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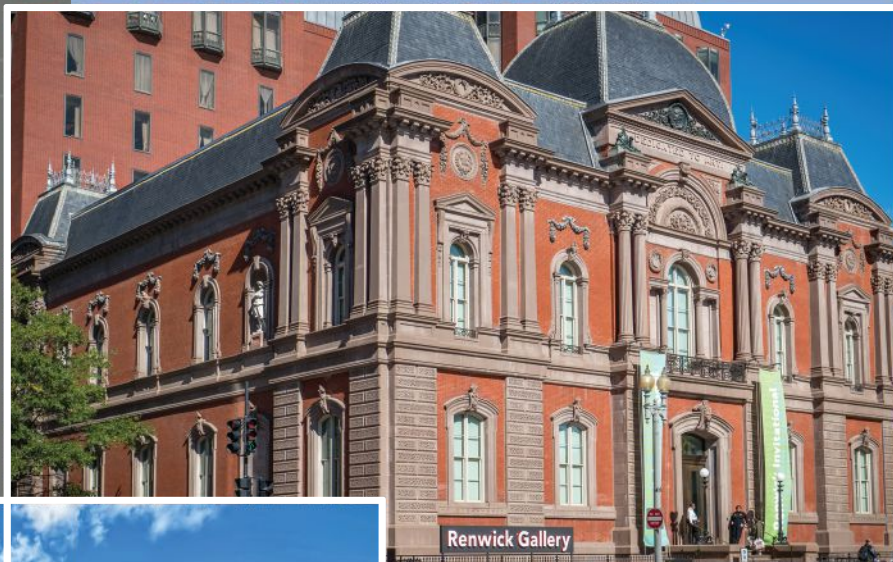


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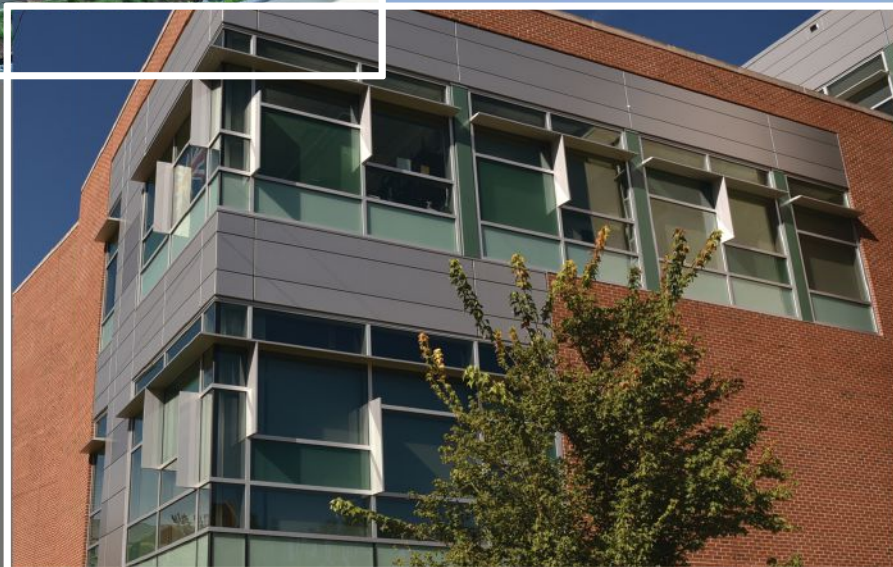


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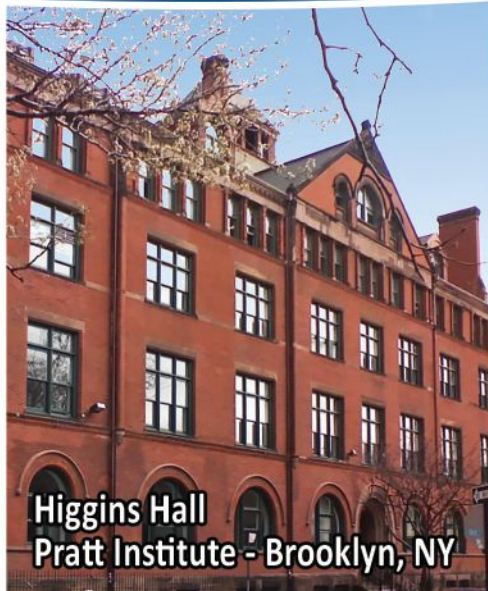
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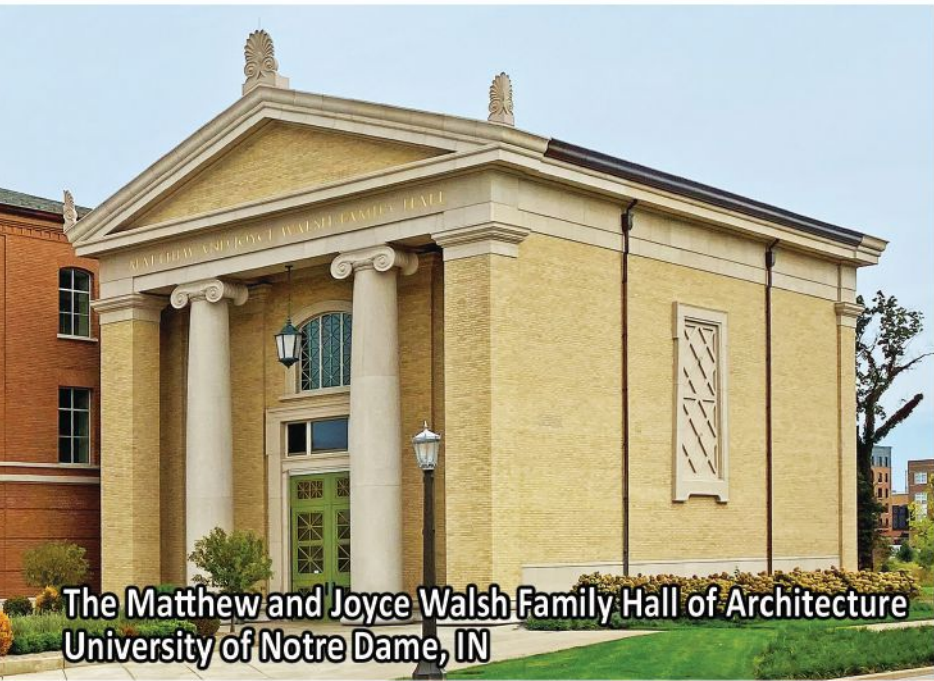
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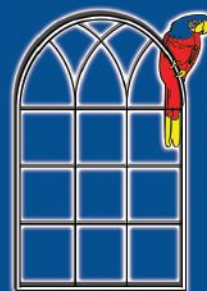


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Carolyn Walsh
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MARKETING INQUIRIES:

Griffin Suber 202.410.3929
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Peter H. Miller 202.256.0694
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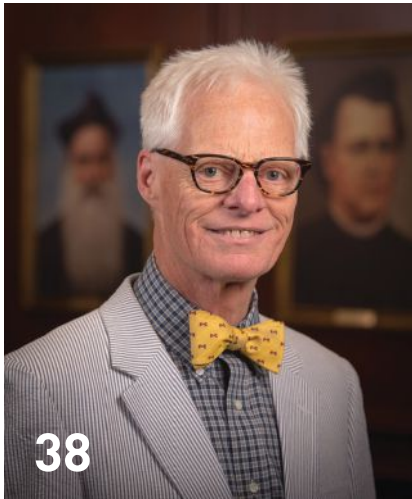


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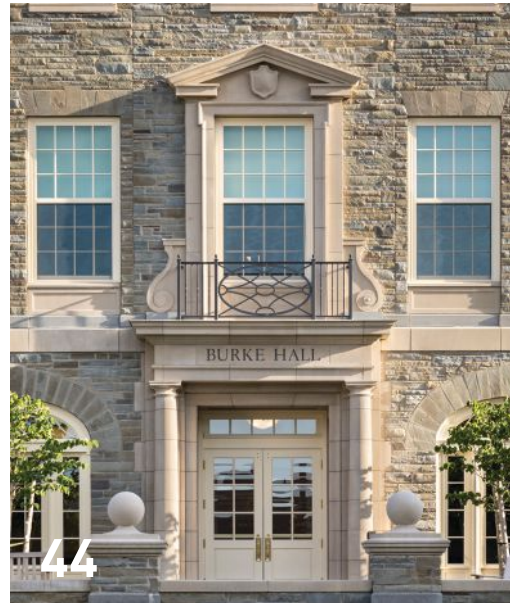
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A close-up of a new building at Villanova University. More on p.58.

Photo by Jeffrey Totaro.

