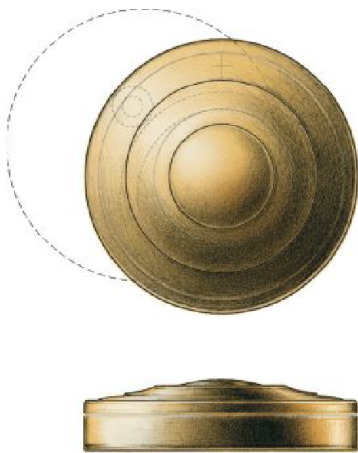
Thumb Turn & Rose



*Emergency Trim Ring
with Swinging Cover*



Shutter Knob



*Cylinder Ring
with Swinging Cover*



*Cylindrical Floor Stop
with Trim Ring*



E. R. BUTLER & Co.

*“DO” Design Series
W.C. Vaughan Co. Collection*

Door Knobs Available in 2 3/4, 2 1/2, 2 1/4, 2, and 1 3/4 inch Diameters (2 3/4 in. Shown).
Available in 3 inch Diameters for Use as Center Knobs.
Also Available in 1 1/2, 1 1/4, 1, and 3/4 inch Diameters for Cabinets and Fine Furniture.
Solid Turned Brass Knob and Rose.
Standard, Custom Plated and Patinated Finishes Available.

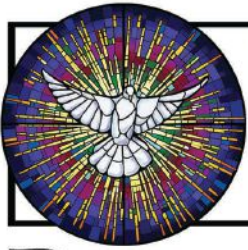
WWW.ERBUTLER.COM

CATALOGUES AVAILABLE TO THE TRADE · SHOWROOMS BY APPOINTMENT ONLY

3/4 Scale

FINE ARCHITECTURAL, BUILDERS' AND CABINETMAKERS' HARDWARE

© E. R. BUTLER & Co. ALL RIGHTS RESERVED. TECHNICAL DRAWING: JOHN SYKES FETTERMAN RENDERING: MARGITTA ZACHERT TYPOGRAPHY: JOHN PACKER



BOVARD STUDIO STAINED GLASS

Restoration, New Glass and Framing Systems



Bovard Studio's Woodshop created this new rose window frame with plantation grown mahogany for the First Presbyterian Church in Fort Smith, Arkansas. Note: We also fabricate and install ornate aluminum frames.



Before and after photos of the F4 tornado damage to the First United Methodist Church of Cullman, Alabama restored by Bovard Studio Inc

Louis Tiffany's "The Good Shepherd", exhibited at the 1893 World Columbian Exhibition. Tiffany's stained glass masterpiece was restored by Bovard Studio Inc. for St. Luke's United Methodist Church in Dubuque, Iowa.

Bovard Studio Inc. repairs and replicates storm damaged stained glass windows in all styles and techniques. Bovard Studio Inc. has US Patent #7607267 framing systems designed for the conservation of stained glass windows with exterior glazing available in both wood and metal. Bovard Studio Inc. has framing and glazing systems approved for maximum hurricane and impact codes.