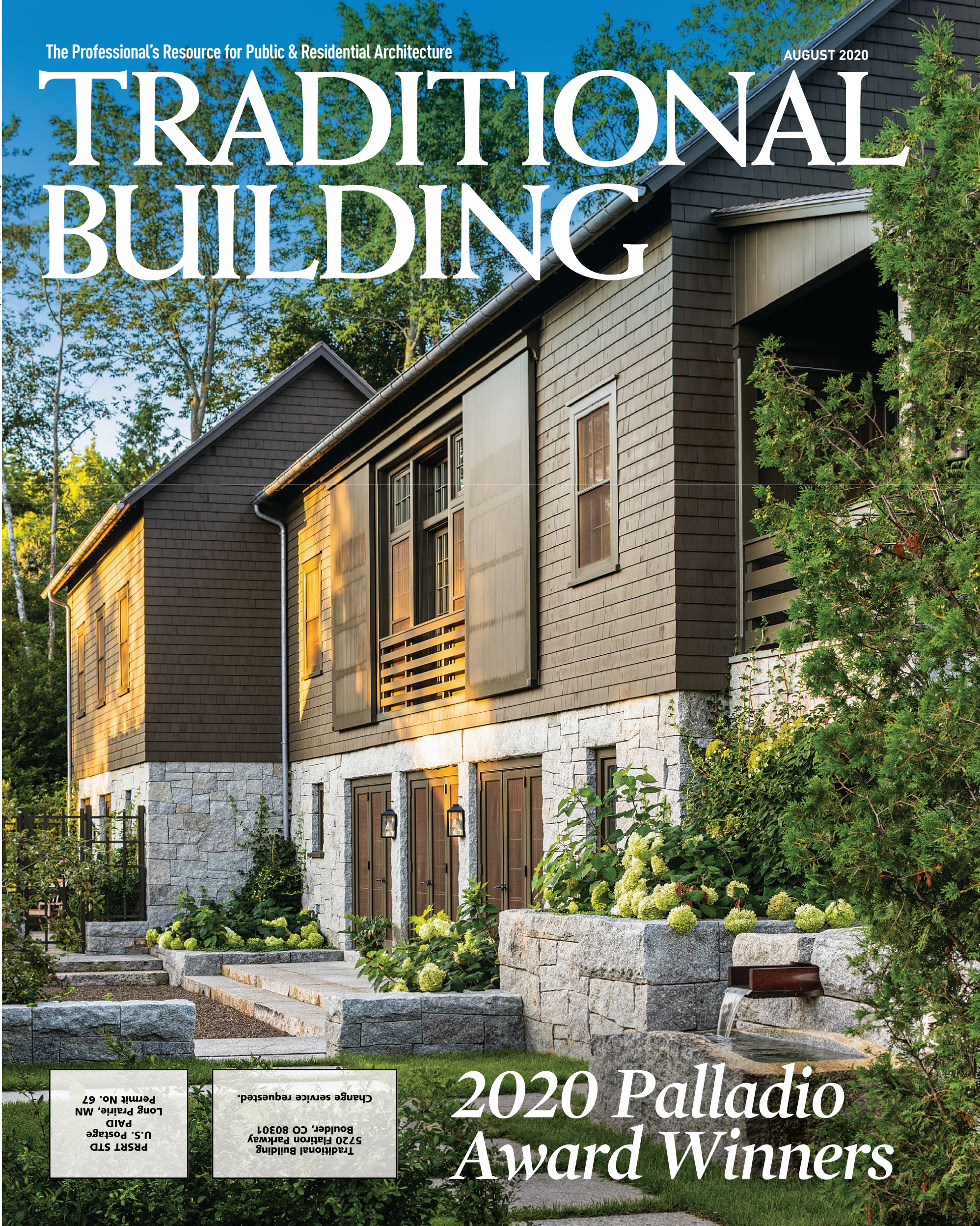


The Professional's Resource for Public & Residential Architecture

AUGUST 2020

TRADITIONAL BUILDING

TRADITIONAL BUILDING | August 2020 | Vol. 33/No. 5



*2020 Palladio
Award Winners*

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

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

CHADSWORTH INCORPORATED

WWW.COLUMNS.COM

Architecture: Hendricks Churchill; Oblong Valley Greek Revival; Photography: Tim Lenz

Congratulations

2020

PALLADIO

AWARD

WINNERS

1-800-COLUMNS

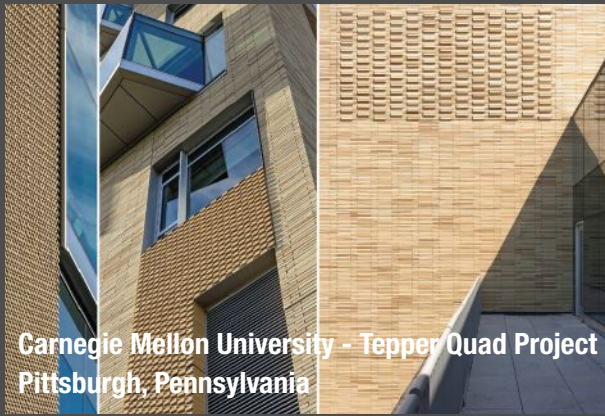
T +1 800 486 2118

SALES@COLUMNS.COM

Brick is Better.



RAYMOND G. REBELMAN
Drexel University - The Center for Jewish Life
Philadelphia, Pennsylvania



Carnegie Mellon University - Tepper Quad Project
Pittsburgh, Pennsylvania



University Of Connecticut Fairfield Circle
Storrs, Connecticut



Unhistoric Townhouse
New York, New York



King Township Municipal Administration Centre
King, Ontario



Encore Casino
Everett, Massachusetts



Bernard Zell Anshe Emet Day School Expansion
Chicago, Illinois



Westerville City Hall and Police Parking
Westerville, Ohio



Rowes Wharf Hotel
Boston, Massachusetts



beldenbrick.com

The Standard of Comparison Since 1885

OUR AWARD WINNING PROJECTS...

What a Way to Celebrate

135 Years!



MAKE YOUR HOUSE
YOUR **DREAM HOME.**

Add a touch of elegance to your home with our **Rolling Library Ladders.**
Locally owned, locally manufactured, nationally recognized since 1977.



www.cshardware.com



1170 N. Wauwatosa Rd.
Cedarburg, WI 53012



(800) 882-0009

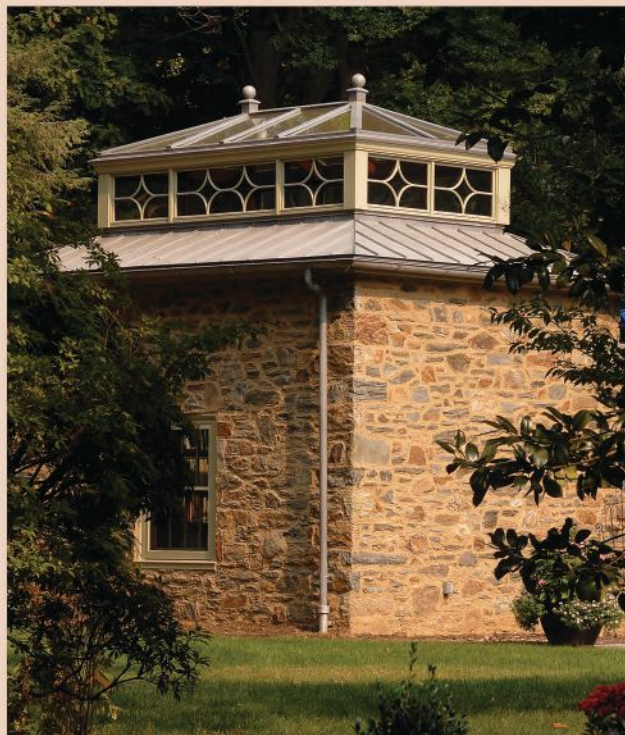




DISCOVER THE
Renaissance Lifestyle



CONSERVATORIES | CUSTOM SKYLIGHTS | ROOF LANTERNS





THE ROTUNDA AT THE UNIVERSITY OF VIRGINIA

2019 PALLADIO AWARD WINNER

Restoration and Renovation

WWW.CRENSHAWLIGHTING.COM

Architect: John G. Waite Associates, Architects

Lighting Design: Available Light

©Anna Wesolowska/www.photographerhedman.com



TRADEWOOD
windowsdoors

TradewoodIndustries.com

One of a Kind. One at a Time.

HeartWood Fine Windows & Doors has been dedicated to the art and science of fenestration and entry systems since 1947. We pride ourselves in producing what our clients recognize as the most beautiful, durable, and functional windows and doors made anywhere. To this end, HeartWood products are found on some of the finest homes and institutions throughout the US and Canada. We invite you to discover HeartWood.



HEARTWOOD

FINE WINDOWS AND DOORS™

a Luxury brand of Rochester Colonial Mfg Corp

1794 Lyell Avenue, Rochester, New York 14626 | www.heartwoodfinewindowsanddoors.com | (585) 254-8191



Rambusch artisans were entrusted by The National Park Service to restore one of our most precious national icons.

Let us put our expertise to work for you.

RAMBUSCH
SINCE 1898

Workshops: 160 Cornelison Avenue, Jersey City, NJ 07304 T 201 333 2525

www.rambusch.com / info@rambusch.com

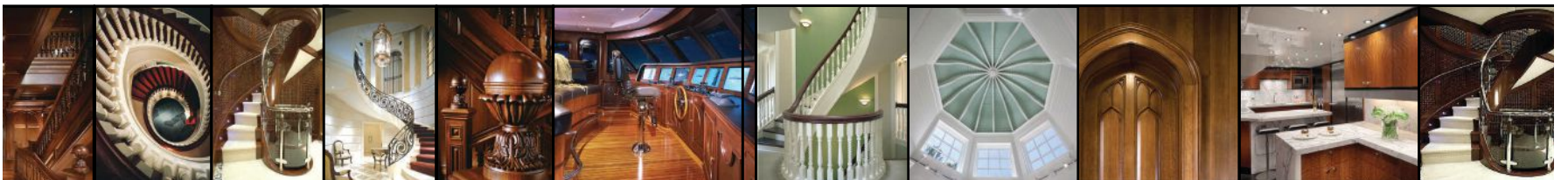
Adam Jenkins: Consulting Objects Conservator / Lutron: Controls



Zepsa Industries



ARCHITECTURAL WOODWORK | MARINE INTERIORS | MONUMENTAL STAIRS | CUSTOM DOORS | STUDIO FURNITURE | ARCHITECTURAL METALS



ZEPSA INDUSTRIES | NEW YORK | CHARLOTTE | FLORIDA | CALIFORNIA | ZEPSA.COM



BOVARD STUDIO

STAINED GLASS

RESTORATION, CUSTOM DESIGN, & FRAMING SYSTEMS

OPERATIONAL
& OBSERVANT
OF HEALTH
STANDARDS



Surrogate Courthouse, Manhattan, NY

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

OUR DEDICATED IOWA TEAM



Bovard Studio, Inc • Fairfield, Iowa
641-472-2824 • www.bovardstudioinc.com • info@bovardstudio.com

LIGHTING SOLUTIONS RESTORATION • REPLICATION • INNOVATION

Architect: The Vitetta Group
Photo by Daniel Vodzak



• **PENNSYLVANIA STATE CAPITOL** •
Exterior Lighting Restoration and Replication

SAINT LOUIS ANTIQUE LIGHTING CO.

801 North Skinker Blvd. St. Louis, Mo. 63130 Phone: (314)-863-1414 Email: slalco@slalco.com

The vision:
Replicate historic authenticity with custom windows & doors.



Kolbe's Ultra Series windows provide modern energy efficiency and impact performance in this renovated 1868 New England hotel and residence, while capturing beachfront views of the Atlantic.

Ocean House | Watch Hill, RI

Kolbe Windows & Doors provided all of the options and custom solutions needed to create the 530 windows and 123 doors required for this historic renovation. In addition to superior quality, custom craftsmanship and design excellence, we offer specialty shapes and sizes, exotic wood species, divided lite patterns, custom colors and finishes – plus performance options for coastal climates.

See more at kolbewindows.com/oceanhouse | 800.955.8177

KOLBE
WINDOWS & DOORS
We're for the visionaries.®

CONTENTS

AUGUST 2020

26



2020 PALLADIO AWARDS

18 **Meet our 2020 Palladio Judges**

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

20 **Chain Bridge Road**

Jones & Boer Architects

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

26 **Dickies Arena in Fort Worth**

David M. Schwarz Architects Inc.

NEW DESIGN & CONSTRUCTION
LESS THAN 5,000 SQUARE FEET

30 **A Summer Cottage in Coastal Maine**

G. P. Schafer Architect

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

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

McCrary Architects

RESTORATION AND RENOVATION

40 **Vista del Porto**

Fairfax & Sammons Architects

RESTORATION & RENOVATION

42 **Cincinnati Union Terminal JGWA**

John G. Waite Associates, Architects and GBBN

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

44 **Renovations to a Historic Estate**

Ferguson & Shamamian Architects

ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

46 **Greenwich Historical Society Reimagined Campus Master Plan**

David Scott Parker Architects

CRAFTSMANSHIP

48 **Pendleton-Chapman Farm**

The Cooper Group

CRAFTSMANSHIP

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

John Canning & Co.

INTERIOR DESIGN

52 **Vassar College**

Douglas C. Wright Architects

EXTERIOR SPACES: GARDENS AND LANDSCAPES

54 **Beauty at Home**

Janice Parker Landscape Architects

RESIDENTIAL MULTI-UNIT PROJECT

56 **Beatrice Row**

de la Guardia Victoria Architects & Urbanists

SPECIAL RECOGNITION

58 **Connecticut Pool House**

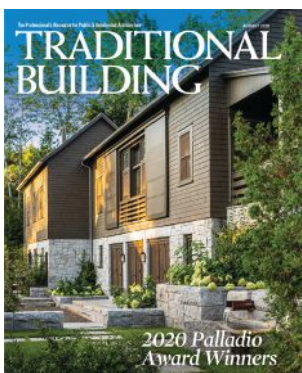
Haver & Skolnick Architects

BUYING GUIDES

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

COMMERCIAL & RESIDENTIAL WINNING PROJECTS KEY SUPPLIERS	60
---	----

FREE INFORMATION GUIDE	61
----------------------------------	----



ON THE COVER

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

See more on page 30.

Photo By Eric Piasecki

J.P. Weaver Co.

SINCE 1914



ELEGANT CEILING, WALL AND CABINETS ENRICHMENTS
FROM THE PETITSIN MOULDING COLLECTION.
CONTACT DESIGN@JPWEAVER.COM OR CALL 818 500-1740
FOR ASSISTANCE WITH YOUR PROJECT

WWW.JPWEAVER.COM

BERNARD ANDRÉ PHOTOGRAPHY

FINE INTERIOR ARCHITECTURAL MOULDINGS

DESIGNED AND HANDCRAFTED IN THE UNITED STATES SINCE 1914

TB-8/20

CW
PF

CARLISLE
wide plank floors®



**THE FINEST WOOD FLOORING
HANDMADE BY AMERICAN CRAFTSMEN**

WWW.WIDEPLANKFLOORING.COM | 800.595.9663

— *FINEST QUALITY REPRODUCTION* —



**DOOR LOCKS,
LIGHTING &
BUILDERS' HARDWARE**



Since 1932, Ball and Ball has been manufacturing the finest quality antique reproduction door hardware including iron strap hinges, brass butt hinges, rim locks, mortise locks and door knockers. Furniture hardware, builders' hardware, lighting fixtures and fireplace accessories are also available.