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CONTRIBUTING EDITORS **Gordon Bock**
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ADVERTISING COORDINATOR **Kim Hoff**
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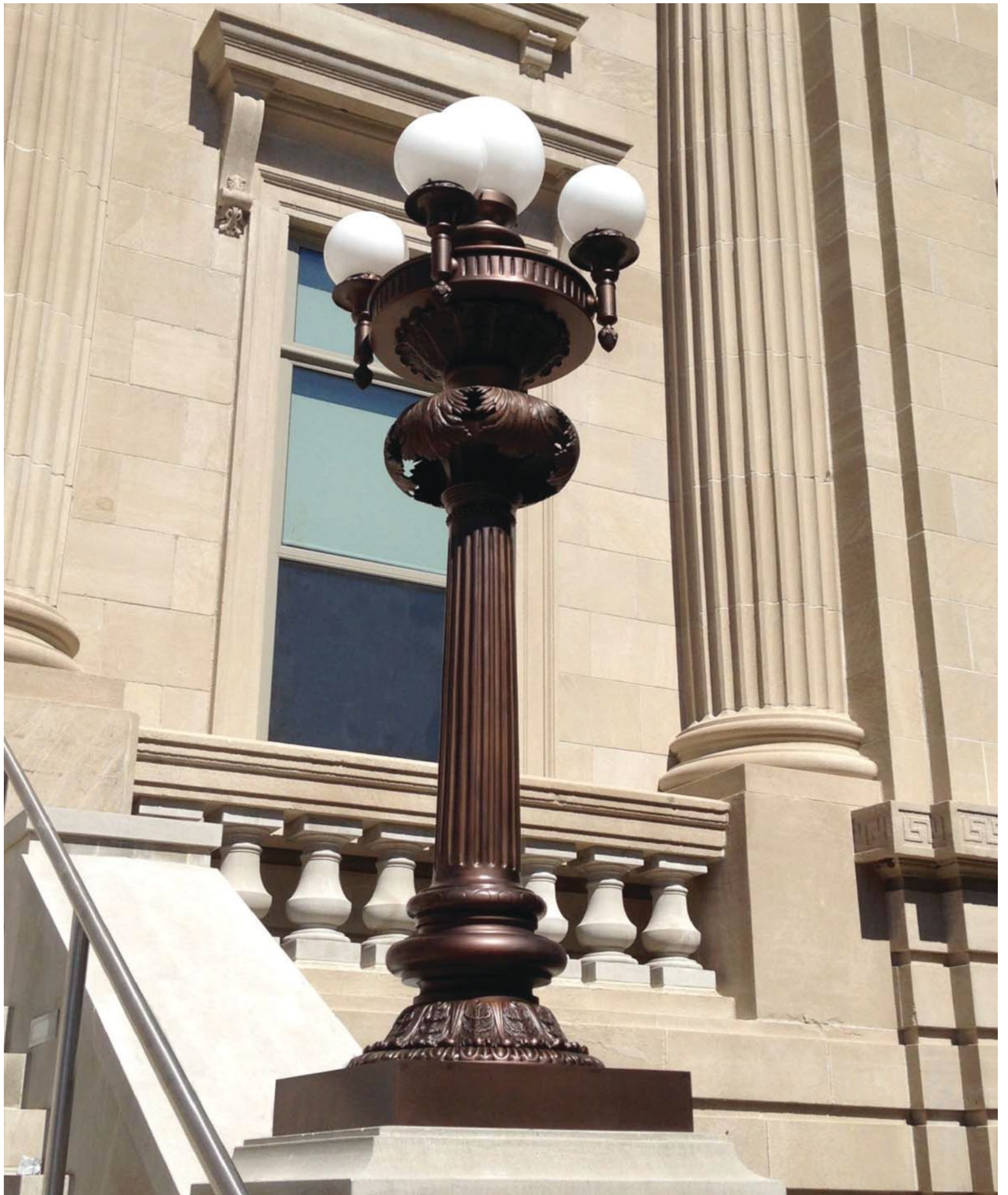
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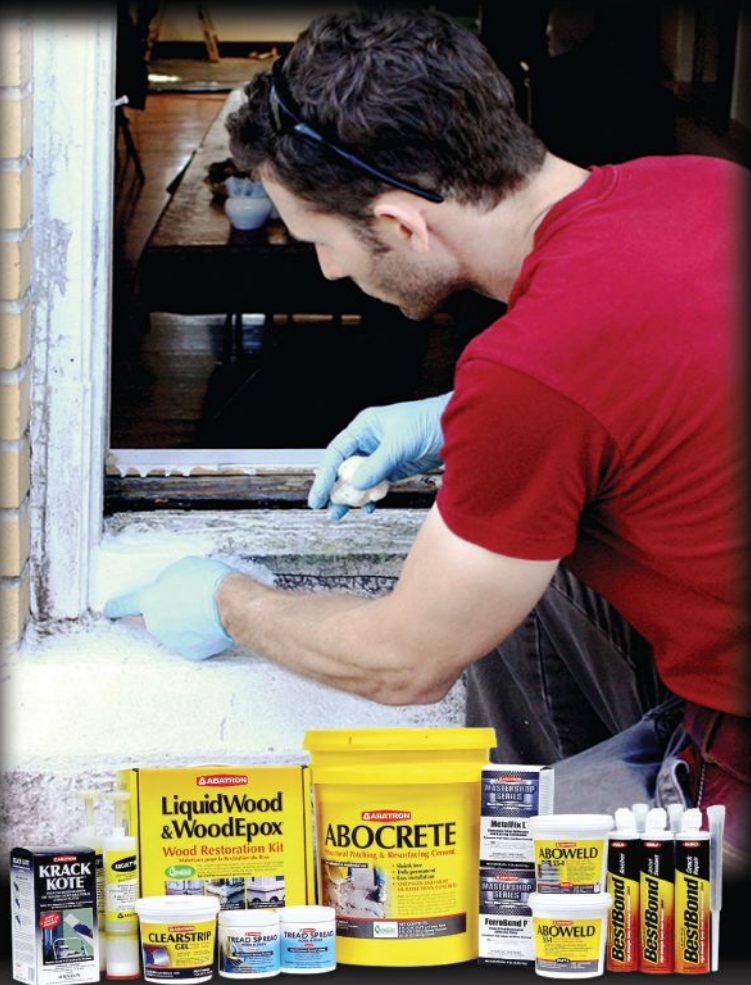
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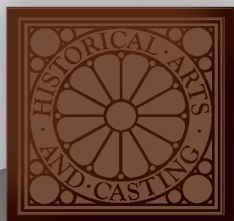
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Protecting Our Lands

The Trustees of Reservations demonstrates the fortitude needed to successfully safeguard historically significant landscapes—century after century.



JOCELYN FORBUSH

Shun Liang Photography

When it comes to the topic of historic preservation, it's not difficult to find proponents well-versed in the nuances of protecting centuries-old buildings. Of course, landscapes are equally important, though perhaps less exhaustively discussed. The work to preserve natural and cultivated landscapes is critical to our national heritage—and our future. The Trustees of Reservations, a 130-year-old nonprofit organization, oversees 120 properties across the state of Massachusetts. All of them are open to the public. President and CEO Jocelyn Forbush shares the ways in which The Trustees conserves not only land but also cultural identity, and how the two are entwined.

1 What is the philosophy behind The Trustees of Reservations?

The Trustees was founded in 1891 by landscape architect Charles Elliot. It was at a time when the world was experiencing industrialization's impact on the natural landscape. He led an effort to protect special places that represented the legacy, stories, and landscapes of Massachusetts. Much of the Land Trust movement comes out of The Trustees' founding, including the establishment of the National Park Service. The Trustees was, and remains, a model for protecting land that was to be entrusted to the public. The mission is to tell the stories of who we are as a culture—our history,

where we come from, how our stories have been told over time. We also want to ensure public access to our shores, waterfronts, coastlines, farms, wetlands, fields, and other lands. Equal opportunity to enjoy our reservations is critical to our mission.

2 How does The Trustees choose properties to acquire?

We have a set of criteria and an evaluation process we use when looking around the state. Currently, we are taking a proactive approach to finding exceptional and iconic places that we don't want to lose. Because public access is such a key component, the properties

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ABOVE The Old Manse is a handsome Georgian clapboard built on the banks of the Concord River in 1770 which is home to some pivotal moments in our nation's early history. The upstairs overlooks North Bridge where the famous battle of April 19, 1775 took place and, on the inside, some of New England's most esteemed minds like Ralph Waldo Emerson and Nathaniel Hawthorne called it home.

we select are often destination sites or are located nearby to visitor destinations. We work with state governance, community members, and a broad network of agencies to identify properties in need of protection. We typically reach out directly to landowners to encourage a conservation outcome, whether near- or long-term.

We are one of only a few organizations that take on the cultural sides of the sites we acquire—historic houses and other aspects of the designed and built landscape—to ensure the story remains intact and is told accurately, while the beauty of the place is shared in perpetuity. We are always on the lookout for new reservations that hold important stories and are landscapes of significance. We have over 600,000 square feet of buildings; 11 are homesteads and registered National Historic Landmarks. But far from every property we take on has these elements; many are strictly natural

landscapes. The breadth of our mission encompasses nature and culture—that is who we are.

3 How can The Trustees serve as a model for other conservation organizations?

Ours is a dynamic and holistic mission with a broad portfolio—from historic country estates to working farms to hiking trails and coastal dunes. It's very important to us to engage with the communities around our reservations, whether through educational programming or by ensuring people have a place to get outside and enjoy nature. The public foundation of the work we do is as important and is strongly married to the conservation piece.

4 How has The Trustees evolved over the decades—how has your approach to the reservations changed?

I'll start by using the example of Stevens-

Coolidge Place in North Andover. It was the summer estate of a diplomat descended from Thomas Jefferson. We took it on as a beautiful landscape and part of the downtown community worthy of preservation; it was a quiet and passive property for a long time. In the last few years, we've made a major investment in bringing back the family gardens once planted there, and then expanding them out significantly to offer horticultural richness, enlivening it to be a visitor destination. We re-envisioned it for modern activity and engagement. Now people visit to learn about the history of the site and enjoy the outdoors.

Another good example is Appleton Farms—the oldest continuously operating farm in the country—which hosts agro-ecology-based educational opportunities, summer camp programming, and culinary arts-related events. It is also an active CSA.

The idea is to bring these sites to

life in ways that both engage the public and steward the land. To that end, we've increased community outreach efforts to include partnerships and translation services; we look at the demographics and languages of local constituents and visitors, as well as educational opportunities in the form of scholarships and youth ambassadorships. We also have an internal drive to be among the most diverse and inclusive organizations in Massachusetts today—both in our staff and in our practices.

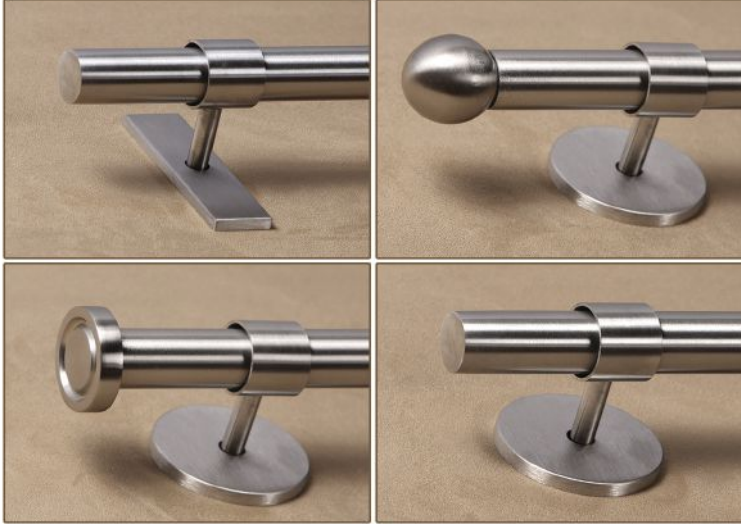
We are working, too, to expand our cultural lens. We've been caretakers and inspirers of culture and art for a long time. More recently, we've been running a program called Art in the Landscape, whereby contemporary artists put together installations on some of our sites. We have integrated with the deCordova Sculpture Park and Museum, for instance. There's a whole new vision for what art is within the landscape. That's

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Stevens-Coolidge House & Gardens, newly rejuvenated and reopened in 2021, was the summer home of Helen Stevens Coolidge and her husband John Gardner Coolidge—a diplomat descended from Thomas Jefferson and a nephew to Isabella Stewart Gardner—from 1914 to 1962.



bringing some of our more historic sites into a moment when we have an opportunity to look at them differently through a lens of contemporary art. There are several Trustees properties where you can see the old becoming new again.

5 How would you describe the changing landscape of nonprofit agencies?

We are seeing more concentrated efforts to ensure accessibility to marginalized communities—that impacts where and how we protect land. That’s a conversation that has really evolved over time. We have more properties in more diverse communities—not just rural and suburban but also urban and exurban. We are trying to fill in gaps across the state by careful consideration for where we position ourselves.

Fundamentally, the places we manage are for everyone. That means we always need to be considering our communications—digital, in-person, or

otherwise—to ensure everyone feels they are welcome.

Post pandemic, we have learned just how important the outdoors is to people and community. We cherish places we can get together to make memories, and we value the role of the outdoors in public health and rejuvenation, which is why Charles Elliot founded The Trustees. The question for us now is how to respond to this extraordinary demand for open space.

Cities, towns, and conservation nonprofits need to find ways to make sure open spaces are part of everyday life and everyone has access—we must ask ourselves how we can be proactive to see that to fruition. There are some communities where there are great opportunities to get outside and others where access is quite limited. There is a pathway there for us to map and pursue in the coming years. In the meantime, it’s clear the role our properties have been

able to play for the public, which has been so heartening and meaningful.

6 Can you share any acquisition plans?

We have several new projects underway, including Moraine Farm in Beverly. It’s a country estate designed by Frederick Law Olmsted; over the past two decades, we have acquired, piece-by-piece, about 80 acres of the historic farm landscape. The Olmsted landscape portion is owned by a nonprofit that has just put it on the market—it’s another 66 acres at the core of the estate. We are negotiating to acquire that portion. It would be an incredible reservation because we would be protecting what has been the core, yet unprotected section of the property.

We are in the design phase for a project on the Boston Waterfront. To begin from the point of creation is a new approach for the organization. This project will turn a post-industrial site into climate-resilient public open space.

Recently, plans have been approved to integrate Armstrong-Kelley Park on Cape Cod into The Trustees to protect the eight-and-a-half-acre public garden and woodland from development in perpetuity. Together with Cape Cod Historical Society, The Trustees will create a new master plan for the park, elevating the gardens and providing new opportunities for engagement.

And there’s Mary Cummings Park, which we are working on in partnership with the City of Boston. The 216-acre public park is located in Burlington and Woburn. It’s a former farm and estate that will be re-imagined; it will include public parking, open views, a pollinator meadow, a picnic lawn, accessible trails, and a wetland boardwalk for visitors to experience the ecology of a critical habitat.

As with all our acquisitions, these prospects are being approached with an eye toward preserving history, culture, land, and scenery for all to enjoy.

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BY GORDON H. BOCK

One of three enormous fixtures that crown Belmont University's new Performing Arts Center, the 2,000-pound RA chandelier suspends rings of globe lamps from seven-foot diameter, polished brass hoops in a 30-foot cascade of brilliant light and metal.



Bright Ideas

Building immense fixtures for a university performance center takes thinking outside of the usual lighting box.

Some say size doesn't matter, but when it comes to creating colossal chandeliers, it can certainly have an impact. That was the experience of Crenshaw Lighting of Floyd, Virginia, when commissioned to build towering light fixtures for the new Performing Arts Center at Belmont University in Nashville, Tennessee.

"The sheer size and number of light sources would likely illuminate the room pretty well," explains Bryan Wood, vice president of operations at Crenshaw, "but each fixture is much more an architectural piece than, say, an example of performance lighting." Working closely with Randy Burkett Lighting Design, Inc. and ESA architects, he says the thrust of the design is about fitting the space.

Fitting this space, however, was a very tall order. Scheduled for completion in late 2021, the Performing Arts Center will be a 1,700-seat multipurpose facility and "the most extensive suite of venues of any institution of higher education," according to the University. "The space itself is tremendous, with a three-story high entrance hall," says Wood, "so obviously to maintain proportional scale, these fixtures have to be huge."

Indeed, the first hurdle Crenshaw faced is simply handling the gargantuan girth of the largest fixtures. Seven feet at their widest diameter, and 30 feet from the ceiling mount to fixture bottom, the assemblages of brass rings and hardware are massive. "These chandeliers weigh in at around 2,000 pounds apiece, so even their internal structure has to be designed by our in-house mechanical engineer." As Wood explains, a typical job takes a week in their engineering department; these particular fixtures spent about a month there just due to the weight and size. "We have to make sure these fixtures can hold themselves up to the ceiling, and that Belmont's building can support this load."

What's more, the three largest chandeliers are designed to be part of a family of fixtures, a constellation of sorts. "There are smaller versions of the giant, three-tier RA fixtures that only use two tiers, and there's a single-tier version," says Wood. "Soon, we also start production on some very large, two-tier wall sconces that share a lot of the same design elements."

Creating the mammoth fixture parts had its own learning curve. "Each individual brass ring weighs about 400 pounds and required custom-made cradles so our forklift could move them around the shop." Just getting them into the building

Photos courtesy Crenshaw Lighting



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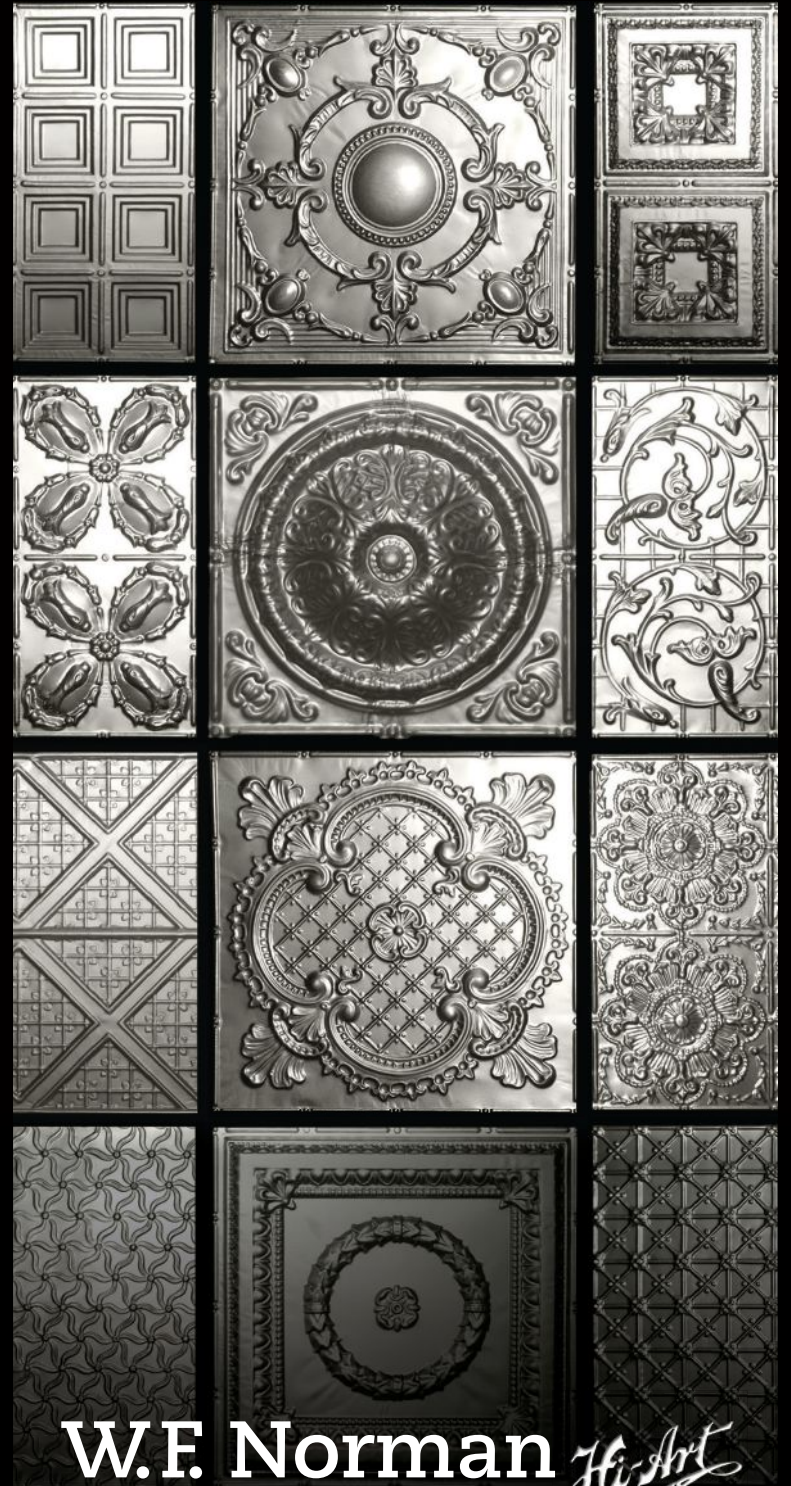
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ABOVE A bird's eye view of the assembled and installed chandelier shows not only how the polished brass details meld seamlessly with the patinated rings for a two-tone effect, but also the placement of the ornamental rosettes. All components are designed to reflect illumination down to floor level in a shifting shower of light as viewers pass underneath.

ABOVE, FROM LEFT To create the two-tone design, brass "filigrees" are jet-cut then polished and mounted to the inner sides of the chandelier rings; intricate rosettes are not single pieces but assembled from multiple lost-wax castings; the G-40 LED lamps give a traditional globe appearance without the bulk of incandescent hardware, such as fitters.

he says meant custom pallets that could support the weight of the fixture, but still be tilted at a 45-degree angle.

The decorative castings were another exercise in invention. "You know, Crenshaw has spent decades in the replication and restoration business, so typically we have originals to go by, but for some of these castings and ornate details we had to start from scratch, making the patterns ourselves." First, a staff sculptor (also a Crenshaw designer) hand-carved decorative elements from foam, which, after approval, would be 3D scanned. "We do have 3D software to do such modeling," says Wood, "but when you need this kind of ornate detail, it takes someone's hands to really bring that to life."