Call for our catalog



Exton, Pennsylvania • 1.800.257.3711 • ballandball.com

Vintage Hardware and Lighting
2000 West Sims Way, Port Townsend, WA 98368
Ph: 360-379-9030 - www.vintagehardware.com

TRADITIONAL BUILDING

FOUNDER, EDITOR EMERITUS **Clem Labine**

EDITOR **Nancy Berry**
 MANAGING EDITOR **Emily O'Brien**
 CONTRIBUTING EDITORS **Gordon Bock**
Nancy A. Ruhling

CREATIVE DIRECTOR **Edie Mann**
 ART DIRECTOR, PHOTO & DESIGN **Mark Sorenson**

ADVERTISING COORDINATOR **Kim Hoff**
 PREPRESS SPECIALIST **Idania Mentana**

ASSOCIATE PUBLISHER **Jennifer Baldwin**
 INFORMATION SERVICES MANAGER **Dorian Henao**

ADVISORY BOARD

Cal Bowie	Bowie Gridley Architects	Steven Semes	University of Notre Dame
Graham S. Wyatt	Robert A.M. Stern Architects	Erik Evens	Evens Architects
Stephen Payne	Payne Bouchier Builders	Duncan G. Stroik	Duncan G. Stroik Architect
Jill H. Gotthelf	WSA ModernRuins		



PRESIDENT **Peter H. Miller, Hon. AIA**
 SALES DIRECTOR **Heather Glynn Gniazdowski**
 EDITORIAL DIRECTOR **Patricia Poore**
 VP GM AND DIGITAL DEVELOPMENT **Brian Van Heuverswyn**
 DIRECTOR OF DIGITAL MARKETING **LJ Lindhurst**
 DIGITAL CAMPAIGN MANAGER **Taylor Jackson**
 MARKETING MANAGER **Griffin Suber**
 MARKETING COORDINATOR **Josh Cohn**
 CATAPULT CREATIVE LABS **Amanda Phillips**
 HUMAN RESOURCES **Michal Sigel**
 FINANCE MANAGER **Bart Hawley**
 DIRECTOR ACCOUNTING SHARED SERVICES **Kelly Baumgardner**

TRADITIONAL BUILDING CONFERENCE SERIES

EDUCATION DIRECTOR **Judy L. Hayward**
 EVENTS OPERATIONS MANAGER **Carolyn Walsh**



ACTIVE INTEREST MEDIA

PRESIDENT & CEO **Andrew W. Clurman**
 EXECUTIVE VP & CFO **Brian Selstrom**
 SENIOR VP OF OPERATIONS **Patricia B. Fox**
 VP, PRODUCTION & MANUFACTURING **Barbara Van Sickle**
 VP, DIGITAL PRODUCTS & PLATFORMS **Katie Herrell**
 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 February, April, May, June, August, September, October and December 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: \$48/yr. (8 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 2020 by Active Interest Media HoldCo, Inc., 5720 Flatiron Parkway, Boulder, CO 80301; 800-826-3893; Fax: 303-440-1618; Subscription inquiries: 800-548-0193

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

Designing Tradition

We're honored to have collaborated with McCreary Architects on their 2020 Palladio Prize-winning project, The Cathedral of the Most Sacred Heart of Jesus.



A Masterful Approach to Mosaic and Stonework

At Rugo, our work connects old-world artistry with modern possibilities through our steadfast commitment to fine craftsmanship. One of the few companies still training and supporting master stoneworkers, we're deeply committed to preserving the lasting beauty of master-crafted natural stone for future generations.

RUGO

S T O N E

7953 Angleton Ct, Lorton, VA 22079 (571) 642-2672





TRADITIONAL BUILDING CONFERENCE SERIES

ONLINE EDUCATION

TRADITIONAL TECHNIQUES, ADVANCED EDUCATION



ON DEMAND

**EXTERIOR SHUTTERS: CLIMATE
RESPONSE AND MATERIAL SELECTION**

1 AIA HSW Learning Unit

Speaker:

Russ Andersen, VP, Timberlane, Inc.,
Montgomeryville, PA



ON DEMAND

**HISTORIC CLAY TILE:
WHY AND HOW TO USE**
1 AIA H/S/W Learning Unit

Speaker:

Rob Wehr, VP, Ludowici,
New Lexington, OH



FOR CLASS DESCRIPTIONS, MORE INFORMATION OR TO REGISTER, VISIT
TRADITIONALBUILDINGSHOW.COM

More webinar topics to be announced.

 **@TradBldgShow**

ON DEMAND

GLASS AND WINDOWS: TECHNOLOGY AND PERFORMANCE

1 AIA HSW Learning Unit

Speaker:

Kyle Sword, Business Development Manager, Pilkington NA, Toledo, OH



ON DEMAND

STORM WINDOWS 2.0: FORM, FUNCTION AND FIT

1 AIA HSW Learning Unit

Speaker:

David Martin, President, Allied Window



ON DEMAND

REPAIRING HISTORIC WOODEN WINDOWS: WHAT ARCHITECTS NEED TO KNOW

1 AIA H/S/W Learning Unit

Speaker:

Brent Hull, Hull Millwork, Fort Worth, TX



ON DEMAND

PROFILE MATTERS: TRADITIONAL MOULDINGS AND MILLWORK TODAY

1 AIA Learning Unit

Speakers:

Ryan Mulkeen, Director of Marketing and Communications, Kuiken Brothers Company, Inc., Midland Park, NJ and Phillip J. Dodd, Bespoke Residential Design, Greenwich, CT



ON DEMAND

TIMBER FRAMING IN AMERICA 1620-2020

1.5 AIA H/S/W Learning Units

Speakers:

Ben Brungraber, Ph.D, P.E. and co-founder, Fire Tower Engineered Timber, Delran, NJ and Jan Lewandoski, Timber Frammer and Owner, Restoration and Traditional Building, Greensboro Bend, VT



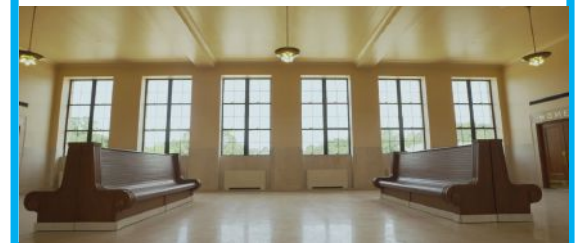
ON DEMAND

GLASS & SAFETY

1 AIA H/S/W Learning Unit

Speaker:

Kyle Sword, Business Development Director, Pilkington North America, Toledo OH

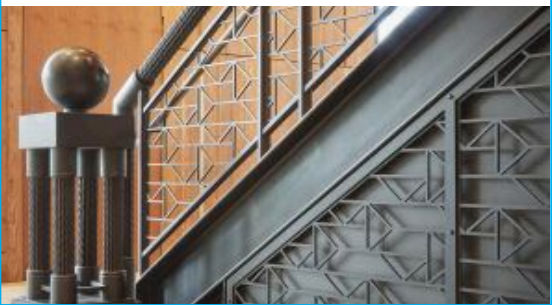


ON DEMAND

FINISHES FOR ORNAMENTAL METALWORK

1.25 AIA H/S/W Learning Units

Speaker: Douglas Bracken, Wiemann Metalcraft, Tulsa, OK



ON DEMAND

WORKING WITH CUSTOM CABINET MAKERS: MODERN KITCHENS IN TRADITIONAL SETTINGS

1 AIA H/S/W Learning Unit

Speaker:

Brian Stowell, President and CEO, Crown Point Cabinetry, Claremont, NH



ON DEMAND

WINDOWS AND HISTORIC HOMES: REPAIR, REPLACE AND NEW ADDITIONS

1 AIA H/S/W Learning Unit

Speaker:

Charles "Chick" McBrien, Marvin Windows and Doors



ON DEMAND

TERRA COTTA TILE: COLOR SELECTION AND MATCHING

1 AIA H/S/W Learning Unit

Speaker: Alicia Cordle, Ceramic Engineer, Ludowici

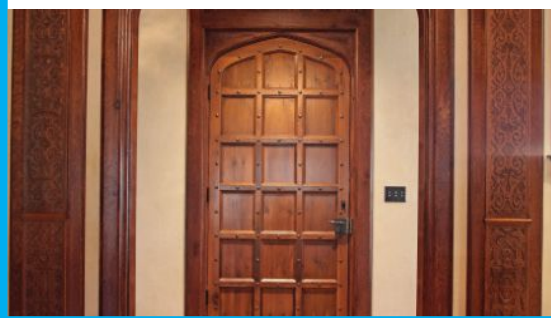


ON DEMAND

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

1.25 AIA H/S/W Learning Units

Speaker: Brent Hull, Hull Historical, Inc.



**14
AIA
CREDITS
FREE
FOR THE
TAKING**

**AIA
Continuing
Education
Provider**

MEET OUR 2020 PALLADIO PANEL

COMMERCIAL



ERIC INMAN DAUM

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

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

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



ANNE HOLFORD-SMITH

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

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

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

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



BENITA WELCH

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

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

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

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

RESIDENTIAL



KATHRYN HERMAN

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

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

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



STUART L. DISSTON

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

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



ELIZABETH GRAZIOLLO

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

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

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

Quiet.
Safe.
Timeless.

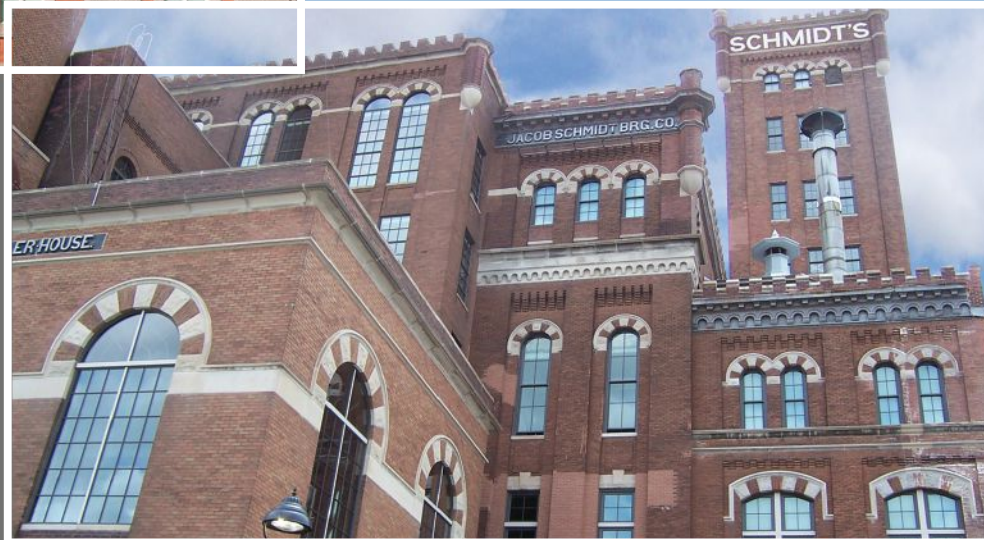


The Ramble Hotel, Denver, CO

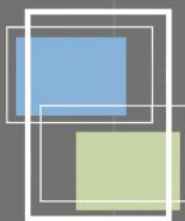


Renwick Gallery

Renwick Gallery of the Smithsonian
American Art Museum, Washington, DC



Schmidt Brewery Artist Lofts, St. Paul, MN



st. cloud
window

800.383.9311 stcloudwindow.com



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

CHAIN BRIDGE ROAD

Jones & Boer Architects

Exterior details are based on
Palladio's Doric Order.



Front elevation.

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

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

includes terraces, a lawn, and a pool.

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

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

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

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

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

White house, and from English architect Sir John Nash.

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

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

Photos by Maxwell MacKenzie unless otherwise noted.



Complimentary design service
No cost job-specific client samples
No charge blanket-wrapped job site delivery



Handcrafted in New Hampshire
Available direct, nationwide
Industry leading on-time delivery

800-999-4994 • www.crown-point.com

Durable. Stackable. Elegant.
Custom made in the USA with a 20 year warranty.



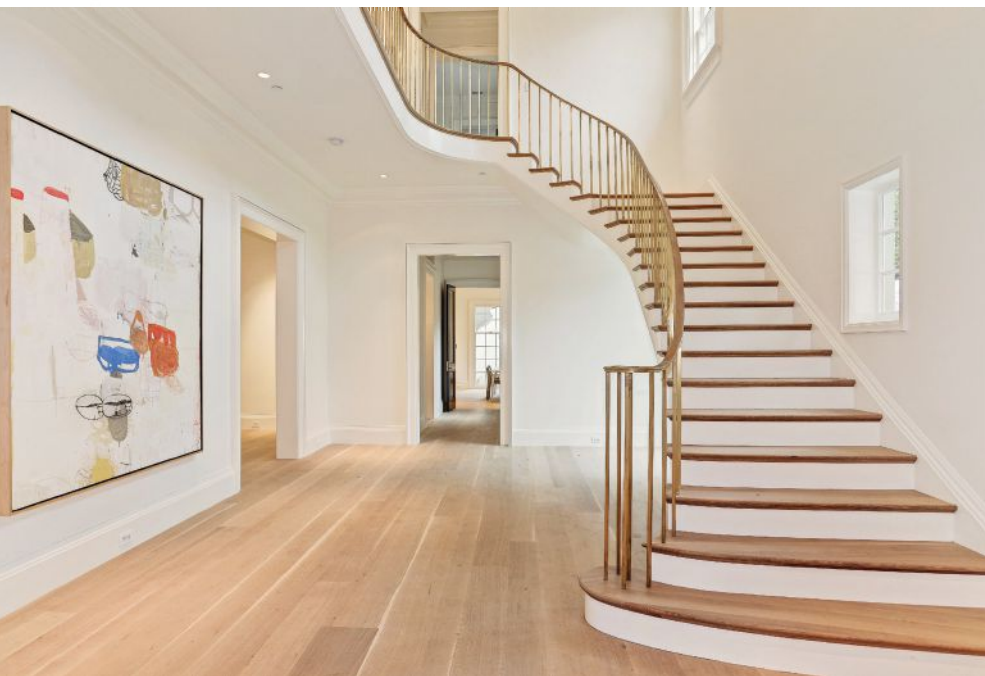
EustisChair.com
sales@eustischair.com



Phone: 978-827-3103
Fax: 978-827-3040



Rear elevation.



Left and right photos courtesy Jones & Boer Architects.



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

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

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

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

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

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

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

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

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



Restoration & Maintenance Products

Solutions for your toughest projects

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



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

Traditional Renovation



Before



After

St. Patrick's Oratory
 Green Bay, Wisconsin

STAINED GLASS RESTORATION MURALS

Conrad Schmitt Studios Inc.

Excellence in Artistry Since 1889

www.conradschmitt.com

1-800-969-3033



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

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



KEY SUPPLIERS

GENERAL CONTRACTOR
Banks Development Company

INTERIOR DESIGNER
Allyson Banks

STRUCTURAL ENGINEER
Ehlert/Bryan, Inc.

LANDSCAPE ARCHITECT
Arentz Landscape Architects

CIVIL ENGINEERING
CAS Engineering

WINDOWS & DOORS
Tradewood Industries

LIMESTONE
Bybee Stone Company

ROOF
Del Carmen Slate

STUCCO
Hard Coat 3-Layer stucco with Sto-Gold waterproofing membrane

SHUTTERS
Timberlane Shutters

FLOORS
Engineered rift-sawn White Oak, widths from 5" to 12"

CUSTOM METALWORK
Cardine Studios

FIREPLACE MANTELS
Chesney's

LIGHTING CONTROL
Lutron Electronics, Inc.

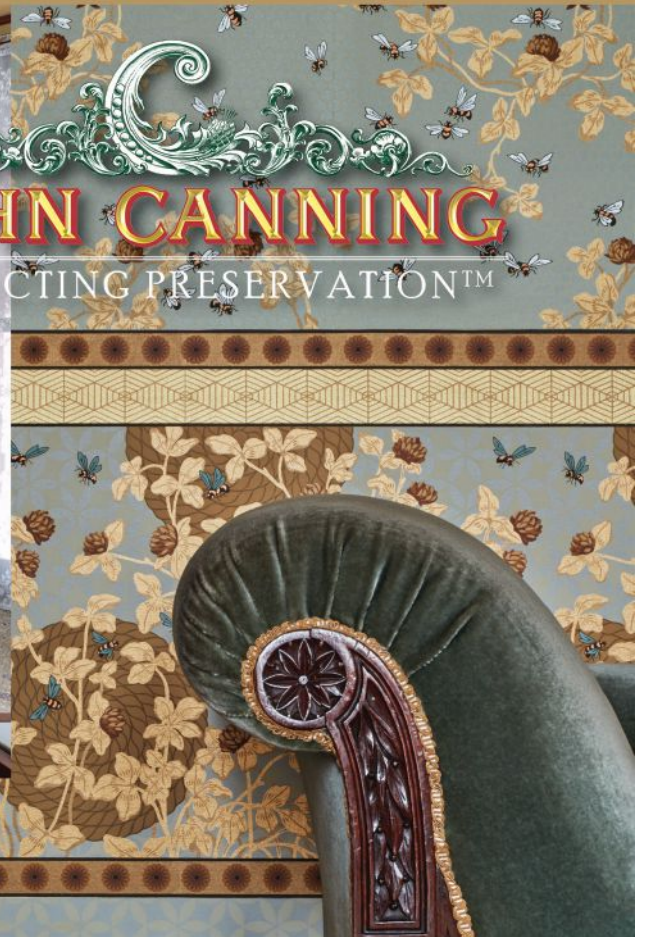
DOOR HARDWARE
Classic Brass

Infinitely curious, driven by perfection. | JOHNCANNINGCO.COM | 203-272-9868



JOHN CANNING
PERFECTING PRESERVATION™

The Mark Twain House & Museum, Hartford, CT
Restoration of the historic wallcoverings, woodwork, and plaster in the Mahogany Suite & Carriage House



Leave a Lasting Impression.