Producing finishes got complicated too. The initial design concept was for each brass ring to have a two-tone finish—patinated on one element and high-polish brass on the rest. However, this became impractical to execute in a single casting. "So, we switched to layering multiple jet cuts, each with a different finish, to still give the appearance of a single casting," says Wood. "If you view the fixture from, say, the floor level, you see the nice, patinaed brass in the pattern and then behind it all the polished elements just really pop out. Part of our end goal was to get the parts, each made at different times, all lined up and looking seamless."

Other decorative details that are

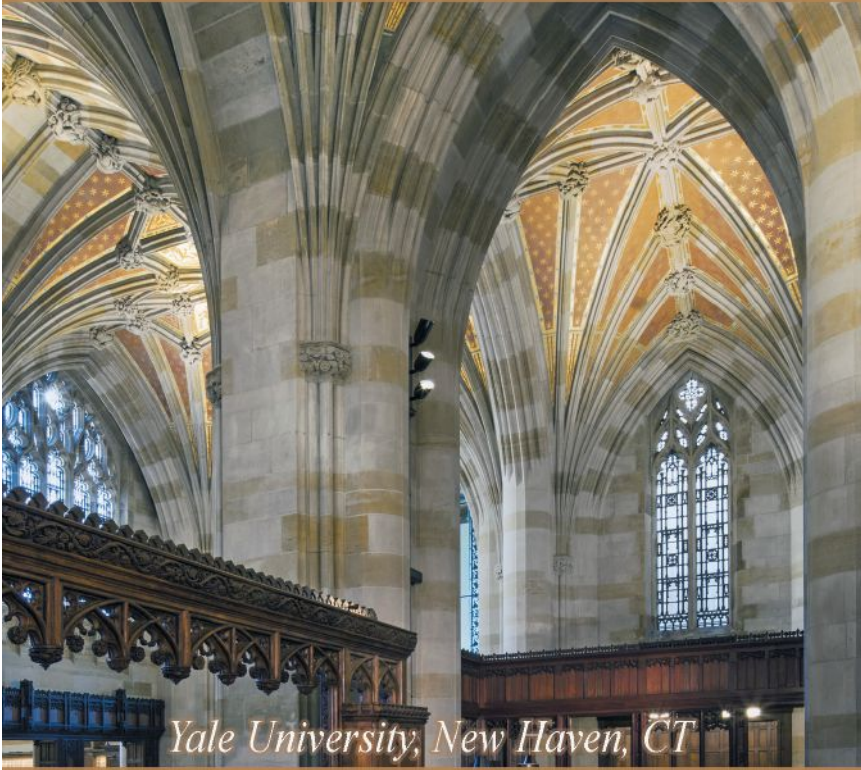
more than meets the eye are the rosettes encircling the rings. "They're actually created from eight different castings," explains Wood, "then layered and fastened together to look like they're a single piece." Each rosette component is made with lost wax casting, an ancient technique for reproducing intricate metalwork, such as jewelry. Here, wax or a similar substance melts away to leave a mold cavity. "Some of these rosettes carry features like 1/16"-thick ridges, which really shows out well, but there's no way we could have held that detail with sand casting. Lost wax casting was the only option." He says a Colorado company poured the actual castings, but Crenshaw made the rosette patterns themselves.

As contemporary and state-of-the-art as the fixtures appear, the lighting still evokes an incandescent ambiance. "The client wanted a globe feel to the illumination, so we went with a G-40 lamp. It's LED technology, but with a medium base style that looks like a traditional globe bulb. This way, we didn't have to add fitters that create bulk or thumb screws to hold on shades, which are not very pretty." Circuitry allows the rings to be creatively controlled, selecting light levels or individual rings if so desired.

The result Wood says adds up to a beautiful fixture and an exciting project. "As it initially came to us, it was very well designed, and then we had the freedom to run with it a little bit."

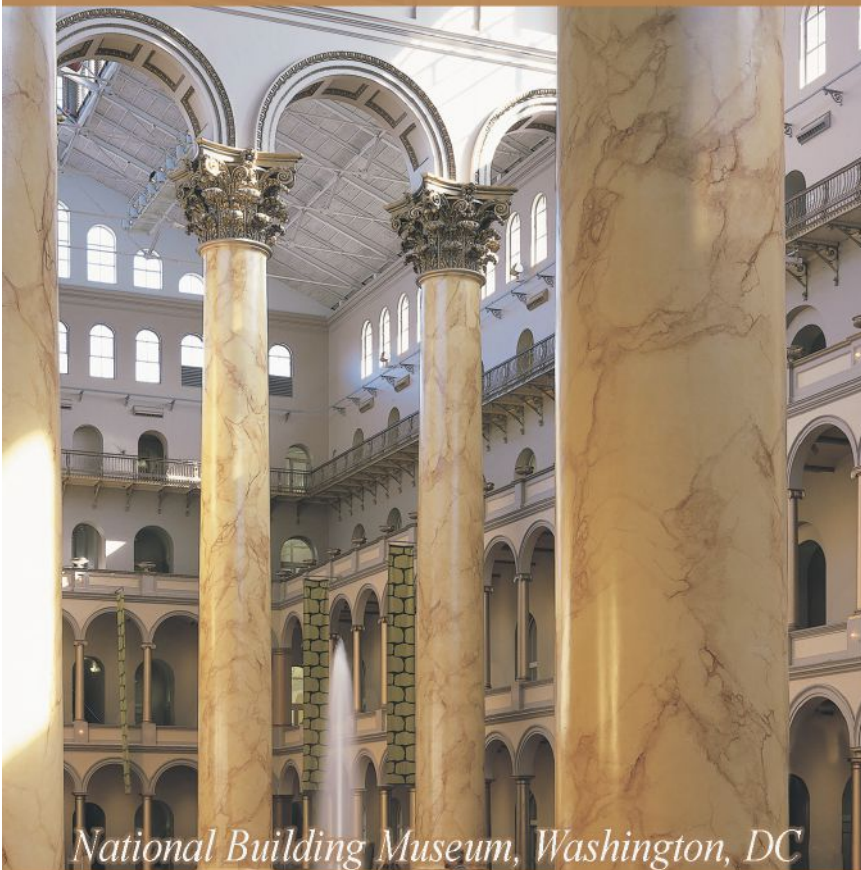
Photos courtesy Crenshaw Lighting

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Photo by Eric J. Nordstrom Urbanmainschicago.com

ABOVE Collection of cast metal knobs showing some of the variety of materials and patterns manufactured.

History Lesson of Hardware

A dive into the past of knobs, pulls, hinges and more.

Historic hardware is the one place where people physically touch a building. Entering a building, typically at a door, requires operating the door using a push, a pull, or a doorknob. This article starts off a multi-part series on door hardware, beginning with doorknobs and latches, continues with locking mechanisms, goes on to hinges, and finishes with door furniture such as letter slots, escutcheons, bosses, doorknockers, thresholds, and similar ironmongery.

HISTORY

Early doors that separated the interior from the exterior, or life from the after-life, are recorded as early as 2000 BC in tomb paintings in Egypt. Doors evolved over time; initially made from skin or paper, they later used wood, stone, bronze, or steel and could be faced with carving, leather, gilding or veneers. With these combinations of design and materials, it makes for an infinite number of door types. Each of these doors need to be operated, which leads to infinite

hardware items to accommodate their operation, starting with the pull or latch or doorknob.

Initially, a pull was used to open the door from the exterior, made of leather or wood. Later operable closures used latchstrings, a leather strap or a piece of cord, which lifted an internal latch. With the bronze age, this handle could have a thumb latch fabricated of wrought or cast metal, with a shape ranging from a simple curve to elaborate sinews, the ends of which could also signify the

homeowner's profession, stature, or faith. Two basic styles of latch are the Suffolk and the Norfolk latches. The Suffolk latch consists of a pull with an external thumb press that operates an interior lever which drops down into a catch. The Norfolk latch is similar, except the external pull is mounted on a full height escutcheon slightly longer than the pull.

Eventually, cast iron evolved to cast brass and bronze, and the lever shape evolved to the doorknob. Knobs have



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ABOVE A modern reproduction of a traditional thumb latch, showing the interior mechanism.

Snug Cottage Hardware photo



RIGHT An original entry door completely intact, aside from the jarring new hardware which spoils the appearance.

Susan D. Turner FAIA photo

been fabricated of all manner of materials, starting with wood and metal, and later incorporating ceramic, stone, glass, enamel, and man-made materials to the ever-growing list. Whilst the first 1978 patent for a doorknob is attributed to the African American inventor Osbourn Dorsey, doorknobs were in use well before this date. (The Dorsey patent was more for the operation of the latch. Derivations of latching and locking systems will be covered in a subsequent article focusing on locks.) In the early 1900s, the simple operable knob without a lock was improved upon by the incorporation of ball bearings to provide the smooth operation as patented by Russell and Erwin Manufacturers.

Starting with William Morris and John Ruskin, architects pushed back against the industrialization of materials and objects that were once crafts. *Gesamtkunstwerk*, a German term to describe design of elements consistent with the whole, included architects becoming involved in industrial design of objects to be included in the buildings they designed. The ultimate object to design to encapsulate the architecture of the entire building became the door hardware, the first point of contact of the building. One well-known example is by Ludwig

Wittgenstein for his sister's house that he designed in Vienna in 1928, a simple L-shaped handle for the narrow-styled French doors.

CURRENT APPLICATIONS

Fixed doorknobs have the sole purpose of pulling the door. Integrated with a locking mechanism, the knob is grasped to operate the latch or lock. Doorknobs have been and continue to be made of a plethora of materials: wood, wrought metal, cast metal with or without enamel, glass, ceramic, and synthetic materials such as Hemaicite, Lucite, and Bakelite.

Twenty-first century iterations of knobs return to a lever type handle to operate the latch, in deference to the Americans with Disabilities Act that requires lever type door handles to permit ease of operation. While knobs can be acceptable in private residences, levers have become the required operator for public buildings.

RECOMMENDED REPAIRS

Historic doorknobs can last a very long time—many original advertisements indicated that they would last as long as the door! The parts are simple and can be sourced and replaced. One recurring problem is a loose handle. The inside and

outside knobs are connected by a square spindle, which turns with the knob to operate the latch bolt. Typically, the knobs are held in place by a set screw. When these are missing or loose, the knob may slip or come off in the hand. It is a simple repair to replace or tighten the screw. Similarly, where the doorknob meets the door, there could be a loose “rose trim,” an escutcheon through which the spindle passes, which may or may not have adjustment washers behind it. Similarly, the rose trim could become loose with a missing screw, which can be replaced or tightened. If the trim is missing altogether, it is important to determine if it was there originally, as some knobs do not use a rose trim. Where knobs incorporate a lock, there are other repairs that can be made; these will be covered in a subsequent article.

Cleaning a doorknob *situ* can lead to staining of adjacent door finishes which may not be compatible with cleaners needed for the knob material. If the knob and spindle are removed from the door during repairs, it presents a good opportunity to clean the hardware of built-up grime and any smears of paint. Similarly, the door can more effectively be cleaned of the hand soiling that occurs around doorknobs.

CAUTIONS

When cleaning the doorknob, ensure the proposed method is tried on an inconspicuous area. Cleaning methods vary based on the substrate. What appears to be one substrate may be masquerading as another. A marble-looking doorknob could be actual marble, “brown mineral” (a mixture of two clays incompletely kneaded together and fired) or a paint finish. Cleaners for one of these substrates could be damaging to another. Further, cleaners suitable for the metal portions of knob could be deleterious to other materials.

When documenting door hardware, accurate date of manufacture can be verified based on catalogs and makers' marks. While hardware age is typically consistent with the original construction date, it should not be assumed that the hardware is original to the building without photographic proof. Further, even if the hardware is proven to be original, it is possible that a much older piece of hardware was used originally, so the assumption should not be made that the structure is the same age as the hardware.

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ABOVE Knob from the Shelton Tower Hotel, built on Lexington Avenue in New York City in 1923, manufactured by Yale and Towne.

TOP Corbin knob, pattern Arabesque, also came in a hexagonal shape. The knob was available with both rose and escutcheons in the 1874-75 Corbin catalog.

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antiquedoorknobs.org

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SUSAN D. TURNER, FAIA is a Canadian architect specializing in historic preservation of national registered buildings. She is the senior technical architect at Johnson Lasky Kindelin, an architectural firm specializing in the repair and preservation of historic buildings. She can be reached at susan_rktect@hotmail.com

Antique Doorknob Collectors of America photos



Depending on your perspective, you might find in the ribs a Maltese cross or the sun's rays often found in late Medieval or early Renaissance paintings. Both the structural engineer Mark Kennedy and bricklayer Zach Hamblin agreed that the ribs were the hardest part of the project to design and execute but well worth the effort.

Duncan G. Stroik Architect, LLC photo

Spanning Centuries

Building a dome for Christ Chapel at Hillsdale College in Michigan.

Regardless of how long you have been working in the building industry, particularly in traditional building, you probably never tire of looking at domes. Across centuries and cultures, they have inspired us to look heavenward and dream big dreams. They are marvels of structural capacity. *Traditional Building* recently announced the 2021 winners of the Palladio Awards. (See the August 2021 issue of *Traditional Building*.) One winner was architect Duncan G. Stroik's design for a chapel at Hillsdale College, which included a domed portico, inspired by the work of

Rafael Guastavino, Sr., and Jr., father and son.

Duncan Stroik says the portico's dome was years in the making. Stroik has a private practice and is a professor of architecture at the University of Notre Dame School of Architecture. He attended a lecture at Notre Dame by engineer and professor John Ochsendorf who wrote *Guastavino Vaulting: The Art of Structural Tile* (Princeton University Press, 2010). He confided in Ochsendorf that he admired the process but doubted he would ever be able to use it on a project.

Several years later, Duncan was commissioned by Hillsdale College to create a chapel that would complement Colonial Revival buildings on the campus and a building, directly opposite the designated site for the chapel, with Italianate details and a mansard roof on a newly created quad. Stroik found inspiration in the Doric order, in architectural detailing from the Renaissance, in the designs of churches in England by Wren and Gibbs, and in American Georgian churches on the East Coast. Stroik realized that the chapel's heroic size demanded even more than the three

monumental doors he designed for the primary façade. A circular portico—not entirely unique but certainly unusual—would fit the design. It would rest on a massive stone entablature, supported by Doric columns at approximately 13 feet on center. A flat ceiling would not give the warmth and welcome he desired, so a dome was called for, but when he prepared an estimate for the approximately 32-foot span, as a traditional stone-vaulted dome, he realized that the costs would exceed the budget and that got him thinking again about Guastavinos' tile vaulting and domes. He reached out

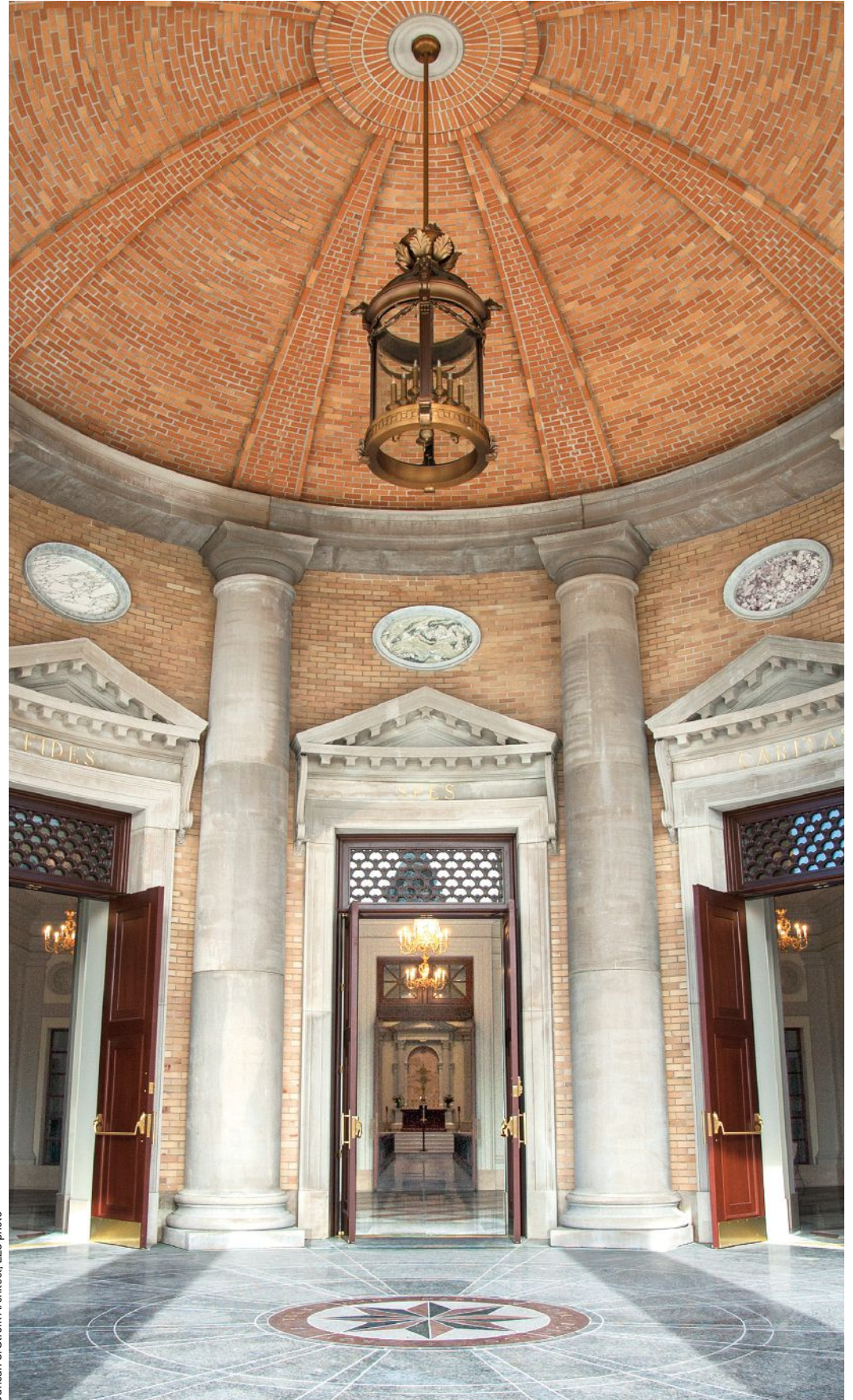
TO LEARN MORE ABOUT GUASTAVINO TILE, VAULTS, AND DOMES:

Read: ***Guastavino Vaulting, The Art of Structural Tile***; John Ochsendorf, Author; Michael Freeman, Photographer: Princeton University Press, 2010; ISBN 9781616892449 (paperback, 2013)

Read Clem Labine's book review in ***Traditional Building*** from 2011:
traditionalbuilding.com/features/book-review-guastavino



Right & Above: Zach Hamblin photos



Duncan G. Stroik Architect, LLC photo

ABOVE Bricklayers worked on the dome while nearby laborers mixed mortar and made sure tools were ready to keep work on pace.

RIGHT It took a lot of teamwork to get the limestone rosette center of the dome over the marble starburst in the floor.

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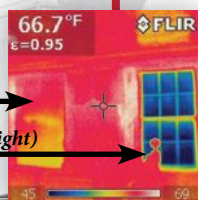
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to Ochsendorf who became a consultant on the project, and they worked through a design. Mark Kennedy, PE, owner LKL Engineers, the structural engineer for the project, and a team of union-trained bricklayers and laborers working with Weigand Construction breathed life into the design.

To satisfy our understanding of engineering and safety today, the project differed somewhat from the work of the Guastavinos. Typically, in their work and in the Mediterranean vaults and domes that used the process for centuries prior to their work in the United States, the tiles were thin and laid flat; they were lightweight, and the first layer of two was set in a plaster that sets up quickly, so no construction form or only minimal centering was needed to build the vaults.

Guastavino, Sr., arrived in the United States in 1881, where he adapted this method to churches, train stations, bridges, and more during the rapid expansion of the US around the dawn of the 20th century. His work was favored by Beaux Arts-trained architects. His firm's work has stood the test of time, but it is hard to document the reasons why. Engineer Mark Kennedy said he knew from his study of dome construction, that he needed to keep the dome in compression.

They settled on a steel tension ring that is concealed cleverly by the Doric limestone entablature. The tension ring and the circular entablature rest on limestone columns that support the weight above them. The masons admired the Guastavino approach but believed that building a form while they laid bricks selected for this project, instead of tiles, would support their work; allow it to set up securely, and provide safety for all. The carpentry crew assembled a dome mockup in plywood on the scaffolding. Everyone shared the deep concern of not allowing the dome to crack. Zach Hamblin, a bricklayer on the project, said everyone worked together to check and recheck their work. In addition to Hamblin, the bricklayers were Steve Yochum, Berry Etzler, Matt Laisure, Austin Hart, Austin Imm, and Dillon Rebar; the laborers were Mike Lorntz, Roby Oberlin, and Damon Coressel. They built the brick dome in under 10 days. They established a staging area on scaffolding adjacent to the dome and were able to send supplies up to the staging as needed. They accomplished 2 to 3 feet each day. They used

a standard Type N mortar. When it came to laying up the brick ribs, they worked in teams, building out from the center of the ribs. Zach said maintaining their construction lines was very important. The geometry gets tighter and tighter as you reach the center, where a limestone rosette would be secured; everything needed to line up from the rosette at the top of the dome interior over a starburst motif in the marble floor of the portico.