Historically accurate metalwork
& modern custom designs.
Exclusive to the trade.

Lighting • Hardware
Gates & Railings • Restoration • Custom



HMW

Heritage Metalworks

610.518.3999 | hmwpa.com

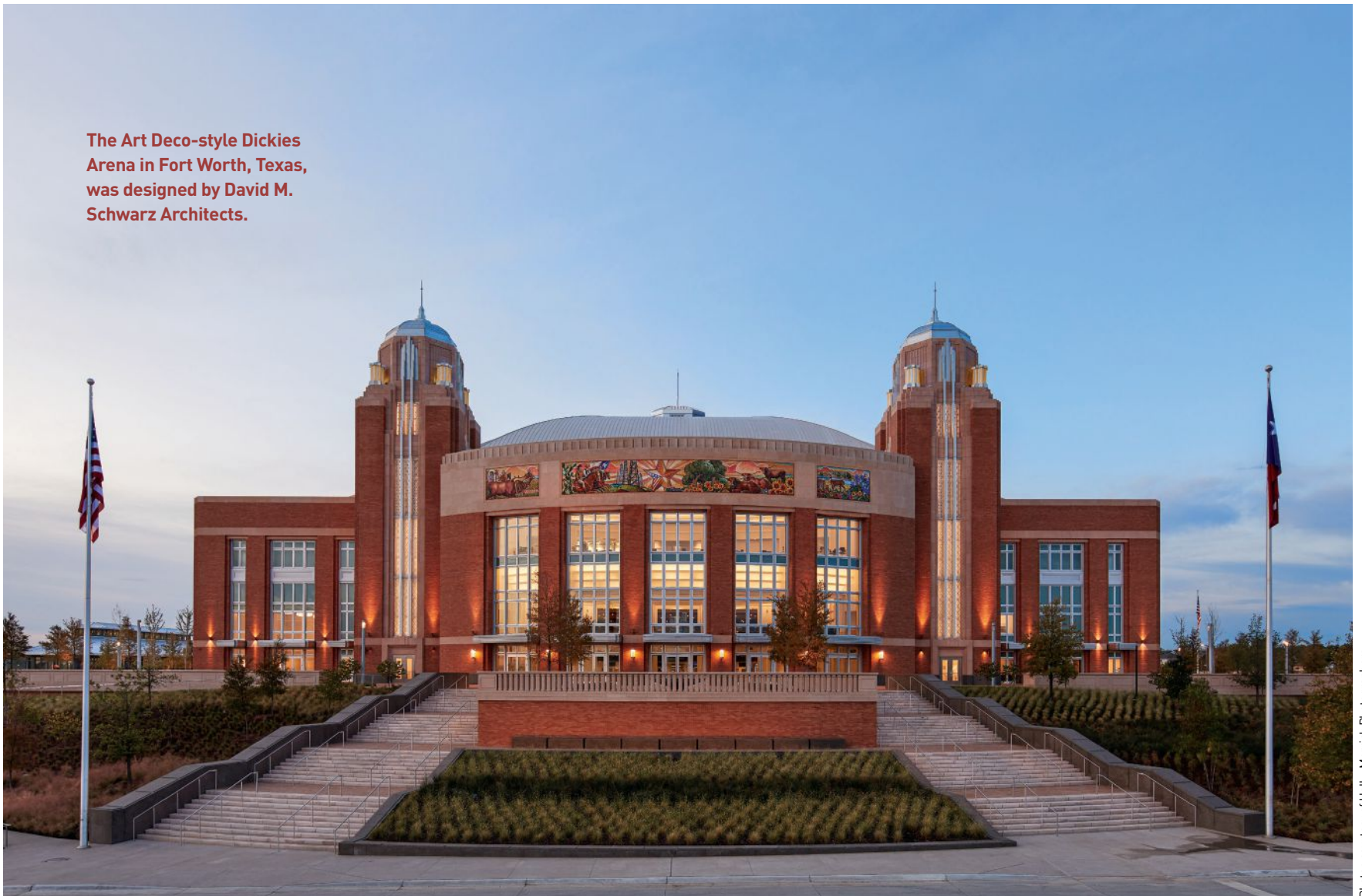


COMMERCIAL PALLADIO WINNER
NEW DESIGN & CONSTRUCTION—MORE THAN 30,000 SQUARE FEET

DICKIES ARENA IN FORT WORTH

David M. Schwarz Architects Inc.

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



Photos courtesy of Hall + Merrick Photographers

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

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

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

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

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

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

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

The new arena, which has 750,000

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

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

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

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

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

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

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



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

LEFT The interior concession offers 75 concession stands.



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



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

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

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

The ornamentation of the arena has a Western theme.

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

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

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

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

Texas prairie grasses.

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

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

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

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

KEY SUPPLIERS

DESIGN ARCHITECT

David M. Schwarz Architects

ARCHITECT OF RECORD

HKS Architects

ASSOCIATE ARCHITECT

Hahnfeld Hoffer Stanford

CONTRACTOR The Beck Group

LIGHTING CONSULTANT

LAM Partners

SIGNAGE AND WAYFINDING

Two Twelve

TERRAZZO FLOORING

American Terrazzo Co.

BRICK SUPPLIER ACME Brick

CUSTOM MILLWORK Beaubois

HARDWOOD FLOORING

Woodwright

STRUCTURAL ENGINEERS

Walter P. Moore

MEP ENGINEERS SSR Inc.

CUSTOM LIGHTING

Crenshaw Lighting

HARDWOOD FLOORING

Woodwright

CUSTOM MOSAICS

Evergreen Architectural Arts;
William Matthews



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

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



Photo Credit: Daniel Newcomb, Architectural Photography

Stewart Brannen Millworks supplied the windows and doors in this Palm Beach, FL residence.
Architect: Fairfax & Sammons.

Style, Craftsmanship and Dependability are the principles by which Stewart Brannen Millwork has gained our reputation. Since our inception, we have been dedicated to providing our clients with some of the world's finest examples of wooden fenestration and custom millwork. Lewis Stewart and Edmund Brannen co-founded the company in 1989 and grew it in a small town in Southeast Georgia. The company, now a quarter century old, is still tied to its small-town roots and values.

Stewart Brannen's dedicated design team works with our clients to develop functional, one-of-a-kind works of art in the form of windows, doors and custom millwork, including hurricane and impact-resistant windows and doors. Family owned and operated, all projects receive personalized attention and are manufactured on-site. By combining time-tested design aspects with today's cutting-edge technology and manufacturing processes, Stewart Brannen's product line is unparalleled. We offer world-class, American made products that fit a domestic budget.

(912) 488-2397 • sales@brannenmillwork.com
www.brannenmillwork.com



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

A SUMMER COTTAGE IN COASTAL MAINE

G. P. Schafer Architect



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

Photos by Eric Piascecki

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

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

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

The compound Schafer and his

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

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

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

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

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

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

The base of the cottage is made of

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

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

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

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

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



ABOVE Maine Post and Bean did the timber framing.

KEY SUPPLIERS

ARCHITECT AND INTERIOR DESIGNER

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

INTERIOR DESIGN PROJECT TEAM

Jahlay Rae; Daniela Cascio

LANDSCAPE ARCHITECT

Mohr & Seredin Landscape Architects

GENERAL CONTRACTOR AND MILLSHOP

Cold Mountain Builders

STRUCTURAL ENGINEER

Albert Putnam Associates

COLOR CONSULTANT

Eve Ashcraft
HARDWARE Ball & Ball Hardware;
Historic Housefitters; Katonah
Architectural Hardware; Urban
Archaeology; Sun Valley Bronze;
Waterworks

SPECIALTY WOOD FINISHING

Diane Fitzgerald

STONE SUPPLIER

Freshwater Stone

MILLSHOP

Heartwoods

TIMBER FRAMING

Maine Post & Beam

CUSTOM WINDOWS

Little Harbor Window & Doors

STANDING AND RUNNING TRIM

Tidewater Millworks

TATAMI MATS

Takashi Morita



SMALL DETAILS
BUILD THE BIG PICTURE.


VINTAGE
MILLWORK + RESTORATION

Our expert craftsmen specialize in building custom wood windows to suit historical buildings. We take the time and care needed to craft pieces that are more energy efficient, reflect the time period of your building, and offer long-lasting beauty and protection.

DOORS · WINDOWS · CUPOLAS · HARDWARE · STAIRCASES
RECLAIMED WOOD · HISTORICAL RESTORATION

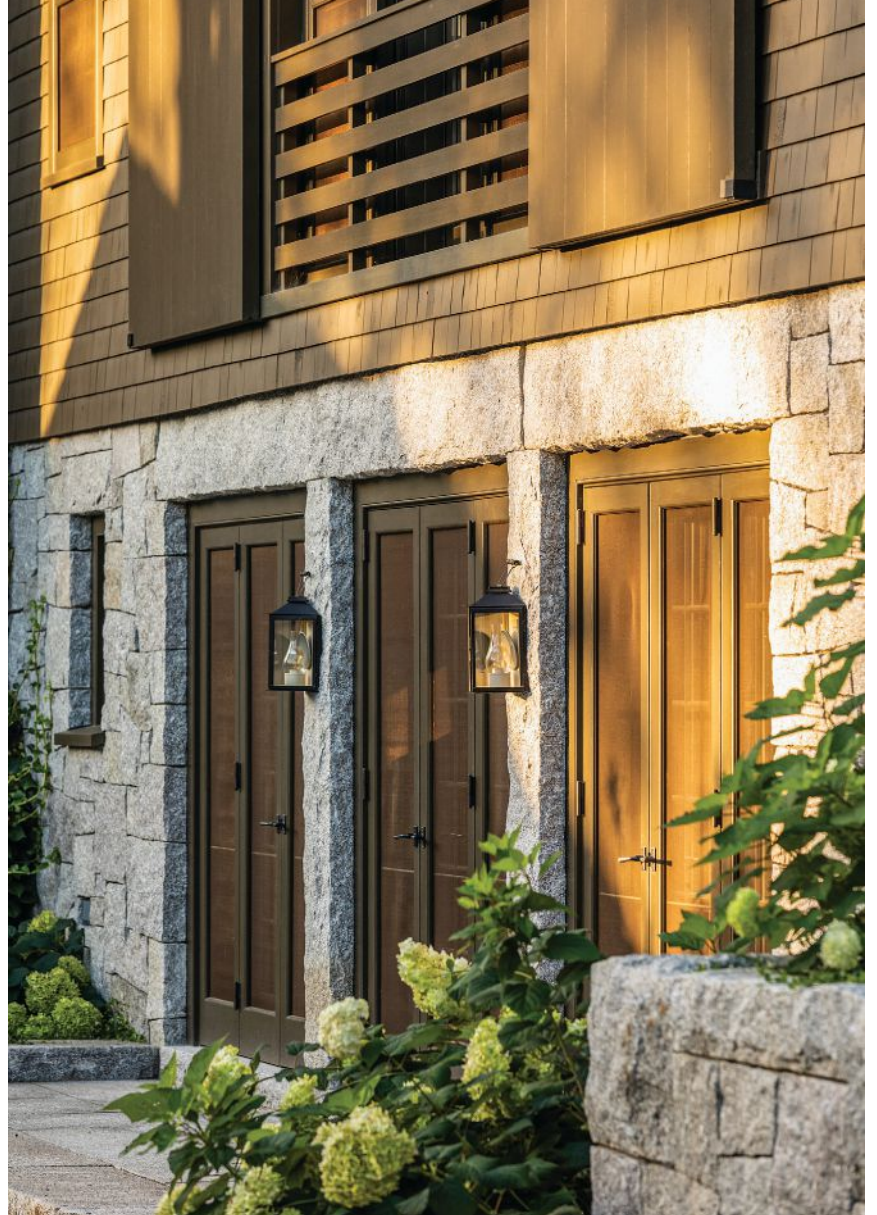
34 S Vintage Road, Paradise, PA 17562 · 717.687.0292 · vintage-mr.com



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

BELOW A Japanese water feature was incorporated into the landscape.

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



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



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

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

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

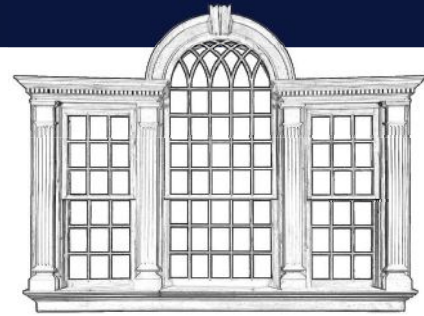
that connects it to the upper-lawn terrace. Its simple teakwood spouts and the plantings of heavy-headed white hydrangeas are a refined and calm complement to the rough, rustic-style granite steps.

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

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

THE COOPER GROUP

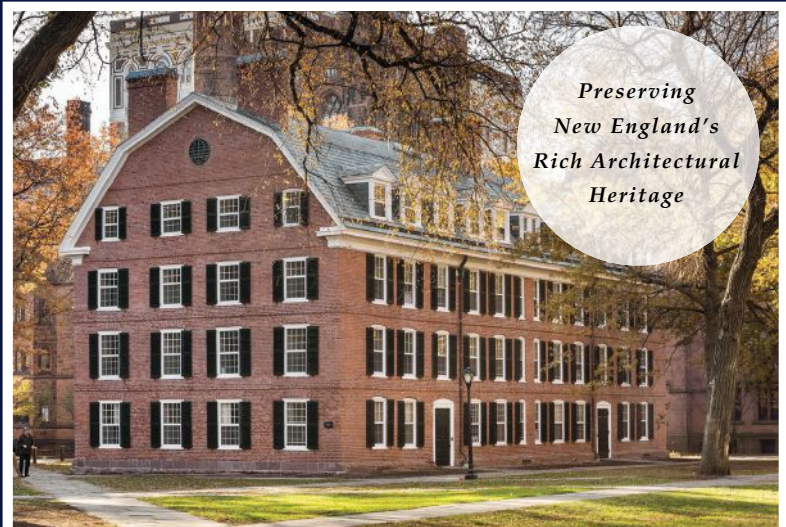
— 2020 PALLADIO AWARD WINNER —



COOPER HISTORICAL WINDOWS

A DIVISION OF THE COOPER GROUP

Historic Window Restoration & Replication



Preserving
New England's
Rich Architectural
Heritage

Yale University - Connecticut Hall: Yale's oldest building, circa 1750.



Yale School of Music: Musical Instruments Museum, circa 1895.

OUR ALL-WOOD WINDOWS ARE
HISTORICALLY ACCURATE
& ENERGY EFFICIENT
WITH A .38 U RATING!

www.thecoopergroupct.com
www.cooperhistoricalwindows.com
brian@thecoopergroupct.com



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

Cathedral of the Most Sacred Heart of Jesus

McCrery Architects

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



Photos by McCrery Architects unless otherwise noted

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

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

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

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

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

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

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

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

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

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

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

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

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



Congratulations to our partners on this year's
Palladio Award-Winners!
CONNECTED THROUGH QUALITY & CRAFT.
www.evergreene.com | 212. 244. 2800



**HAMILTON
SINKLER**

www.hamiltonsinkler.com

**WEBINARS
TRADITIONAL
BUILDING**

Online Education
The Traditional Building Conference's Online Education series for architecture, building, and restoration professionals provides best practices, industry insights, AIA credits and more—for FREE.

2018 STANFORD WHITE AWARDS

The Institute of Classical Architecture & Art's 2018 Stanford White Awards
The winners have been announced for The Institute of Classical Architecture & Art (ICAA)'s 2018 Stanford White Awards.

Merritt, International Interior Solutions Firm, Acquires Renowned Agrell Architectural Carving
Acquisition showcases Merritt's continued company expansion and commitment to excellence.

Traditional Building Turns 30!
We're celebrating TRADITIONAL BUILDING magazine's 30th year this fall.

Book Review: Robert Venturi's Rome
A book review on Robert Venturi's Rome by Frederick Fisher and Stephen Harby.

Buckland, VA: A Labor of Love
The community in Buckland, Virginia, has a deep commitment to historic preservation.