The Christ Chapel portico dome interior features bricks, in a warmer and more reddish tone than the buff-colored bricks that comprise the exterior of the Chapel. Duncan Stroik said that he “drew the details, and engineer Mark Kennedy worked out the strategy for the steel tension ring, but much of the success of the project is due to the skill of the masons who worked on site to lay the bricks to precise dimensions and execute a centered dome with applied brick ribs.” Once the dome had been built, the plywood form was removed, and the bricks could be pointed from below on scaffolding.

The Doric Portico welcomes all to gather under its inspirational dome. It blends the best of Classical academic and ecclesiastical design with an egalitarian circle where friends can gather for church, debate ideas, or listen to a violinist play during the challenges of a pandemic. The charge was to create a building that would serve the sacred and the secular. Its team of architects, engineers, carpenters, bricklayers, and laborers imbued life lessons into the construction of the portico for students and teachers alike: pay careful attention to detail, work with mutual respect, and approach your work with a sense of reverence to build well and to inspire future generations at Hillsdale College.

JUDY L. HAYWARD is executive director of *Historic Windsor, Inc.*, and the *Preservation Education Institute*. She serves as education director for the *Traditional Building Conferences Series* and *Online Education Program*. She blogs and writes this *Techniques* column regularly for *Traditional Building*. She specializes in the development of educational programs for builders, architects, and tradespeople. She can be reached at peihwi@gmail.com or 802.674.6752.



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What's New in High-End Hardware?

We speak to top companies to see what's in store for historical designs.

The importance of quality fittings in boats and ships is such that they can “cost more than the hull.” Architectural hardware is no less critical for buildings, and as the interest in historical design continues to expand, it's useful to see where it's growing.

E.R. BUTLER & CO.

When last we checked in with E.R. Butler & Co. the most recent addition to their architectural fold was W.C. Vaughn Co., established in 1902, giving them among the widest and most authentic

collection of decorative and working hardware to be found. “We're the product of more than five generations of hardware manufacturing,” explains president Rhett Butler. “Our history is based in Early American/Federal/Georgian designs of the early 1800s, but also includes manufacturing hardware for many of the early modernist architects from the 1930s to the 1960s.”

Indeed, just a glance at the various historic collections of knobs, levers, latches, handles, hinges, pulls, and related accessories reads like a timeline of

American precision metalwork, in both design and mechanics. It's also one that's timeless. For example, the sensual, shiny metal orbs of cabinet and door knobs from the E.R. Robinson & Co. line could fit as neatly in a Mid-Century Modern mansion as a Greek Revival villa. “A simple, turned, round knob is about as basic and as simple as it gets,” explains Butler, “and likely never been out of style.”

Of late, E.R. Butler has now welcomed designs from Maison J. Vervloet Faes of France and G. Bonomi & Figli in Italy, bringing classic International Style

and Art Moderne flair to their offerings.

CRAFTSMEN HARDWARE

Faithful Arts & Crafts-style hardware has long been hard to find—that is, until Craftsmen Hardware Company came to the market over 20 years ago. Even during the movement's heyday just after 1900, copper hinges, escutcheons, and door and drawer pulls with a rustic, hand-forged look were rare among the offerings of mass-market manufacturers like Yale and Russell & Erwin and more the domain of a few specialty produc-

LEFT Doors are not only the most apparent and essential places for hardware—from hinges and knobs that allow them to open to locksets that keep them closed—but also showcases of the metalsmith’s art that can greet the visitor with creative castings and historical designs both functional and beautiful.

RIGHT The Golden Age of hardware manufacturing from the 1890s to the 1920s brought new production methods, such as drop forging for back plates and compression casting for knobs, and a cornucopia of ornamental designs. Many versions are available again from today’s suppliers, with mixing and matching knobs and plates expanding the options.



Courtesy Nostalgic Warehouse

ers—chief among them furniture maker Gustav Stickley.

To fill this gap, Craftsmen Hardware built a business around a comprehensive line of Arts & Crafts fittings and furnishings that emulate the movement’s love of structural forms in bold, hammered metal—especially copper. Many of their products are based on designs from original, long-gone producers, such as the legendary Pacific Hardware Company of Los Angeles, whose prolific designers turned out everything from rectilinear patterns with four-square insets to crawly, mock-medieval door plates worthy of Walt Disney.

A natural fit with Arts & Crafts architecture, such as bungalows and Gothic buildings, many of these items are equally at home in woodsy Tudor/English Revival-style interiors or log mountain retreats. Like Arts & Crafts furniture itself, they’re strong on personality while at the same time unobtrusive. The latest passion at Craftsmen Hardware is lighting fixtures in the wood-inspired, California Craftsman vein.

P.E. GUERIN

If anyone has perspective on changing tastes in high-end decorative hardware it’s the folks at P.E. Guerin, manufacturers since 1857. “The big takeaway I have for the last four or five years is there’s a big resurgence for classicism,” observes Martin Grubman, vice president. “For 15 or 20 years it was modern, modern, modern; then transitional, transitional, transitional; then modern, modern, modern. For all the projects we’re doing now—big, medium, small—there’s more traditional material being used again, which is great



Courtesy E.R. Butler & Co.

Cabinets and fine furniture rely on hardware too. This elegant crystal knob design, patented by E. & G.W. Robinson in 1837, is one of many from E.R. Butler Company.

for us, because it’s certainly one of our strengths.” What face does traditional wear this time around? “Mostly 18th-century French and English designs,” he explains, “Louis 14, 15, 16 for French, Adamesque for English.”

Grubman’s expert eye is based not on some snapshot of the internet but a century of serving a wide market in a broad range of designs, many of which they still produce. “We were here in the 1950s and ‘60s making the hardware people now call Mid-Century Modern; here in the 1930s making what’s now called Art Deco; and here in the 1910s and ‘20

making Nouveau.” The pendulum is now swinging back again towards traditional, he says, with seemingly more every year. “We’ve been doing some really big projects in Miami, Palm Beach, and here in New York, and also London and Kuwait—and they’re all traditional.”

THE NANZ COMPANY

Discipline is freedom, as the saying goes, and that holds true at The Nanz Company, where the discipline of mastering your field permits you to do whatever you want. “We’re not in the business of distributing other people’s hardware,”

explains Sarah Erlich at the company, “so we really do manufacture everything ourselves using various methods, from casting to machining to forging, to assure the best quality.”

Indeed, the scope and originality of designs is what first impresses the consumer trolling through their product line. Some items are instantly recognizable as traditional lever handles, paumelle hinges, cabinet catches, or rim locksets, while others, seen out of context, appear at first glance like sublime, geometric artworks from the future. Because the company’s owners originally



Courtesy Design Studio



Courtesy Design Studio



ABOVE An advantage new historical hardware has over, say, trying to source or match existing or antique units is the ability to order complete suites—locksets, levers, thumb latches, escutcheons—in an identical style or finish. It also makes possible products not seen in the past, such as light switch plates.

LEFT FROM TOP Metal finish options, once limited to a few, not very period looks, are increasing every year.

Gothic architectural motifs float in and out of fashion in hardware as in furniture. This lock plate, with its Tudor arch top and ersatz linenfold panels, plays off the medieval mode popular in the 1840s as well as the Arts & Crafts movement of the 1910s.

worked in the restoration of pre-1940s buildings, a lot of their designs stem from historic precedent or being able to upgrade their projects with hardware that worked better—but not all. “We have geometric, organic, and classical products that we design through traditional pencil-and-paper techniques, as well as 2D and 3D software,” says Erlich, “so it’s really quite a range.” Throughout every product runs an emphasis on custom manufacturing and quality that extends to the latest client interests, such as high-tech lock mechanisms and coordinated bath hardware.

BRASS ACCENTS, INC.

True to its name, Brass Accents, Inc. is a ready source of solid brass architectural hardware that emphasizes the beauty of this legendary golden metal. One of the company’s latest additions is their new line of decorative hinges in 19th-century

designs of Filagree, Victorian, and Eastlake motifs. All take advantage of brass’s renown for deep-relief casting that highlights a polished surface decoration with shadowed recesses. The company also offers ball and steeple tips for same—the finishing touch you don’t often see on new hardware and frequently long-gone on old hinges. The same attention to detail can be found on their other products, such as door knockers and pulls, push and pull handles, floor registers, mail slots, and switch plates.

Solidly in-step with the times and trends in other building products, such as paint, Brass Accents has now debuted two health-related product options. Hardware can be ordered with antimicrobial finishes that reduce the transmission of harmful microbes—a big boon for high-traffic public areas, or any place where repeated disinfecting is not practical. The finishes are available in six



Courtesy Nostalgic Warehouse

versions: Antique Brass, Satin Nickel, Black, Oil-rubbed Bronze, Satin Brass, and Satin Stainless. Just as health-conscious are the new hands-free pulls that allow the user to open a door without hand contact.

KEY SUPPLIERS

BRASS ACCENTS, INC.
brassaccents.com

CRAFTSMEN HARDWARE
craftsmenhardware.com

MARTIN PIERCE HARDWARE
martinpierce.com

NOSTALGIC WAREHOUSE
nostalgicwarehouse.com

P.E. GUERIN peguerin.com

S.A. BAXTER sabaxter.com

THE NANZ COMPANY nanz.com



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THOMAS GORDON SMITH

Honoring Thomas Gordon Smith

The Clem Labine Award recipient.