Visit us online at **TraditionalBuilding.com** to

- learn about our free educational series offering AIA credits
- read our bloggers latest posts
- browse our book reviews and story archives
- and much more



Photo by BMA Architects

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

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



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

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

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

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

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

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

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

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

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



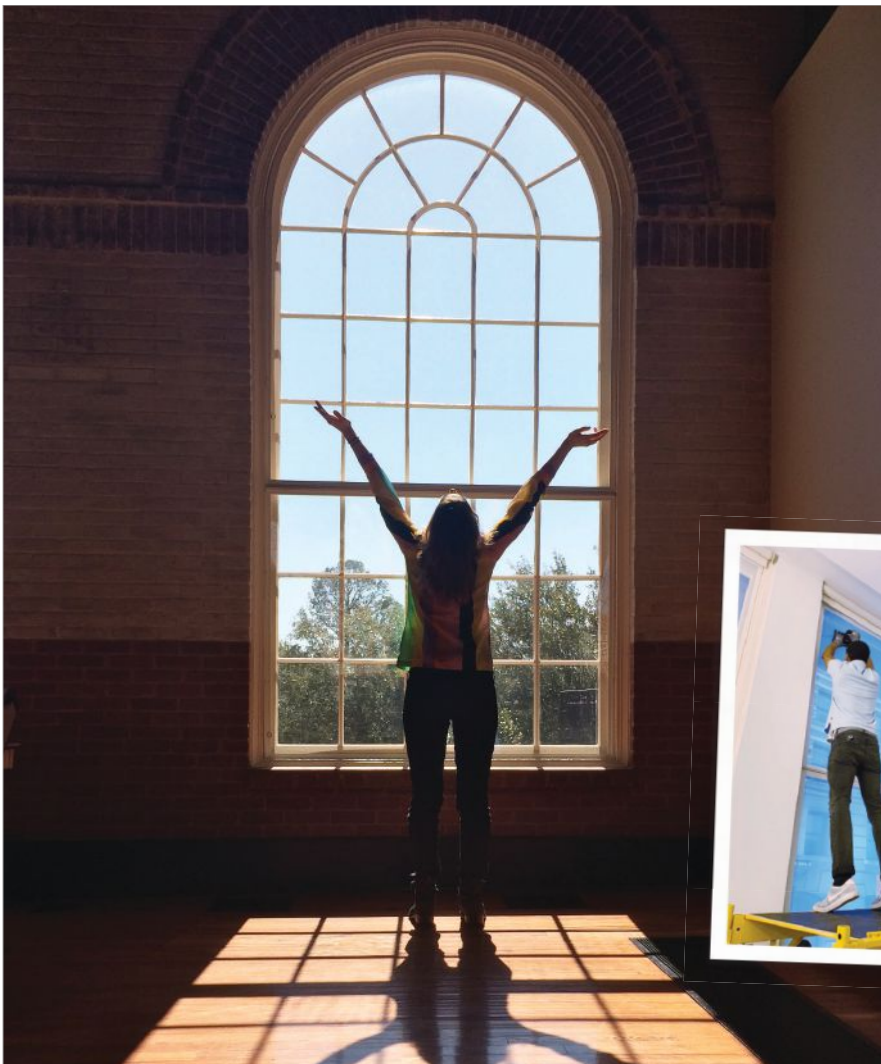
HISTORICAL ARTS & CASTING, INC.
Congratulates the 2019 Palladio Award, Winners!



Introduce your
 Imagination to...
ELEGANCE

BRASS
 SOLID BRASS Accents[®] INC.

www.brassaccents.com



Don't Choose Between
 Comfort & Efficiency.

Adapting large spaces for human comfort needs to be sustainable. No building owner wants a long-term solution they can't afford. Window inserts save cost up front, require less installation time, and provide an average of 20% energy savings as long as they're installed.

Create Sustainable Savings with Indow.

indowwindows.com

503.284.2260



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



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

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

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

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

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

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

KEY SUPPLIERS

ARCHITECT McCrery

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

STONE AND MOSAIC FABRICATION Rugo Stone

GENERAL CONTRACTOR Merit Construction

MILLWORK Clancy Custom Woodworking; Mountain View Millworks

METALWORK Cardine Studios; Mayas Metal Fabricating

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

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

STAINED GLASS Franz Mayer of Munich



“Metford” Frieze

From our “Jeffrey” Wallpaper roomset. Handprinted. www.bradbury.com/metford.

Bradbury & Bradbury
ART WALLPAPERS


St. Mary's Church, Canandaigua, NY

SWIATEK & STUDIOS

Architectural Restoration & Artistry Quality • Craftsmanship • Integrity

We provide over forty years of experience in the restoration and investigation of original religious decorative schemes and custom finishes.

TRADITIONAL BY DESIGN
Period reproduction hardware, lighting & plumbing

 HouseofAntiqueHardware.com | 888-223-2545



OUR SERVICES

- Murals
- Fine Art Conservation
- Stained Glass Restoration
- Stenciling
- Gilding
- Decorative Painting
- ...and more!

CONTACT US

9670 Main Street
Clarence, NY 14031
716-597-6683
swiatekstudios.com

Visit us on Facebook!
facebook.com/swiatekstudios





RESIDENTIAL PALLADIO WINNER RESTORATION AND RENOVATION

VISTA DEL PORTO

Fairfax & Sammons Architects



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

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

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

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

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

historic archives.

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

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

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

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

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

Photos by Durston Saylor

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

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

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

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

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

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

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

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

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

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

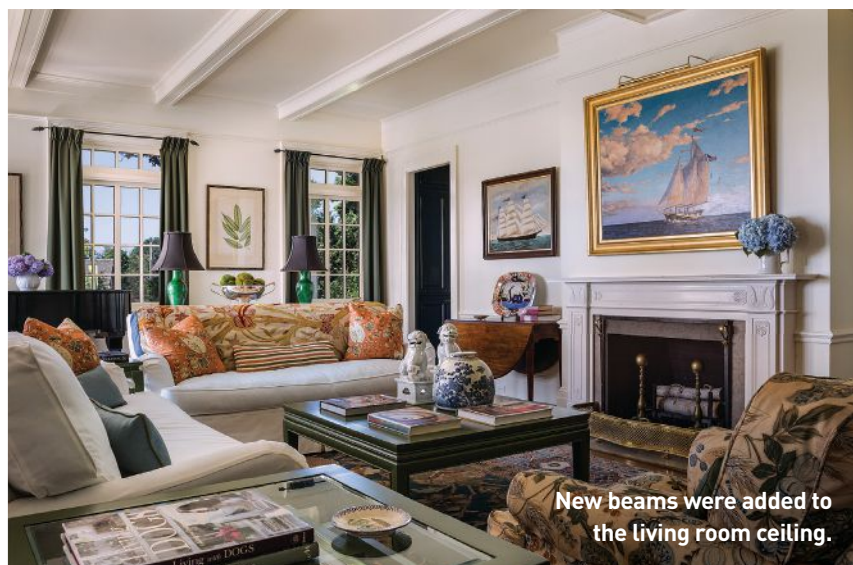
Sammons, who specializes in new traditional architecture of all types, says he is honored to receive accolades for this, his first Victorian residential restoration project.



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



The new kitchen overlooks the family room addition.



New beams were added to the living room ceiling.

KEY SUPPLIERS

BUILDING CONTRACTOR
Hobbs, Inc.

LANDSCAPE ARCHITECT
Cummin & Associates, Inc.

STRUCTURAL ENGINEERING
DeStefano & Chamberlain, Inc.

CIVIL ENGINEERING
The Huntington Company, LLC.

MILLWORK (INTERIORS)
Crane Woodworking

MILLWORK (EXTERIORS)
Interstate & Lakeland Lumber

DOORS & WINDOWS KSD
Custom Wood Products, Inc.

MANTELS: Chesney’s

MURALIST (DINING ROOM)
Eric Beare

WOOD FINISHING Historic
Floors by Stephen Gamble, Inc.



COMMERCIAL PALLADIO WINNER
RESTORATION AND RENOVATION

CINCINNATI UNION TERMINAL JGWA

John G. Waite Associates, Architects and GBBN

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



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

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

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

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

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

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

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

Photos by Brad Feinknopf



KEY SUPPLIERS

CONSTRUCTION MANAGER
Turner Construction Company

ARCHITECTURAL HISTORIAN
Mount Ida Press

CIVIL ENGINEER
Kleingers Group

STRUCTURAL ENGINEER
THP Limited Inc. & Silman

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

**MECHANICAL,
ELECTRICAL, PLUMBING**
Heapy Engineering

3D SCANNING TruScan3D

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

CONSERVATOR
Evergreene Architectural Arts

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

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

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

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

**LIGHT FIXTURE RESTORATION
AND REPRODUCTION**
Crenshaw Lighting

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

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

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

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

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

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

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

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

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

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

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



RESIDENTIAL PALLADIO WINNER
ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

RENOVATIONS TO A HISTORIC ESTATE

Ferguson & Shamamian Architects



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

The new owners of a nearly century-old house in New York's Westchester County commissioned New York City-based Ferguson & Shamamian Architects to renovate it to fit their modern-family lifestyle without erasing its past.

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

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

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

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

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

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

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

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

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

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

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

Photos by Michael Partenio



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



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

KEY SUPPLIERS

ARCHITECT

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

INTERIOR DESIGNER Ellie Cullman, Cullman & Kravis

MILLWORK CJS Millwork; Fairfield County Millwork

EXTERIOR STONEMWORK MFA Contracting

LIGHTING DESIGN Focus Lighting

HARDWARE Deltana; Katonah Architectural Hardware; Merit Metal

PLUMBING FITTINGS AND FIXTURES Waterworks; Lefroy Brooks; Newport Brass

EXTERIOR DOORS AND WINDOWS Century Woodworking

INTERIOR STONE AND TILE Anthony Collins

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

CIVIL ENGINEERS Birdsall Service Group; Langan Engineering

GEOTECHNICAL ENGINEER Heller & Johnsen

ACOUSTICS John Hauenstein



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

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

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

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

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

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

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

also makes the room less formal."

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

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



COMMERCIAL PALLADIO WINNER
ADAPTIVE REUSE AND/OR SYMPATHETIC ADDITION

Greenwich Historical Society Reimagined Campus Master Plan

David Scott Parker Architects

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



Photography by Durston Saylor

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

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

new generation of visitors.

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

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

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

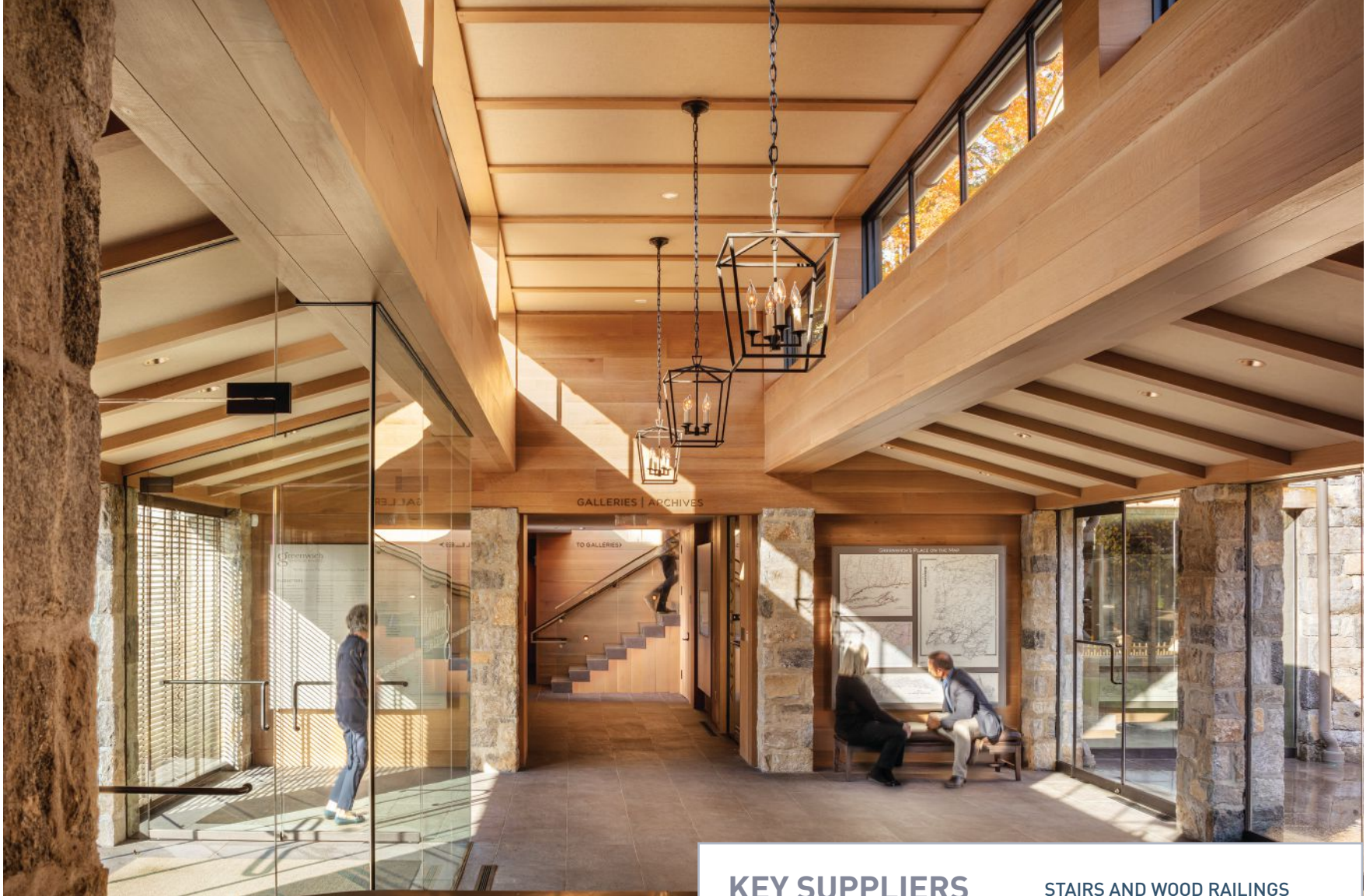
“Cos Cob was the ‘cradle of American Impressionism,’” Parker says. “And the effect it had on art in this country was profound.”

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

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

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

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



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

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

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

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

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

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

"There's an orientation video about

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

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

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

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

KEY SUPPLIERS

ARCHITECT AND INTERIOR DESIGNER David Scott Parker Architects

LANDSCAPE ARCHITECT Conte & Conte

CONSTRUCTION MANAGER A.P. Construction Co.

LANDSCAPE INSTALLATION Nick Papalia Landscaping

CARPENTRY Beaudoin

ELECTRICAL Enterprise Electrical Contractors

HARDWARE Canaan Distributors Corporation

HARDSCAPE Fairfield House & Garden

MASONRY DMA Construction

MEPF CONSULTING ENGINEERING SYSTEMS Altieri Sebor Wieber

STRUCTURAL ENGINEERS Di Salvo Engineering Group, Inc.

PREFINISHED ENGINEERED FLOORING AND WALL CLADDING Carlisle Wide Plank Floors

HISTORICAL PAINT ANALYSIS Jablonski Berkowitz Conservation

MECHANICAL Alliance Heating and Air Conditioning

MILLWORK Handcraft Cabinetry

PAINTING F.M. Testani

PLUMBING Murace Plumbing Co

TILE New England Tile & Stone

STAIRS AND WOOD RAILINGS Euro King Stairs and Railings

STOREHOUSE CONTRACTOR Tancreti Construction

STRUCTURAL STEEL Steeltech Building Products

WOOD RESTORATION Urban Aesthetics

ARCHIVES CARPETING Mannington Commercial; "Close Knit II"

DECORATIVE LIGHTING Circa Lighting, Feiss and Restoration Hardware

GLASS DOORS Blumcraft

ELEVATOR thyssenkrupp

METAL BOOKCASES AND COMPACT SHELVING Aurora Storage Products

METAL RAILINGS Liviers Bronze

METAL ROOFING Metal Tech USA: "eZinc"

PORCELAIN FLOOR TILE AND PAVERS Atlas Concorde: "Trust"

WALL COVERINGS Spoonflower; Recreation of Historic Patterns

WINDOWS Marvin; Wood Double Hung and Casement SDL

WOOD PANELING AND TRIM Carlisle Wood Flooring "Elegant"

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

WOOD SHUTTERS Woodbury Supply



RESIDENTIAL PALLADIO WINNER
CRAFTSMANSHIP

PENDLETON-CHAPMAN FARM

The Cooper Group



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

Photos by Aaron Usher

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

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

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

collaborated with designer Hayward Gatch of Avondale.

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

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

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

new foundation, and the original foundation stones were reused.

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

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

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

Its sole purpose is to accommodate

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

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

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

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

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

MIDDLE Georgian details were faithfully reproduced.