BY DAVID BRUSSAT | PHOTOS COURTESY THOMAS GORDON SMITH ARCHITECTS

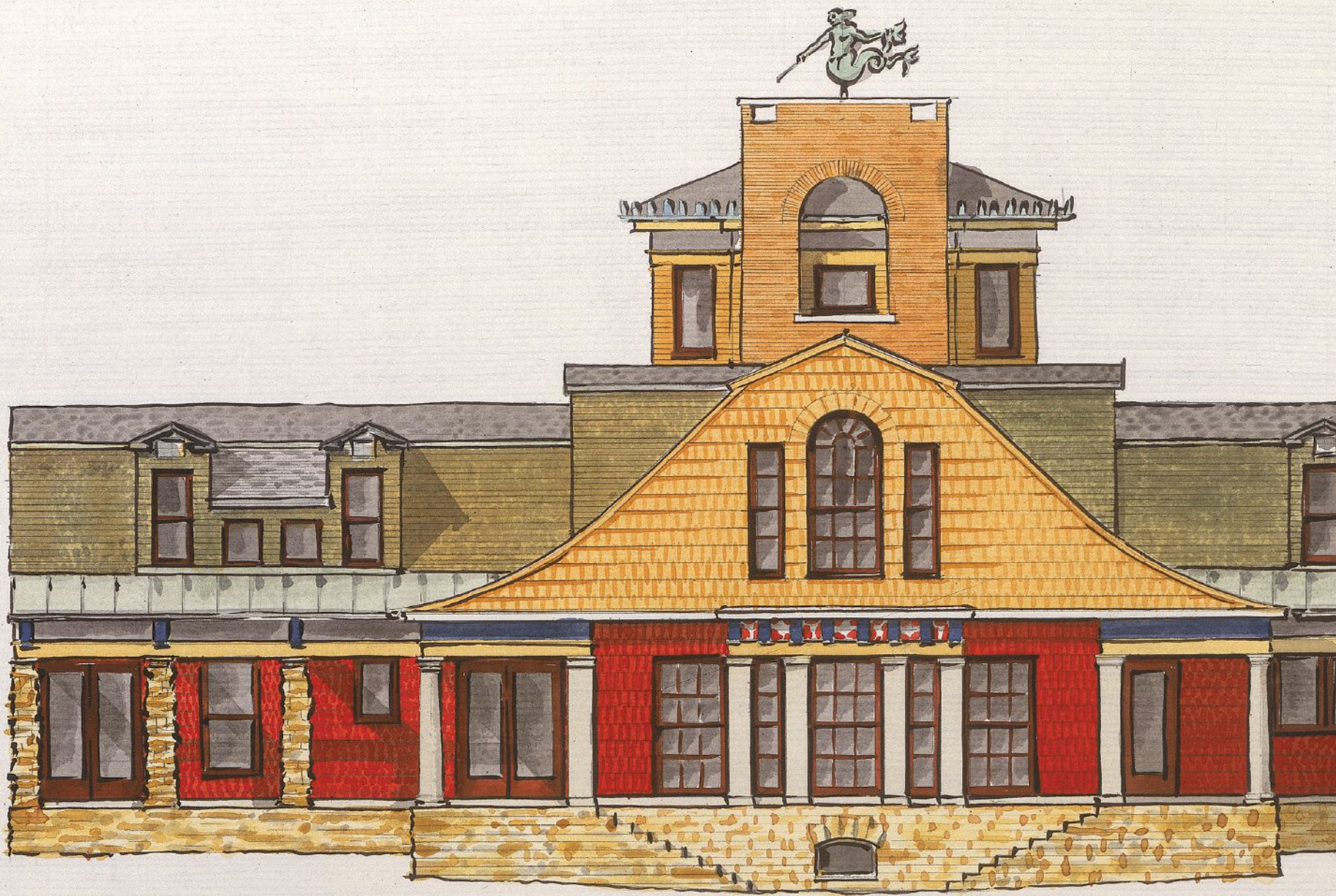


LEFT Watercolor rendering of the Classical Galleries in the American Wing of The Metropolitan Museum of Art, New York.

RIGHT Exterior photograph of House in Rural Wisconsin; the house emerges from the hillside into the valley, inspired by Palladio's Villa Barbaro near Venice. The ochre and red coloration of the house is influenced by regional structures.







This elevation watercolor of House in Rural Wisconsin illustrates that the appearance of the house combines aspects from many residential models including the gambrel roofs with sprung eaves derived from both Dutch-American farmhouses built along the Hudson River and the silhouettes of agricultural buildings in Wisconsin.

The pathbreaking classical architect and educator Thomas Gordon Smith passed away in June at age 73 in South Bend, Indiana. That is where he accomplished his life's major achievement, the coup d'état at the School of Architecture at the University of Notre Dame. Smith was known for his mild manners and engaging personality, so it remains a mystery to many admirers who were

not there for the revolution in 1989-90 how he managed to brave the academic quagmire and convert the school from its standard-issue modernist curriculum to a thoroughgoing classical curriculum in such a short period of time.

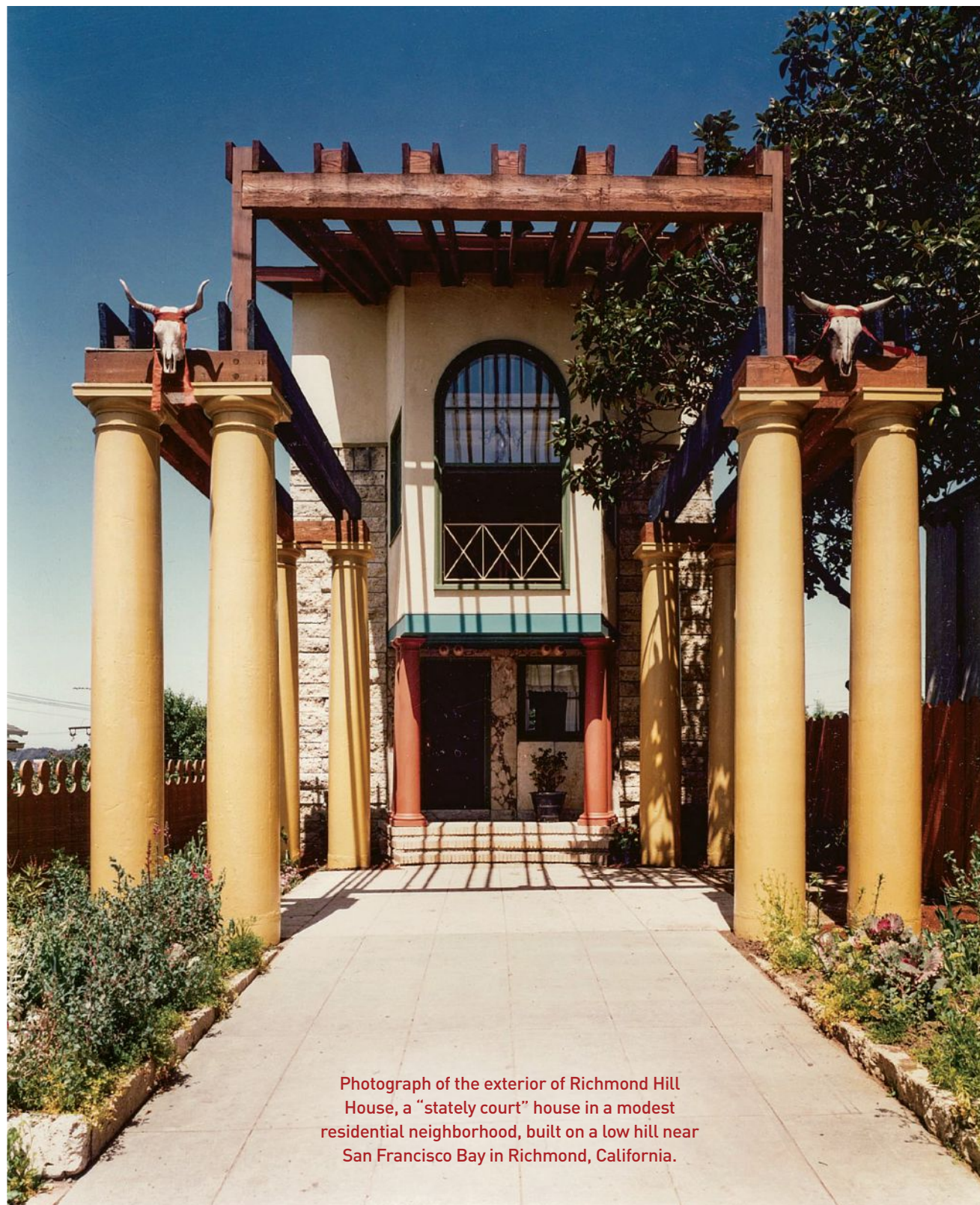
Smith won an Arthur Ross Award from the Institute for Classical Architecture & Art in 2017 for his work in the field. This year's Traditional Building Clem Labine Award was bestowed on Smith for his quest for a more humane and beautiful built environment.

According to a 2001 monograph by Professor Richard John, of the University of Miami—whose book has provided me with much material for this article—when Smith was offered the chairmanship of Notre Dame's architecture school, there were only two programs in the world of a similar dedication to classicism: at the Russian Academy of Fine Arts, in St. Petersburg, and at the Prince of Wales's Institute of Architecture, in London.

Possible explanations for this

mystery arise from the study of Smith's career in architectural practice and pedagogy since graduating from the painting program at the University of California at Berkeley in 1970. That year he wedded Marika Wilson, who guided her husband throughout their marriage of fifty years. A photograph of the two newlyweds dancing seems to reflect a quiet passion of the sort that Smith brought to the queen of the arts from an early age.

As a teenager growing up in the Berkeley suburb of El Cerrito, accord-



Photograph of the exterior of Richmond Hill House, a “stately court” house in a modest residential neighborhood, built on a low hill near San Francisco Bay in Richmond, California.

ing to Richard John, Smith visited in 1962 the nearby Temple of the Wings, an arrangement of 34 giant Corinthian columns, with tarps serving as walls and roof. This “house” was designed in 1911 by Florence Treadwell Boynton, an acolyte of dancer Isadora Duncan, with the help of Bernard Maybeck, the eclectic California architect. John wrote: “Seeing this bizarre house and learning of its romantic associations inspired Smith at the age of fourteen to become an architect.”

During Smith’s belated honey-

moon of seven months in 1971, he met Paolo Portoghesi, who as a student lost confidence in his tutors and took the Renaissance architect Francesco Borromini as his “mentor,” resulting in a strong Baroque influence in his generally modernist oeuvre. “This type of apprenticeship, to long-dead masters rather than to living practitioners,” wrote John, “was to prove a fruitful model for Smith in his own development as an architect.” Smith’s embrace of the Roman classicist Vitruvius—whose treatise remains the

sole architectural document recovered from ancient times—partook of the same spirit.

While in Europe, Smith applied to graduate school at Princeton, which rejected him, but in the process, he met Robert Graves, who encouraged him to apply for the following year, by which time he had returned to Berkeley to teach. Smith taught there and, over the next decade, at the College of Marina, SCI-ARC (in Santa Monica), UCLA, Yale, and the University of Illinois (Chicago).