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

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

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

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

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

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

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

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

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

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



KEY SUPPLIERS

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

ARCHITECTURAL DESIGNER
Hayward H. Gatch III

MASONRY, FIREPLACES
Jerry Eide Restoration Mason

PLASTERING
Marshall Plastering

METALWORK Dave Mason

GEORGIAN CARVING Mark
Henion of Deschenes & Cooper

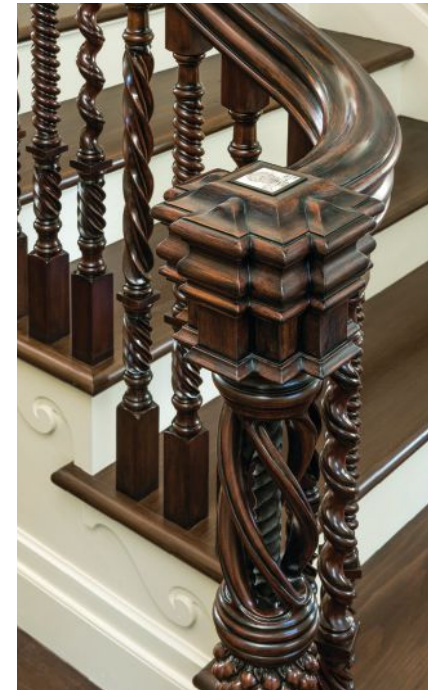
HISTORIC MILLWORK
Deschenes & Cooper

HISTORIC WINDOWS
Maurer & Sheppard

**BLACKSMITHING &
HARDWARE** Clint Wright

MURALS Bibiana King

HISTORIC FINISHES
Catherine Maclean



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





COMMERCIAL PALLADIO WINNER
CRAFTSMANSHIP

Mark Twain House & Museum, Mahogany Suite

John Canning & Co.



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

Photos by Robert Benson Photography

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MIDDLE The suite includes a dressing room and bathroom.

BOTTOM The exterior of Mark Twain’s house.

KEY SUPPLIERS

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

ARCHITECT David Scott Parker

PRIME CONTRACTOR
Downes Construction Co.

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





COMMERCIAL PALLADIO WINNER
INTERIOR DESIGN

VASSAR COLLEGE

Douglas C. Wright Architects



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

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

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

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

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

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

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

Photos by Eric Plasecki



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

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

KEY SUPPLIERS

ARCHITECT

Douglas C. Wright Architects

INTERIOR DESIGN

Katie Ridder Interiors

LANDSCAPING

Ed Hollander Landscape Design

CONTRACTOR

William Peabody, Executive Director of Facilities, Vassar College

WINDOW SUPPLIER

Norwood Windows

PLUMBING FIXTURES AND FITTINGS

Waterworks; Kohler

NEW HARDWARE

Loewen; Merit Metal

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

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

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

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

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

for student conferences and meetings.

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

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

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

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

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

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





COMMERCIAL PALLADIO WINNER
EXTERIOR SPACES: GARDENS AND LANDSCAPES

BEAUTY AT HOME

Janice Parker Landscape Architects



Lounge chairs bask in the beauty of the hydrangea hedge.

Photos by Neil Landino, Jr.

The long, narrow, 1-acre back yard of a home in Darien, Connecticut inspired Janice Parker to create a classically symmetrical landscape that, she says, has a “modern, relaxed, sharper feeling that’s of the now even though it’s rooted in tradition.”

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

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

In this case, she pretty much started

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

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

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

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

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

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

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

KEY SUPPLIERS

LANDSCAPE ARCHITECT
Janice Parker Landscape Architects

ARCHITECT
Roger Ferris + Partners

INTERIOR DESIGN
Full Scale Inc.

FIRE BOWL Fire Features

BUILDER/GENERAL CONTRACTOR Brindisi & Yaroscak Custom Builders

LANDSCAPE CONTRACTOR Freddy’s Landscape Co.

FENCING Euro Fence

IRRIGATION Summer Rain

POOL Signature Pools

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



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

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

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

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

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

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

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

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



ABOVE Fish swim placidly in the pond.

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

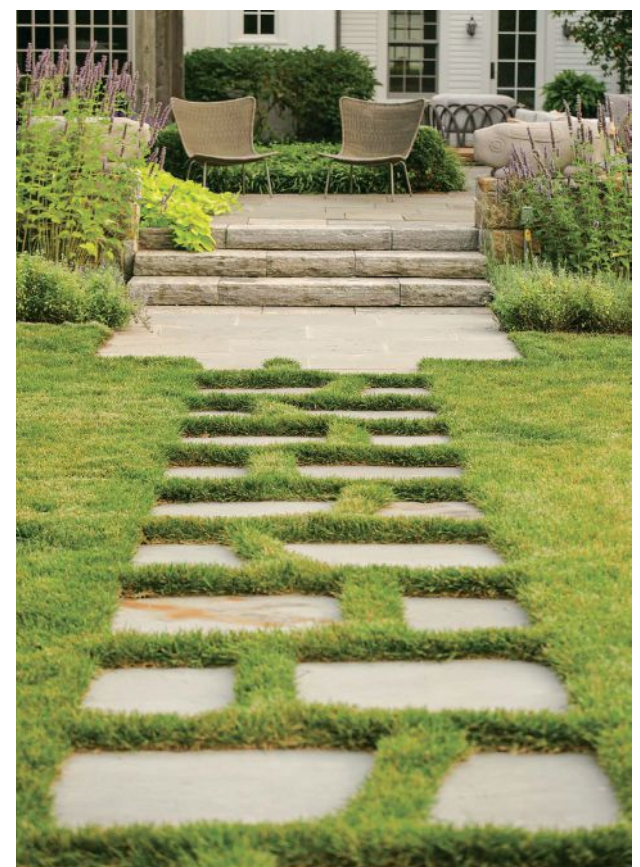
There, big evergreens, underplanted with woodland shade plants, including hostas, andromedas, rhododendrons, and ferns, create what Parker calls a "soft

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

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

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

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



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



RESIDENTIAL PALLADIO WINNER
RESIDENTIAL MULTI-UNIT PROJECT

BEATRICE ROW

de la Guardia Victoria Architects & Urbanists



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



Photos by Carlos Domenech

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

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

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

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

and presents three elevations.

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

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

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

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

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

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

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

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

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

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

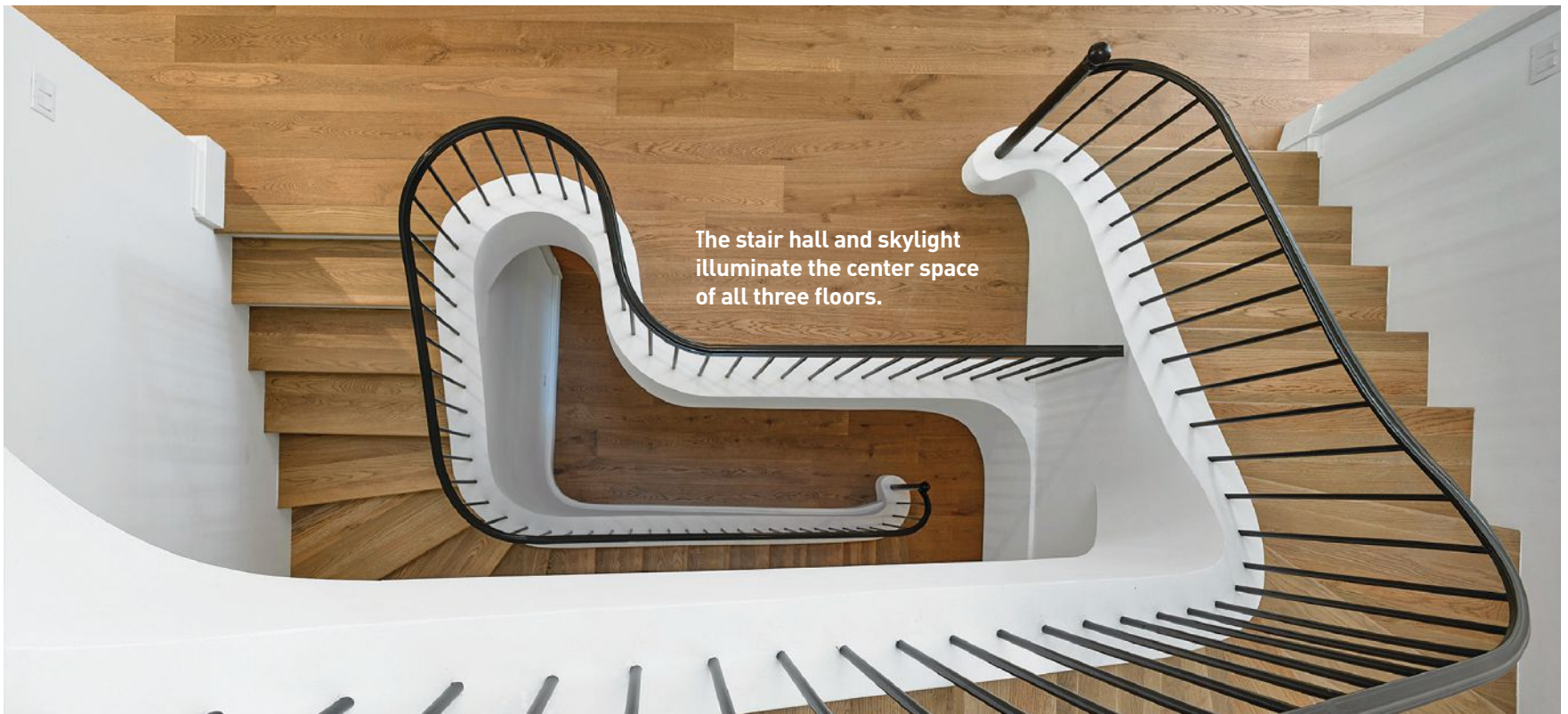
"In the tradition of the Renaissance palazzo, we put the social functions of the domestic program—the living room, dining room, kitchen, family room, and garden terrace—on the second floor," de la Guardia says.

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

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

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

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



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



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

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

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

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

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

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

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

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

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

KEY SUPPLIERS

ARCHITECT de la Guardia
Victoria Architects & Urbanists

GENERAL CONTRACTOR
Torre Cos.

CORALINA STONE
Marmotech S.A.

CORALINA STONE
INSTALLATION R.E.T.C. Tile

BRICK INSTALLATION Brandel

DOORS & WINDOWS Signature
Door; EuroWall; CGI Window

INTERIOR DOORS
TruStile Doors

HARDWARE Deltana; Baldwin

PAINT Benjamin Moore

**PLUMBING FIXTURES AND
FITTINGS** Kohler; Grohe

APPLIANCES
Thermador; Coyote

ROOFING
Santafe Flat Tile – Cocoa

**INTERIOR & EXTERIOR
MILLWORK** Vicedo

**BUILDING MATERIALS
SUPPLIER**
Florida Sand and Silica

RAILINGS
American Aluminum Gates

**WINDOW & DOOR
INSTALLATION** RS Window

RAILINGS
American Aluminum Gates

PUBLIC ART PROJECT
Roberto Behar & Rosario
Marquardt, R & R Studios



RESIDENTIAL PALLADIO WINNER
SPECIAL RECOGNITION

CONNECTICUT POOL HOUSE

Haver & Skolnick Architects



Photos by Robert Benson Photography

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

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

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

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

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

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

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

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

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

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

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

hides the mechanicals.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

KEY SUPPLIERS

ARCHITECT AND INTERIOR DESIGNER Haver & Skolnick

CONSTRUCTION MANAGER Churchill Building Company

STRUCTURAL ENGINEER DeStefano & Chamberlain

MECHANICAL ENGINEER CES

CIVIL ENGINEER / SURVEYOR Smith & Company

LANDSCAPE DESIGN Haver & Skolnick in association with Wesley Stout Associates

LANDSCAPE INSTALLATION Hoffman Landscapes

LIGHTING CONSULTANT Westwoods Architectural Lighting Design

AUDIO VISUAL/CRESTRON CONSULTANT Opus AVC

SWIMMING POOL SUBCONTRACTOR Drakeley Pools

ARCHITECTURAL MILLWORK Fairfield County Millwork

EXTERIOR SIDING Antique weathered barn board

PAINTING Ives Brothers Painting

ROOFING Cedar shingles and standing-seam copper

EXTERIOR TERRACES AND INTERIOR FLOORING Natural cleft New York bluestone

INTERIOR WALL & CEILING SURFACES White-washed clear pine

DECORATIVE LIGHT FIXTURES Holly Hunt, Itama

PLUMBING FIXTURES & CABINET HARDWARE Sonoma Forge

INTERIOR FURNITURE Holly Hunt

FABRICS Great Plains

CARPETS Stark

ACCESSORIES Palecek, Serena & Lily





2020 PALLADIO AWARDS

COMMERCIAL & RESIDENTIAL WINNING PROJECTS KEY SUPPLIERS



ANDREW WILSON SMITH SCULPTURE STUDIO

www.AndrewWilsonSmith.com
574-315-4426

Designer, fabricator, and installer of fine art and architectural sculpture: Sculpture in bronze, plaster, stone, and novel materials; also specializing in natural stone mosaic. Serving ecclesiastical, institutional, and private clients since 2006

SEE OUR AD ON PAGE 63.



BALL & BALL

www.ballandball.com
610-363-7330

Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

SEE OUR AD ON PAGE 23.



CARLISLE WIDE PLANK FLOORING

www.wideplankflooring.com
800-595-9663

For more than 50 years, Carlisle Wide Plank Floors has handcrafted the finest luxury wood floors for both residential and commercial spaces. Our flooring is made from the highest quality raw materials and manufactured by skilled craftsmen in New Hampshire.

SEE OUR AD ON PAGE 23.



THE COOPER GROUP

www.thecoopergroupct.com
860-599-2481

Manufacturer of historically accurate windows; Restorer of period windows, doors, & entranceways. Combining the beauty of handmade glass with the efficiency of Low-E glass, we produce the ideal IG unit, adding high-performance and energy-efficiency to our historically accurate windows.

SEE OUR AD ON PAGE 33.



CRENSHAW LIGHTING

www.crenshawlighting.com
540-745-3900

Established in 1957, Crenshaw Lighting is an award-winning custom lighting and historic restoration lighting manufacturer. Dedication to the craftsman tradition, collaboration with world-class specifiers, and pioneering leading edge technology solutions in decorative lighting remain Crenshaw's guiding principles in the 21st century.

SEE OUR AD ON PAGE 4.



HISTORIC HOUSEFITTERS CO., INC.

800-247-4111
www.historichousefitters.com

We have 35 years experience in making hand-forged iron strap hinges, H & HL hinges, thumbblatches, mortise lock sets, hearth equipment, pot racks, towel bars, hooks and more. All made in the USA and available from a large inventory. We also specialize in custom sizes and designs.

SEE OUR AD ON PAGE 25.

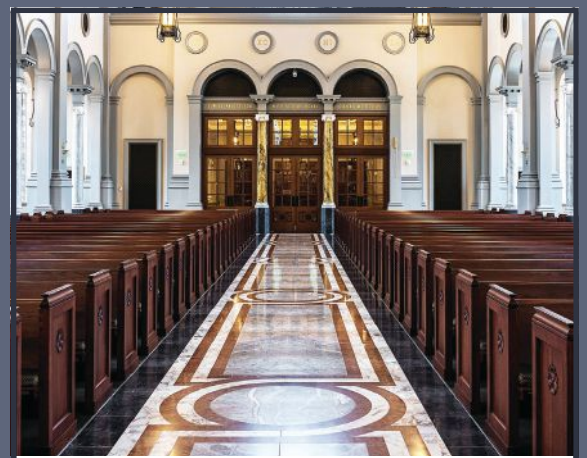


JOHN CANNING CONSERVATION & PAINTING STUDIOS

www.JohnCanningCo.com
203-272-9868

John Canning & Co. is committed to Perfecting Preservation, offering services in the architectural arts including: planning/design, cost analysis, architectural materials conservation, historic paint analysis, plaster surveys, decorative painting, ornamental and flat plaster, mural conservation, stone, metal, and wood restoration.

SEE OUR AD ON PAGE 25.



RUGO STONE

www.rugostone.com
571-642-2672

As one of the most knowledgeable resources for sourcing and working with natural stone and mosaics, since 1996, Rugo Stone has designed, fabricated, restored, installed, and consulted on fine stonework projects for architects, developers, institutions, and private and liturgical clients.

SEE OUR AD ON PAGE 15.

FREE INFORMATION GUIDE

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



BRADBURY & BRADBURY ART WALLPAPERS

www.bradbury.com
707-746-1900

We are a premier source of wallpaper, fabric and lace panels for those seeking to create a vintage atmosphere in their historic homes. We specialize in handprinted wallpapers from the 19th and 20th Centuries along with custom reproduction services.

SEE OUR AD ON PAGE 39.

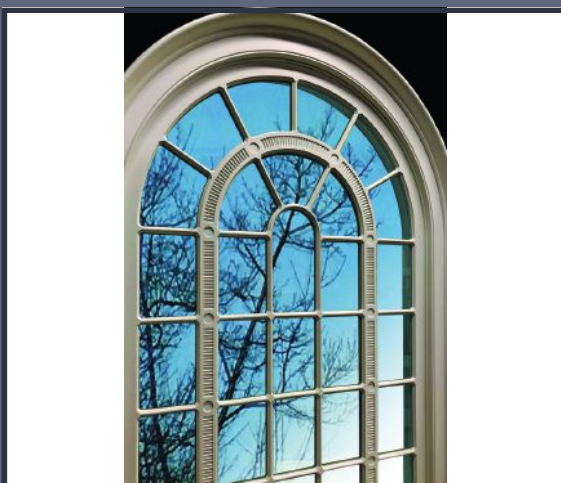


EVERGREENE ARCHITECTURAL ARTS

www.evergreene.com
212-244-2800

EverGreene is a national specialty contractor working across the US. Since 1978, our passion is providing preconstruction and construction services for significant buildings, objects, and artifacts requiring conservation, restoration or new design to enrich the environment of our communities.

SEE OUR AD ON PAGE 35.



TRADEWOOD WINDOWS & DOORS

www.TradewoodIndustries.com
800-410-0268

Manufacturer of architectural windows and doors built on a foundation of innovation, aspiration and imagination. Providing compelling solutions inspired by our customers needs for over 60 years.

SEE OUR AD ON PAGE 5.

Historical Products Showcase

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

Windows & Window Hardware

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

Doors & Door Hardware

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

Wood & Plaster Moldings

Driwood Moulding Company	73
888-245-9663 www.driwood.com	
JP Weaver Company.....	13, 73
818-500-1740 www.jpweaver.com	

Registers, Grilles & Radiators

Advanced Architectural Grilleworks	75
516-488-0628 www.aagrilles.com	
Architectural Grille.....	74
800-387-6267 www.archgrille.com	
CoCo Architectural Grilles & Metalcraft.....	74
631-482-9449 www.cocometalcraft.com	

Conservation & Restoration Services

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

Roofing & Roofing Specialties

Copper-Inc.com	76
888-499-1962 www.copper-inc.com	
Ludowici Roof Tile, Inc.	77, Back Cover
800-945-8453 www.ludowici.com	
NIKO Contracting Co., Inc.	77
412-687-1517 www.nikocontracting.com	
Preservation Products, Inc.....	76
800-553-0523 www.preservationproducts.com	

Masonry & Stone

Abatron, Inc.....	23
800-445-1754 www.abatron.com	
Rugo Stone, LLC	15
571-642-2672 www.rugostone.com	
Weathercap, Inc.....	78
985-649-4000 www.weathercap.net	

Specialty Brick

Belden Brick Co., The.....	1, 79
330-456-0031 www.beldenbrick.com	

HOME GROUP
ACTIVE INTEREST MEDIA

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER
Jennifer Baldwin
jenbaldwin1@msn.com
718-619-7645

OLD HOUSE JOURNAL
ARTS & CRAFTS HOMES
NEW OLD HOUSE
DESIGN CENTER SOURCEBOOK
OLDHOUSEONLINE.COM
TRADITIONAL BUILDING
PERIOD-HOMES.COM
TRADITIONALBUILDING.COM

LOG + TIMBER HOME LIVING
COZY CABINS & COTTAGES
DREAM HOME SHOWCASE
BEST LOG & TIMBER HOMES OF THE YEAR
BEST LOG & TIMBER FLOOR PLANS
LOG & TIMBER HOME PLANNER
CABINLIFE.COM
LOGHOME.COM



TRADITIONAL BUILDING CONFERENCE SERIES

2020 PLATINUM SPONSORS

ALLIED WINDOW, INC.



Custom Invisible Storm Windows

LUDOWICI®
Trusted. Timeless. Terra Cotta.



MARVIN® 

 PILKINGTON



BRONZE
SPONSORS
HADDONSTONE
MON-RAY
OLD WORLD STONE

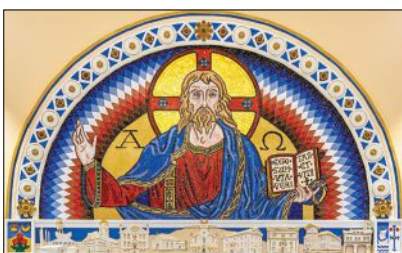
COPPER SPONSORS
VINTAGE MILLWORK & RESTORATION
INNERGLASS
CAMBEK
NOSTALGIC WAREHOUSE
CONSIGLI
TIMBERLANE

YOUR PARTNERS IN EDUCATION

The technical representatives of our sponsors 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.



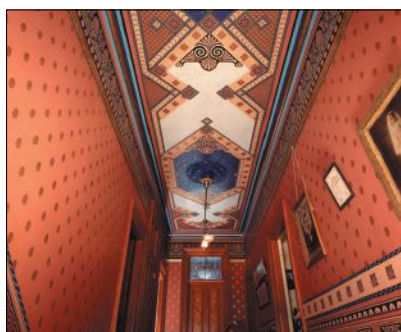
To become a
Traditional Building
Conference sponsor,
contact
Jennifer Baldwin at
jenbaldwin1@msn.com
or 718-619-7645



**ANDREW WILSON SMITH
SCULPTURE STUDIO**
574-315-4426
www.AndrewWilsonSmith.com
Dunmore, PA 18512

Designer, fabricator and installer of fine art & architectural sculpture; materials include but not limited to bronze, plaster, stone. Other specialties include natural stone mosaics. Established 2006, projects for ecclesiastical, institutional.

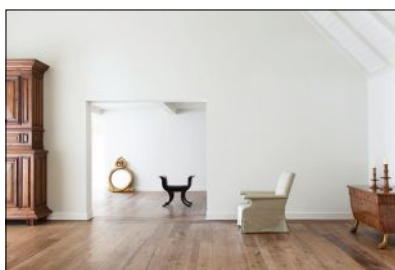
SEE OUR AD ON PAGE 63.



**BRADBURY & BRADBURY
ART WALLPAPERS**
707-746-1900; Fax: 707-745-9417
www.bradbury.com
Benicia, CA 94510

Supplier of wallpaper, fabric and lace panels for those seeking to create a vintage atmosphere in their historic homes. Specializes in handprinted wallpapers from the 19th and 20th Centuries along with custom reproduction services.

SEE OUR AD ON PAGE 39.



**CARLISLE WIDE PLANK
FLOORING**
800-595-9663
www.wideplankflooring.com
Stoddard, NH 03464

Custom fabricator of traditional wide-plank floors: hand-selected antique & old-growth pine & hardwoods; deals directly with homeowners, builders, architects & specialists in historic restoration & reproduction.

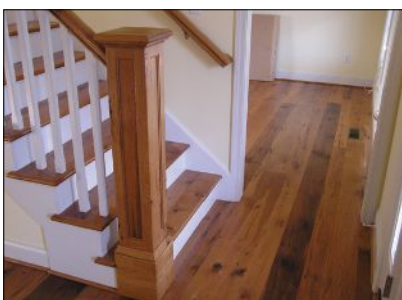
SEE OUR AD ON PAGE 23.



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 30 years.

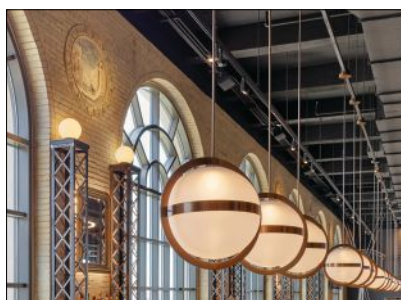
SEE OUR AD ON INSIDE FRONT COVER, 64.



CHESTNUT SPECIALISTS, INC.
860-283-4209
www.chestnutspec.com
Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

SEE OUR AD ON PAGE 63.



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

Designer and manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum. Interior & Exterior. Handmade in the USA.

SEE OUR AD ON PAGE 4, 64.



**Woolen Mill
Fan Company, LLC**


290 Woolen Mill Road
New Park, PA 17352
p: 717-382-4754
architecturalfans@gmail.com
www.architecturalfans.com

Invest in timeless integrity.

Chestnut Specialists Inc.
Antique Floors of Distinction



Chestnut, oak & pine flooring and hand-hewn antique posts & beams.
860-283-4209 • www.chestnutspec.com



Beauty for truth's sake.

Andrew Wilson Smith Sculpture Studio • andrewwilsonsmith.com

HISTORICAL PRODUCTS SHOWCASE

GRAND LIGHT
Lighting & Design Since 1929

Lighting Restoration



Custom Lighting



On-Site Services



Surveys



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



Any of our products can be fabricated with heavy brass base metal. Our premium finishes can be applied on top of the brass. These products come with a **LIFETIME WARRANTY** against rust and corrosion

STEVEN HANDELMAN STUDIOS

www.stevenhandelmanstudios.com
805-962-5119



CROWN POINT CABINETRY
800-999-4994; Fax: 603-370-1218
www.crown-point.com
Claremont, NH 03743

Manufacturer of custom cabinetry in period styles: Shaker, Victorian, Arts & Crafts, Early American & traditional styles.

SEE OUR AD ON PAGE 21.



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.

SEE OUR AD ON PAGE 65.



EUSTIS CHAIR
978-827-3103; Fax: 978-827-3040
www.eustischair.com
Brighton, MA 02135

Manufacturer of hardwood chairs: for libraries, dining halls, chapels & function rooms; traditional & contemporary styles; stackable.

SEE OUR AD ON PAGE 21.



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.

SEE OUR AD ON PAGE 64.





BOVARD STUDIO
STAINED GLASS

MORE INFORMATION ON PAGE 9



CHADSWORTH INCORPORATED

See our Ad on Inside Front Cover



CRENSHAW LIGHTING

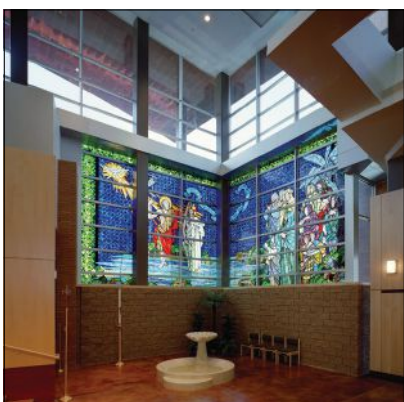
SEE OUR FULL PAGE AD ON P. 4



PREMIUM & LOCALLY CRAFTED

ROLLING LADDERS on page 2

CSH



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.

SEE OUR AD ON PAGE 7, 65.



RENAISSANCE CONSERVATORIES

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs

SEE OUR AD ON PAGE 3, 65.

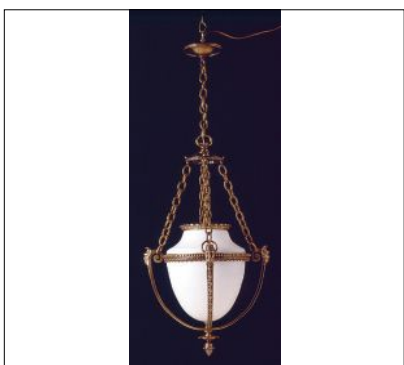


**ELEGANCE
IN CUSTOM
LIGHTING**



**DEEP LANDING
WORKSHOP**

115 Deep Landing Rd
Chestertown, MD 21620
877-778-4042
410-778-4042
410-778-4070 fax
www.deeplandingworkshop.com
deeplandingworkshop@gmail.com



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.

SEE OUR AD ON PAGE 10, 65.



WOOLEN MILL FAN CO.

717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352

Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings.

SEE OUR AD ON PAGE 63.

HERE TRUST ISN'T JUST EARNED
IT'S FORGED.

When jobs are just too big for other metalworkers to handle. Too ornate, too custom, too difficult. When you hear "maybe," "we think so", or "probably". When others can't,

WIEMANN CAN.

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

Lighting, furnishings, stained glass, mosaic and restoration.

RAMBUSCH 1898

info@rambusch.com See our ad on page 7 www.rambusch.com

SEE OUR AD ON PAGE 3.

St. Louis Antique Lighting Co.

See our Ad on Page 10

See our ad on page 8

Zepso Stairs



TRADITIONAL BRASS HARDWARE

"A Veteran Owned Business"

Pulleys
CUSTOM CUT
Square & Round
Phillips & Slotted Screws



Chains



Locks



Lifts



Stackable Weights
Iron & Lead
Square or Round



Customer Service
1-800-370-8808

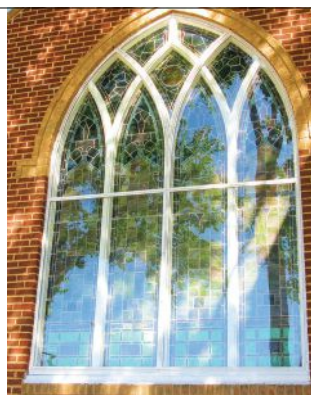
www.aresource.com



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 & residen-
tial applications.

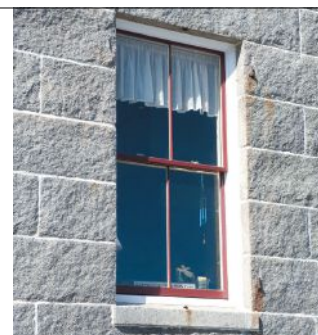
SEE OUR AD ON PAGE 68,
INSIDE BACK COVER.



ARCH ANGLE WINDOW & DOOR
330-723-2551; Fax: 330-722-4389
www.archangleohio.com
Medina, OH 44256

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

SEE OUR AD ON PAGE 69.



ARCHITECTURAL COMPONENTS, INC.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

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

SEE OUR AD ON PAGE 69.



ARCHITECTURAL RESOURCE CENTER
800-370-8808; Fax: 603-942-7465
www.brasswindowhardware.com
Northwood, NH 03261

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

SEE OUR AD ON PAGE 66.



ARTISTIC DOORS & WINDOWS
800-278-3667; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001

Manufacturer of fully custom hardwood windows and
doors, exact Landmark matching details, modern and
traditional profiles, all glazing types available, rated
for coastal properties, high level OITC, air and water
proof, professional installation available.



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

Restorer, designer & fabricator of stained-glass win-
dows: 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.

SEE OUR AD ON PAGE 9, 64.



COOPER HISTORICAL WINDOWS
860-599-2481
www.thecoopergroupct.com
North Stonington, CT 06359

Manufacturer of historically accurate windows;
restorer of period windows, doors, & entranceways.
Combining the beauty of handmade glass with the
efficiency of Low-E glass, to produce an ideal IG unit,
adding high-performance and energy-efficiency to
historically accurate windows.

SEE OUR AD ON PAGE 33.



GABY'S SHOPPE
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

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

SEE OUR AD ON PAGE 67.




HAMILTON SINKLER
866-900-3326; Fax: 212-760-3362
www.hamiltonsinkler.com
New York, NY 10016


Manufacturer of decorative registers & vents, door &
window hardware, cabinet hardware & other accesso-
ries: brass, bronze & nickel; custom work.

SEE OUR AD ON PAGE 35.

Gaby's Shoppe Manufacturer of Fine Wrought Iron



Our extensive collection ranges from fine hand-finished wrought iron to richly grained stainless steel. Because we manufacture our products right here in the U.S., we are able to offer custom items such as curved bay windows or brackets sized specifically for your application.



View the complete Gaby's Shoppe catalog online: www.gabys.com
1311 Dragon St. • Dallas, Texas 75207 • 1-800-299-4229

Infrared Proof: Our Storm Windows Save Energy!



Innerglass Window Systems, LLC
The Compression-Fit Advantage

Innerglass Interior Storm Windows keep the building *warm* in the winter and cooler in the summer without sacrificing the charm and beauty of *existing* historic windows.

Noise reduction better than replacement windows.

Compression-fits to ANY window, no matter how crooked!

Innerglass Window Systems, LLC
15 Herman Drive • Simsbury, CT
1-800-743-6207 • www.stormwindows.com

Lyman Estate



Real Wood Shutters
Make All the Difference!

Call (203) 245-2608
www.shuttercraft.com

Traditional Shutter Styles
Any Size & Any Color
Authentic Hardware



WESTERN RED CEDAR COLONIAL CRAFTSMANSHIP MADE IN USA SINCE 1986




www.phelpscompany.com




WHEN CONTACTING COMPANIES
YOU'VE SEEN IN THIS ISSUE,
PLEASE TELL THEM YOU SAW THEM IN
TRADITIONAL BUILDING
MAGAZINE.

WINDOWS & WINDOW HARDWARE



**HEARTWOOD FINE
WINDOWS & DOORS**
585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606

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

SEE OUR AD ON PAGE 6, 71.



HOPE'S WINDOWS, INC.
716-665-5124; Fax: 716-665-3365
www.hopeswindows.com
Jamestown, NY 14702

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



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.

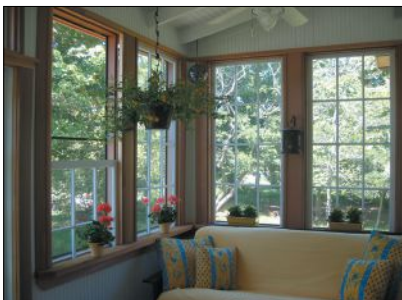
SEE OUR AD ON PAGE 37.



**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.

SEE OUR AD ON PAGE 67.



JIM ILLINGWORTH MILLWORK
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.

SEE OUR AD ON PAGE 69.



KOLBE WINDOWS & DOORS
800-955-8177; Fax: 715-845-8270
www.kolbewindows.com
Wausau, WI 54401

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

SEE OUR AD ON PAGE 11, 68.



PARRETT WINDOWS & DOORS
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.



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.

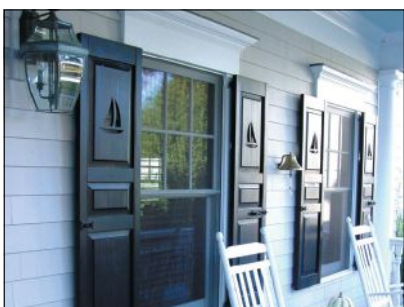
SEE OUR AD ON PAGE 67.

Allied Window, Inc
MANUFACTURER OF CUSTOM
"Invisible" Storm Windows®
See our ad on Inside Back Cover

KOLBE
WINDOWS & DOORS
We're for the visionaries.
See our full page ad on p.11

st. cloud window
800.383.9311 | stcloudwindow.com
See our ad on page 19

TRADEWOOD
windowsdoors
See our full page ad on pg 5



SHUTTERCRAFT, INC.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

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

SEE OUR AD ON PAGE 67.



ST. CLOUD WINDOW, INC.
800-383-9311; Fax: 320-255-1513
www.stcloudwindow.com
Sauk Rapids, MN 56379

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

SEE OUR AD ON PAGE 19, 68.



STEWART BRANNEN MILLWORKS, INC.
912-488-2397

www.brannenmillwork.com
Register, GA 30452

Custom impact resistant wood windows and doors; hurricane rated adhering to the strict code requirements of Florida, Georgia & South Carolina. Wood species include alder, cherry, chestnut, iroko, new heart pine, mahogany, swedish pine, walnut.

SEE OUR AD ON PAGE 29.



ARCHITECTURAL COMPONENTS

Finely Crafted Reproduction and Custom Windows, Doors & Architectural Millwork

413-367-9441

architecturalcomponentsinc.com



TIMBERLANE, INC.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

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

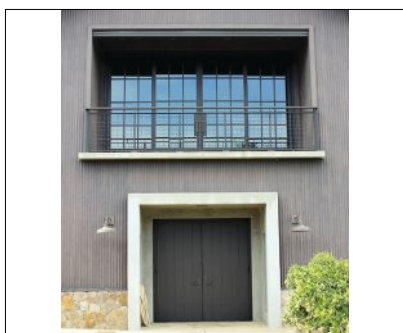


TRADEWOOD WINDOWS & DOORS

800-410-0268; 905-641-4949
www.TradewoodIndustries.com
Catharines, ONT. CANADA L2P 3J2

Manufacturer of architectural windows and doors built on a foundation of innovation, aspiration and imagination. Providing compelling solutions inspired by our customers needs for over 60 years.

SEE OUR AD ON PAGE 5, 68.



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.

SEE OUR AD ON PAGE 65.



Preserving the heritage of our bungalows and small churches. SPECIAL SHAPE STORMS...OUR NICHE AND OUR SPECIALTY.
Arch Angle Window & Door • 800-548-0214 • archangleohio.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

DOORS & DOOR HARDWARE



ARCH ANGLE WINDOW & DOOR
330-723-2551; Fax: 330-722-4389
www.archangleohio.com
Medina, OH 44256

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

SEE OUR AD ON PAGE 69.



ARCHITECTURAL COMPONENTS, INC.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
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.

SEE OUR AD ON PAGE 69.



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

Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

SEE OUR AD ON PAGE 23.



BRASS ACCENTS, INC.
877-332-7277
www.brassaccents.com
Salem, OH 44460

Creators of hot-forged and cast-brass decorative brass hardware. Interior door hardware, doorknobs, pulls, knockers, hooks, cabinet hardware, electrical cover plates, and bath accessories.

SEE OUR AD ON PAGE 37.



CUSTOM SERVICE HARDWARE
262-243-3081; Fax: 262-375-7970
www.cshardware.com
Cedarburg, WI 53012

Wholesale supplier to the building, remodeling, woodworking and DIY industry since 1977. Products include: Rolling Library Ladders, Barn Door Hardware, Decorative Wood Products, Cabinets, Drawer Slides, Hinges, lighting, kitchen storage accessories.

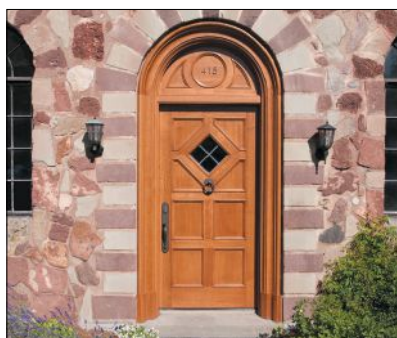
SEE OUR AD ON PAGE 2, 64.



HAMILTON SINKLER
866-900-3326; Fax: 212-760-3362
www.hamiltonsinkler.com
New York, NY 10016

Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware & other accessories: brass, bronze & nickel; custom work.

SEE OUR AD ON PAGE 35.



HEARTWOOD FINE WINDOWS & DOORS
585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606

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

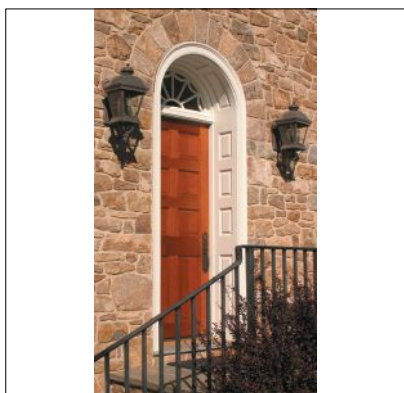
SEE OUR AD ON PAGE 6, 71.



HERITAGE METALWORKS
610-518-3999; Fax: 610-518-7264
www.hmwpa.com
Downingtown, PA 19335

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

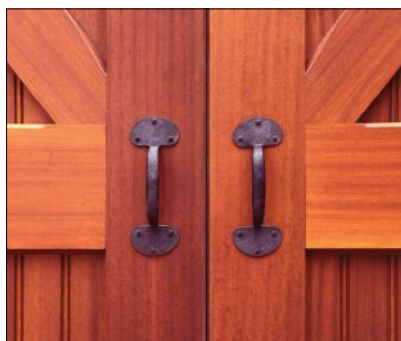
SEE OUR AD ON PAGE 25.



HISTORIC DOORS
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

SEE OUR AD ON PAGE 71.



HISTORIC HOUSEFITTERS CO.
800-247-4111; Fax: 860-679-0243
www.historichousefitters.com
New Preston, CT 06777

Manufacturer of historically styled hardware: 18th-century style hardware made by our blacksmiths in the US; mortise locksets; interior & exterior H & HL hinges, strap hinges, thumb latches, cane & slide bolts, barn hardware & more; large inventory; custom ironwork available.

SEE OUR AD ON PAGE 71.



HISTORICAL ARTS & CASTING
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, weather-vanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

SEE OUR AD ON PAGE 37.



HMW FORGE
610-518-3999; Fax: 610-518-7264
www.hmwforge.com
Downingtown, PA 19335

This signature collection by Heritage Metalworks provides authentic hand-forged and cast brass hardware. 100% made in the USA.



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.

SEE OUR AD ON PAGE 39.



KOLBE WINDOWS & DOORS
 800-955-8177; Fax: 715-845-8270
www.kolbewindows.com
 Wausau, WI 54401

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

SEE OUR AD ON PAGE 11, 68.



ROCKWOOD DOOR & MILLWORK
 330-893-2392
www.rockwooddoor.com
 Millersburg, OH 44654

Manufacturer of custom architectural doors, frames, and millwork for both interior and exterior applications. Rockwood serves architects, custom home builders and design professionals in historical renovations and new construction for commercial and residential clients



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.

SEE OUR AD ON PAGE 14.



VINTAGE MILLWORK AND RESTORATION
 717-687-0292; Fax: 717-687-3510
www.vintagemillworkrestoration.com
 Paradise, PA 17562

Offers custom-milled front doors, interior doors, garage doors, barn doors, and custom hardware. Specialties include custom trim work, custom grid doors, true or simulated divide light doors, and engineered doors. Made in the USA in Lancaster, PA.

SEE OUR AD ON PAGE 31.

HISTORIC HOUSEFITTERS CO

Quality Period Hardware & Lighting



Authentic Hand-forged Hardware
 Made by Artisans in the USA

- Hand-forged Iron
- 18th Century Lighting
- Brass & Porcelain Hardware

historichousefitters.com
 1-800-247-4111



historic doors

FINE CRAFTSMANSHIP IN WOODWORKING

610-756-6187 ~ HISTORICDOORS.COM



ZEPSA INDUSTRIES, INC.
 704-583-9220; Fax: 704-583-9674
www.zepsa.com
 Charlotte, NC 28273

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

SEE OUR AD ON PAGE 8, 65.



HEARTWOOD
 FINE WINDOWS AND DOORS™

See our ad on Page 6



INSTITUTE OF CLASSICAL
ARCHITECTURE & ART
WASHINGTON MID ATLANTIC

The 2021

John Russell Pope Awards

Celebrating Excellence in Traditional Design

CALL FOR ENTRIES

The John Russell Pope Awards honors achievement in the categories of architecture, interior design, historic preservation, landscape design, urban design, and artisanship.

A student award will also be granted.

DEADLINE: DECEMBER 4, 2020

For information and submission details, please visit

www.classicist-washington.org

With generous support from

THOMAS PHEASANT



TRADITIONAL
BUILDING

HORIZON
GROUP

TTR | **Sotheby's**
INTERNATIONAL REALTY

PYRAMID  **BUILDERS**





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.

SEE OUR AD ON PAGE 73.



JIM ILLINGWORTH MILLWORK
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.

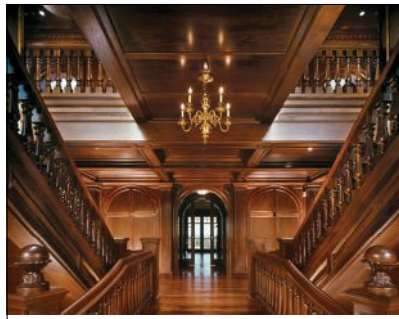
SEE OUR AD ON PAGE 69.



JP WEAVER COMPANY
818-500-1740; Fax: 818-500-1798
www.jpweaver.com
Glendale, CA 91201

Over 8,000 types of molded ornaments cast from carvings. Products are pliable and will contour and self-bond to any sealed surface such as mirror, plaster, drywall, wood, metal, ceramic. Scaled-design books (1/4 in. = 1 in. scale).

SEE OUR AD ON PAGE 13, 73.



ZEPSA INDUSTRIES, INC.
704-583-9220; Fax: 704-583-9674
www.zepsa.com
Charlotte, NC 28273

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

SEE OUR AD ON PAGE 8, 65.



To see larger photos and informational captions, visit traditionalbuilding.com/page/the-magazine
Scroll down and click on the **Buying Guides link**



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

MOULDING. MILLWORK. DESIGN.



Our ornamental embossed moldings enhance new old houses and historic homes of any period. Whether you're repurposing a commercial building, constructing a new home or renovating an existing one, we have more than 500 exceptional moldings in stock to fit your project.

DRIWOOD

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

REGISTERS, GRILLES & RADIATORS



ADVANCED ARCHITECTURAL GRILLEWORKS

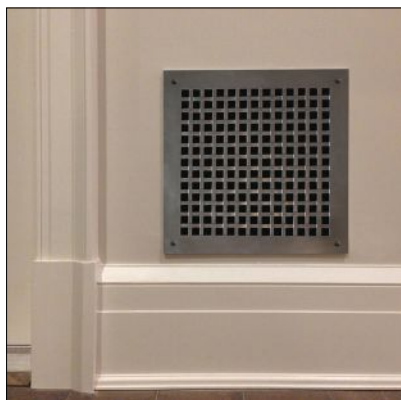
516-488-0628

www.aagrilles.com

New Hyde Park, NY 11040

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. Full service metal fabricators: aluminum, brass, bronze, steel, & stainless steel with variety of metallic & applied finishes. *Patent # 9,765,988

SEE OUR AD ON PAGE 75.



ARCHITECTURAL GRILLE

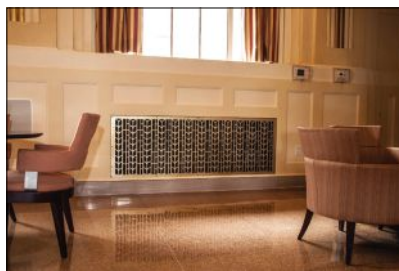
800-387-6267; Fax: 718-832-1390

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.

SEE OUR AD ON PAGE 74.



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.

SEE OUR AD ON PAGE 74.



HAMILTON SINKLER

866-900-3326; Fax: 212-760-3362

www.hamiltonsinkler.com

New York, NY 10016

Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware & other accessories: brass, bronze & nickel; custom work.

SEE OUR AD ON PAGE 35.



HOUSE OF ANTIQUE HARDWARE

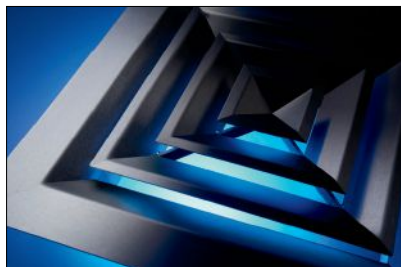
888-223-2545; Fax: 503-233-1312

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.

SEE OUR AD ON PAGE 39.



KEES ARCHITECTURAL DIVISION

800-889-7215; Fax: 920-876-3065

www.kees.com

Elkhart Lake, WI 53020

Custom fabricator of architectural stamped, water-jet-cut & bar grilles & registers: baseboards & radiator covers in stamped & perforated metal; wide variety of patterns & thicknesses.



PACIFIC REGISTER COMPANY

805-487-7500

www.pacificregisterco.com

Oxnard, CA 93033

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



RENOVATION BRANDS/ REGGIO REGISTER CO., THE

800-880-3090; Fax: 978-870-1030

www.reggioregister.com

Leominster, MA 01453

Manufacturer of grilles & registers: for forced-air & high-velocity systems; cast iron, brass, aluminum, steel & wood; handcrafted to last for generations.

ARCHITECTURAL GRILLE
CUSTOM DESIGNED, FABRICATED AND FINISHED

SPACKLE IN J-FRAME BAR GRILLE

TO ORDER:
1.800.387.6267
P: 718.832.1200
F: 718.832.1390
ARCHGRILLE.COM

INDUSTRY LEADER IN ARCHITECTURAL GRILLES

COCO ARCHITECTURAL GRILLES + METALCRAFT

Specialty Metal Products
Perforated Grilles
Bar Grilles

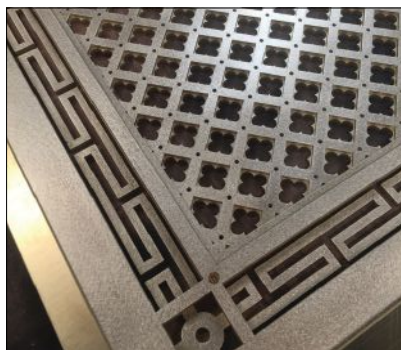
COCOMETALCRAFT.COM



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.

SEE OUR AD ON PAGE 64.



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.

SEE OUR AD ON PAGE 65.

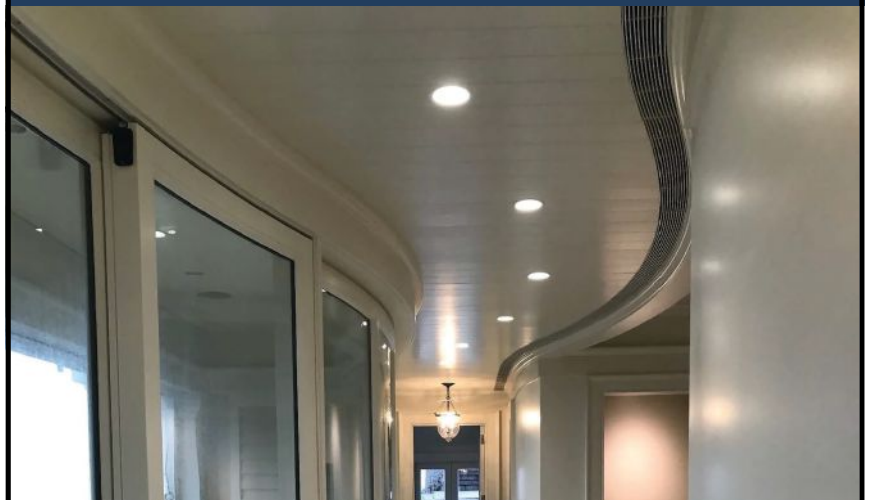


ADVANCED ARCHITECTURAL GRILLEWORKS

Artistry in Architectural Grilles & Metal



Unlimited Custom Design Possibilities



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

WEBINARS TRADITIONAL BUILDING

Features

Online Education

The Traditional Building Conference's Online Education series for architecture, building, and restoration professionals provides best practices, industry insights, AIA credits and more—for FREE.



Features

The Institute of Classical Architecture & Art's 2018 Stanford White Awards

The winners have been announced for The Institute of Classical Architecture & Art (ICAA)'s 2018 Stanford White Awards.



Features

Merritt, International Interior Solutions Firm, Acquires Renowned Agrell Architectural Carving

Acquisition showcases Merritt's continued company expansion and commitment to excellence.



Book Reviews

Book Review: Robert Venturi's Rome

A book review on Robert Venturi's Rome by Frederick Fisher and Stephen Harby.

Blogs & Opinion Pieces



Patrick Webb
Craftsmen of the Tao



David Brusset
Rebuilding Notre Dame: What's the Rush?



Peter Miller
What I Learned at MESDA in May

Visit us online at TraditionalBuilding.com to

- learn about our free educational series offering AIA credits
- read our bloggers latest posts
- browse our book reviews and story archives
- and much more

ROOFING & ROOF SPECIALTIES



ALLEN ARCHITECTURAL METALS, INC.

800-204-3858; Fax: 256-761-1967
www.allenmetals.com
 Talladega, AL 35161

Manufacturer of ornamental metal: casting & metal fabrication; street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & 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.

SEE OUR AD ON PAGE 76.

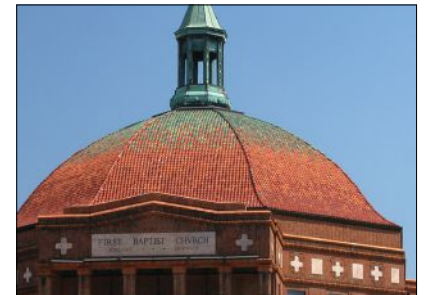


HISTORICAL ARTS & CASTING

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.

SEE OUR AD ON PAGE 37.



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: Over 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.

SEE OUR AD ON PAGE 77, BACK COVER.



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.

SEE OUR AD ON PAGE 77.

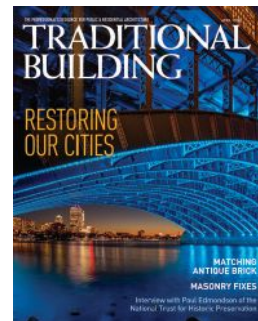


PRESERVATION PRODUCTS

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.

SEE OUR AD ON PAGE 76.



If you'd like to order a

GIFT
 subscription
 for a colleague,
 just call
 800-548-0148

To see larger photos and informational captions, visit traditionalbuilding.com/page/the-magazine

Scroll down and click on the **Buying Guides** link

PRESERVATION PRODUCTS, INC.
 Protecting America's heritage,
 one landmark at a time.
 800-553-0523
preservationproducts.com

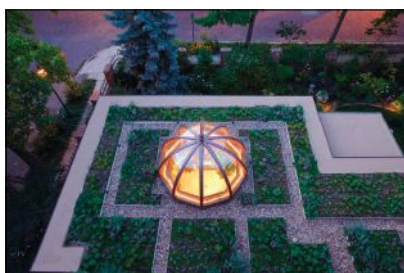
ACRYMAX®
*Weatherproof Coating
 Systems to Protect and Preserve
 Historic Structures*

Partial List of Historic Projects

- The White House
- Fort Sumter
- Thomas Point Lighthouse
- Arlington House
- Fort Mackinac
- Musee Culturel Du Mont Carmel
- The Betsy Ross House
- Newton County Historic Jail
- Fort McHenry
- Appomattox Manor

**COPPER CUPOLAS
 FINIALS
 ROOF DORMERS
 CHIMNEY CAPS**
& much more
 ...

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



RENAISSANCE CONSERVATORIES
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

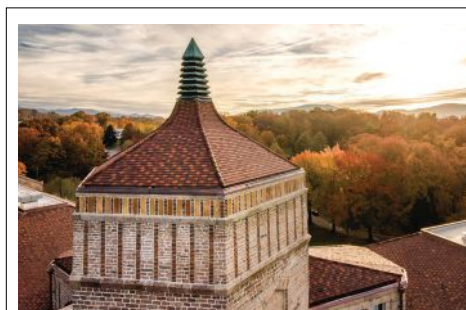
Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs

SEE OUR AD ON PAGE 3, 65.



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.



Ludowici Roof Tile
Trusted. Timeless. Terra Cotta
(800) 945-8453
www.ludowici.com
New Lexington, OH 43764

Manufacturer of architectural terra-cotta roof tile & floor tile: Over 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.

See Our Ad on Back Cover

NIKONTRACTING CO.

SPECIALISTS IN ROOFING AND ARCHITECTURAL SHEET METAL WITH IN-HOUSE FABRICATION, WE ENSURE THE HIGHEST DEGREE OF QUALITY CONTROL AND COST EFFECTIVENESS.

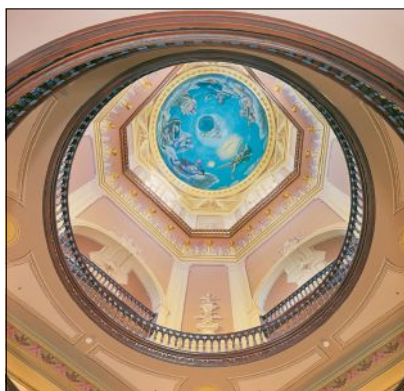
**INSTITUTIONAL • COMMERCIAL
HIGH-END RESIDENTIAL**

3434 PARKVIEW AVE • PITTSBURGH, PA 15213
412-687-1517 • INFO@NIKOCONTRACTING.COM
WWW.NIKOCONTRACTING.COM

Quality Craftsmanship Since 1974

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

CONSERVATION & RESTORATION SERVICES



CONRAD SCHMITT STUDIOS
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.

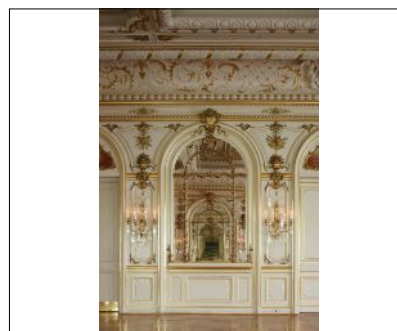
SEE OUR AD ON PAGE 14.



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

Since 1978, EverGreene Architectural Arts has provided award-winning design and fabrication, conservation and restoration services for many of the world's most significant buildings and objects. Expertise includes: murals, decorative painting, gilding, plaster, wood, metal, stone, mosaics, new design, conservation, restoration, ecclesiastical, institutional, public, commercial projects; offices in Brooklyn, Chicago, Washington DC & Los Angeles.

SEE OUR AD ON PAGE 35.



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.

SEE OUR AD ON PAGE 25.



SWIATEK STUDIOS
716-597-6683
www.swiatekstudios.com
Buffalo, NY 14210

Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; murals, stenciling, faux finishes, gilding, marbling, carpentry, trompe l'oeil & decorative plaster.

SEE OUR AD ON PAGE 39.

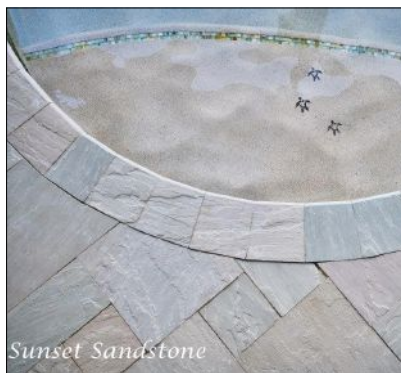
MASONRY & STONE



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

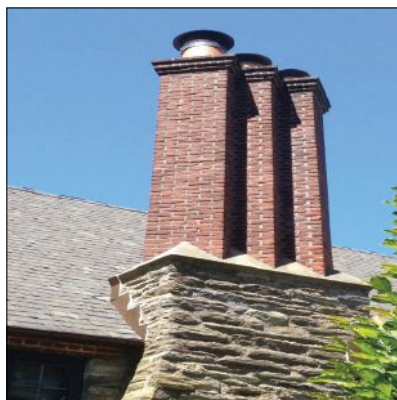
Manufacturer of products for restoration & repair: wood consolidation & repair, window & door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.

SEE OUR AD ON PAGE 23.



AZTEC STONE EMPIRE
770-368-9337; Fax: 770-368-9336
www.aztecstoneempire.com
Norcross, GA 30071

Large inventory including Tennessee fieldstone; Pennsylvania bluestone; boulders; river stone; a wide variety of stack stone; granite; rubble (cut to size); cast stone; concrete pavers; slabs; cobblestones; stone veneer; artificial stone; masonry supplies and more.



LIMEWORKS.US
215-536-6706; Fax: 215-4531310
www.limeworks.us
Telford, PA 18969

LimeWorks.US is a specialty historic lime mortar supplier. Full-services range from mortar analysis, to reproduction brick and stone repair material, mineral paints and stains, tools and training, education and consulting for masonry restoration.



OLD WORLD STONE LTD.
800-281-9615; 905-332-5547;
Fax: 905-332-6068
www.oldworldstone.com
Burlington, ON L7L 4Y1 Canada

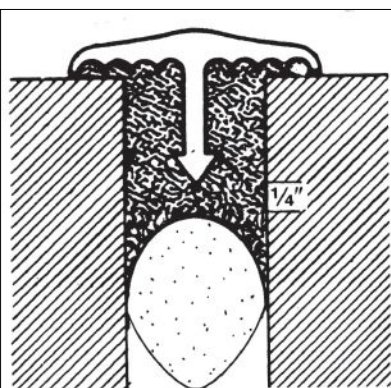
Supplier of dimensional-cut limestone & sandstone: columns, sculpture, mantels, architectural ornament, signage & garden ornament for new & restoration projects.



RUGO STONE, LLC
571-642-2672; Fax: 571-642-2678
www.rugostone.com
Lorton, VA 22079

Since 1996 Rugo Stone has designed, fabricated, restored, installed, and consulted on fine stonework projects for architects, developers, institutions, and private clients. Areas of expertise include liturgical work, large scale projects, conservation, mosaics, stone carving, engraving, and natural stone sourcing.

SEE OUR AD ON PAGE 15.



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.

SEE OUR AD ON PAGE 78.



JUMP IN THE CONVERSATION

@PeriodHomes

@TradBuilding

@TradBldgShow

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

Weathercap®
Joint Protective System
A permanent elastic seal for any masonry joint, horizontal or vertical.

We are honored to assist in the protection of our Supreme Court Building & National Cemetery

WEATHERCAP
U.S. PATENT 6,991,400

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

Weathercap is the only authorized supplier of our patented Lead Ts.

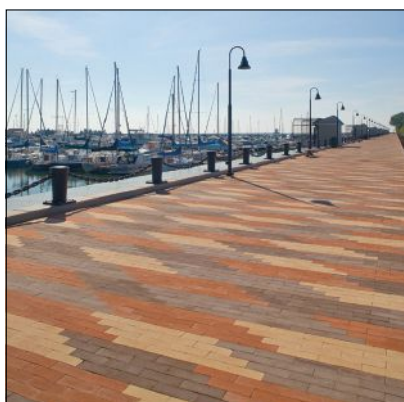
Period Homes DIGITAL

Buying Guides Digital Magazine Projects Profiles Features Product Reports Palladio Awards



Donald Looco Architects Modernizes a D.C. Traditional Home

Visit **Period-Homes.com** today for the latest residential projects, profiles, & our exclusive online Buying Guides



BELDEN BRICK CO., THE
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture/murals & more.

SEE OUR AD ON PAGE 1, 79.



BORAL BRICKS, INC.
800-526-7255; 770-645-4511;
Fax: 770-645-2888
www.boralbricks.com
Roswell, GA 30076

Major manufacturer of brick: wide range of commercial & residential face brick, including wood molds, pavers & special shapes.



COLONIAL BRICK CO., INC.
312-733-2600; Fax: 312-226-6162
www.colonialbrickchicago.com
Chicago, IL 60608

Supplier of antique Chicago common brick: antique clay street pavers & antique granite pavers; largest antique-brick dealer in the country.



GAVIN HISTORICAL BRICKS
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.

To see larger photos and informational captions, visit traditionalbuilding.com/page/the-magazine
Scroll down and click on the Buying Guides link



See Our Ad On Page 1

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

MANTELS, FIREPLACES & CHIMNEYS



FORSHAW OF ST. LOUIS, INC.
314-874-4316; Fax: 314-874-4339
<http://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.



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.

SEE OUR AD ON PAGE 64.



WITTUS - FIRE BY DESIGN
914-764-5679; Fax: 914-764-0465
www.wittus.com
Pound Ridge, NY 10576

Importer/distributor of European contemporary wood and gas fireplaces and stoves, outdoor grills, and accessories.



ZEPSA INDUSTRIES, INC.
704-583-9220; Fax: 704-583-9674
www.zepssa.com
Charlotte, NC 28273

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

SEE OUR AD ON PAGE 8, 65.

VIRTUAL



TRADITIONAL BUILDING CONFERENCE

It's a historic moment for the Traditional Building Conference...



For the first time, we're taking our Materials & Methods education VIRTUAL.

- Earn 10+ AIA HSW credits from the comfort of your computer.
- Live Q&A sessions with our expert speakers.
- Attend the seminars you're interested in, skip the ones you're not.
- Participate from anywhere in the world!

This event is more than just a webinar. Through networking chat rooms, interactive sponsor booths and live video conferencing with speakers, we are bringing the community and resources of our in-person events to a computer near you. Our new five day format is designed to accommodate your schedule while still delivering important education on historic preservation, adaptive use, urban infill, classical design, sustainable restoration/maintenance, and traditional craft.



INSTITUTE OF CLASSICAL
ARCHITECTURE & ART

AIA
Continuing
Education
Provider

For latest information, please visit traditionalbuildingshow.com

REGISTRATION INQUIRIES:

Carolyn Walsh 781.249.6675
cwalsh@aimmedia.com

MARKETING INQUIRIES:

Griffin Suber 202.410.3929
GSuber@aimmedia.com

SPONSORSHIP INQUIRIES:

Peter H. Miller 202.256.0694
pmiller@aimmedia.com

EDUCATION INQUIRIES:

Judy Hayward 802.356.4348
jhayward@aimmedia.com

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.

Custom "Invisible" Storm Windows®



Millicent Library - Fairhaven, MA



Cincinnati Union Terminal - Cincinnati, OH



TARC Union Station - Louisville, KY



University of Arkansas, Faulkner Performing Arts Center - Fayetteville, AR



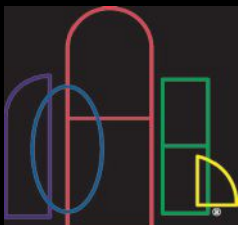
Landmark Lofts - New Braunfels, TX



Moody Mansion - Galveston, TX



The Motherhouse of Baxter Woods - Portland, ME



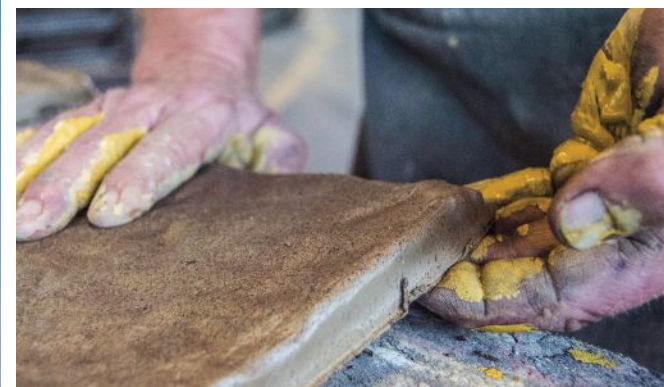
Allied Window, Inc.

1111 Canal Rd., Cincinnati, OH 45241

www.alliedwindow.com 800-445-5411

- Interior & Exterior Storm Windows
- Custom Colors
- Custom Screens & Special Shapes
- Historic, Residential & Commercial Buildings
- Energy Savings Approx. 50% - Sound Reduction up to 80%

75 YEAR
WARRANTY



Trusted. Timeless. Terra Cotta.

Since 1888, Ludowici architectural terra cotta products have been the preferred choice of discerning architects, homeowners, designers, and restoration professionals. Adorning the most prestigious homes and historic buildings in the country, as well as retail, government and educational institutions, Ludowici is a timeless architectural choice for your next project.

Visit www.ludowici.com to order samples today.

NEW LUDOWICI DESIGN CENTER IN DALLAS NOW OPEN!