He seems to have been adept at making academic and professional connections. These included not only Graves but influential thinkers and practitioners such as Charles Moore, Charles Jencks, David Watkin, Stanley Tigerman, Alan Greenberg, Leon Krier, and Robert A.M. Stern. His work consisted largely of houses in the then briefly ascendant postmodernist mode, but with a striking admixture of non-ironic classical proportions, detailing, and iconographic decoration.

Back in Italy with the Rome Prize,



a fellowship at the American Academy, under his belt, Smith studied Borromini and designed a Baroque oratory dedicated to St. Jean Vianney (1786-1859), canonized in 1925. This work helped Smith selected to design a portal for that year's largely postmodernist Strada Novissima at the Venice Biennale, "Smith," writes John, "was almost alone in adopting a literal treatment." Jencks stated that Smith "is the only architect here to treat the classical tradition as a living discourse." Architectural historian Vincent Scully wrote, "Smith stands alone in America, I think, in the haunting aura with which he can endow his images."

After his Biennale success, Smith continued to seek a position at firms in the United States. Stern objected: "You're internationally recognized—you can't just work for somebody."

During his Rome fellowship, Smith befriended Father George Rutler, an

Episcopalian priest studying at the American Academy in preparation for converting to Catholicism, the faith in which Smith was raised. "Rutler walked him through a rebirth in his religious faith," writes John P. Haigh, later a colleague in Smith's architecture firm, "as well as a deeper understanding of Roman Catholic liturgy and the programming of sacred architecture."

Indeed, after his communion with Rutler, many of Smith's commissions were ecclesiastical, mostly for Catholic churches and institutions. "I attribute my desire for liberation from such [modernist] strictures to having been raised Catholic," Smith wrote in 1997, looking back on decades of Catholic liberation from traditional religious architecture seemingly approved by the Vatican, which for decades has been all in with Church of St. George Jetson-style architecture.

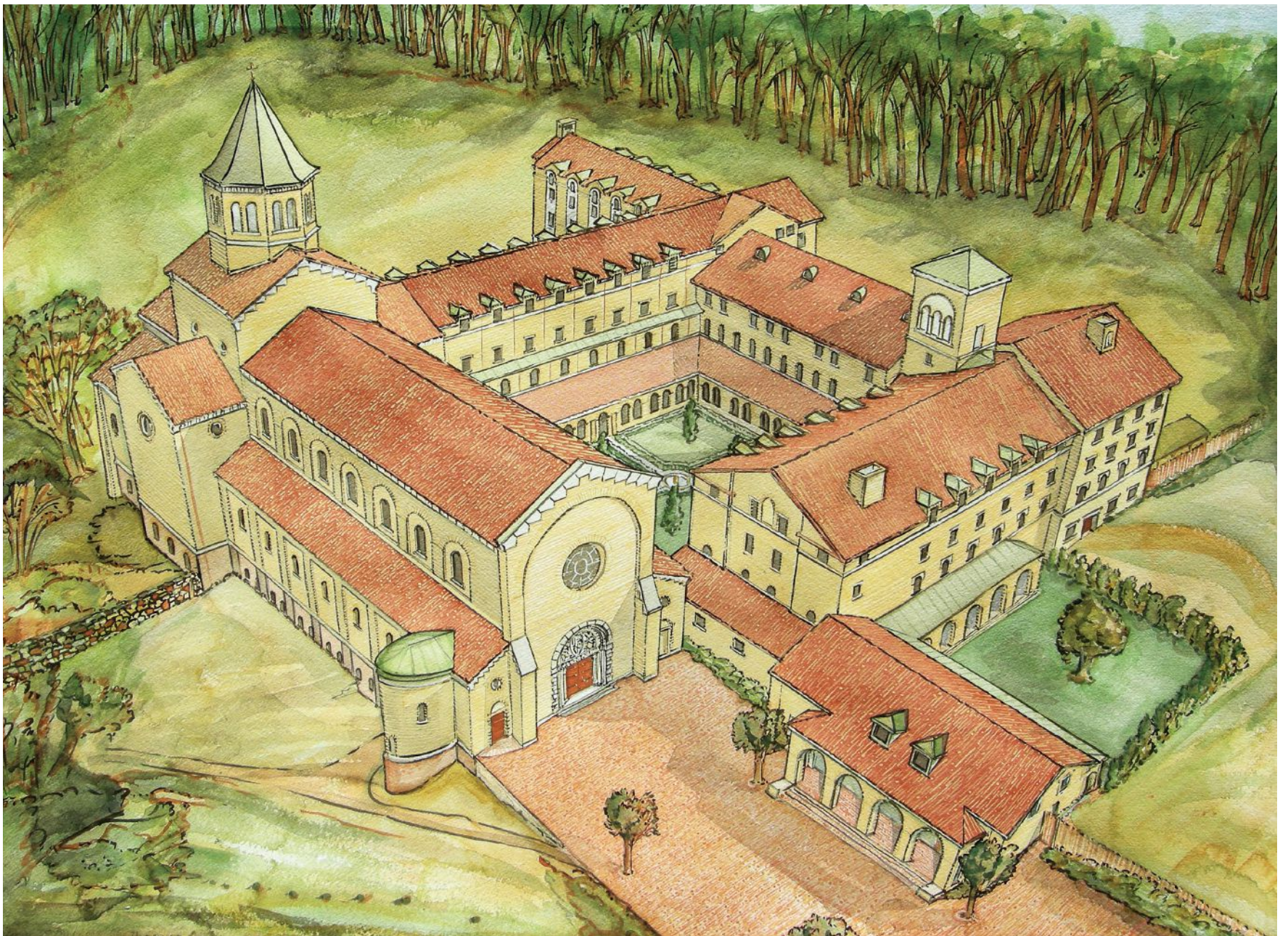
Perhaps all of the foregoing, including Smith's relationship with Catholicism, enlightens us as to his ability, when offered in 1989 the deanship of Notre Dame's architecture program, to turn its curriculum from modernist to classical. Perhaps the most engaging description of this coup d'etat against the will of many of the department's faculty—undertaken, however, with the support of top university administrators—is by architect Milton Grenfell:

[Smith] coming to Notre Dame plopped him down into a nest of Modernists. He was young, bright, published, and his designs edgy—though not entirely in the direction they perhaps wanted.

But it was the tail end of the postmodern era, and tossing a few columns around was okay, and even transgressive in its own way.

I'm not sure anyone without the charm and graciousness of Smith could have survived the academic modernist snake pit. But he did, and each year, he hired a few more traditionalists, until most of the mods retired. It was his graciousness—and intellect—that enabled him to survive, and flourish.

Perhaps the conundrum of Smith's success at transforming Notre Dame's school of architecture is really no conundrum at all. Faced with Smith's portfolio, which might have represented all things to all people, and his erudition delivered with a firm politeness, opponents were simply unable to resist his plans for the school. Given Smith's unconventional classicism, the faculty may merely have been confused by his intentions. In all probability, Thomas Gordon Smith could not have imagined the degree of his and



the school's success. And yet the future of beauty in the world rests on this accomplishment.

OPPOSITE Photograph of the freestanding spiral staircase which dominates the forty-five foot high hall in the Kulb House in Illinois.

TOP Watercolor perspective of Our Lady of the Annunciation Abbey at Clear Creek in Hulbert, Oklahoma.

RIGHT Photograph of the exterior of the Chapel of Saints Peter & Paul at Our Lady of Guadalupe Seminary in Denton, Nebraska.

DAVID BRUSSAT, whose blog since 2009 is *Architecture Here and There*, was an architecture critic while on the editorial board of the *Providence Journal* from 1984 to 2014. He is on the board of the New England chapter of the ICAA and lives in Providence, Rhode Island.



DOUBLE VISION

Robert A.M. Stern Architects designed Jane Pinchin and Burke Residence Halls and a new quadrangle for Colgate University.

BY NANCY A. RUHLING | PHOTOS BY PETER AARON / OTTO





Set into a slope on Colgate's rolling landscape, Jane Pinchin Hall and Burke Hall face each other to define a new quadrangle.

BELOW Near twins, the two residence halls, clad in bluestone ashlar with cast-stone trim, are distinguished from one another by unique entries and cupolas.

RIGHT Set into a prominent slope, the two buildings provide formal entries along an important campus path at their lower level; one level up, student lounges open through French doors to the new quadrangle.



Colgate University is renowned not only for its academic credentials—a so-called Little Ivy, it's one of the most selective liberal arts institutions in the country—but also for the beauty of its campus, which is set on 575 hillside acres that feature groves of trees and a lake.

Founded in the small town of Hamilton in central New York in 1819, Colgate

enrolls only 3,000 students, most of them undergraduates, on a campus first created by Ernest W. Bowditch in 1891 through 1893 based on earlier recommendations by Frederick Law Olmsted.

The university, under the leadership of President Brian W. Casey, called on New York City-based Robert A.M. Stern Architects to design additional residential housing for first- and second-year students, as well as Benton Hall, the university's Center for Career Services,

which opened in 2018 (*Traditional Building*, September 2020).

Colgate also commissioned a vision plan from RAMSA, which is now preparing designs for renovations and additions to a science building, for the new Benton Center for Creativity and Innovation and for new residences for third- and fourth-year students.

Taken together, the projects constitute “an act of campus-making,” says Graham S. Wyatt, FAIA, a partner and

studio leader for most of the firm's academic work.

“Colgate's much-loved president, Brian Casey, who's extraordinary in many ways, is extremely focused on the physical quality of his campus,” says Wyatt. “Throughout the pandemic, Brian has been outspoken about the importance of the on-campus experience, in particular the social aspects of the student residential experience, and his leadership enabled us to carry out this



important work.”

Providing beds for 208 students in an appropriately scaled pair of 39,550-square-foot buildings, rather than a single megastructure, Jane Pinchin and Burke Halls are set into a prominent slope, defining a new south-facing residential quad together with Andrews Hall, which dates to 1923.

This approach respects the two-century-old campus plan and its traditional architectural vernacular while estab-

lishing a new standard for responsible growth.

“We focused on designing the right kind of residences for first- and second-year students, whose needs are different from those in their third and fourth years,” Wyatt says.

In keeping with the university’s “residential commons” organization, which calls for communal spaces that serve as anchors for campus life, the buildings’ ground-floor lobbies access

shared seminar and study rooms.

One floor above are faculty advisor suites, communal kitchens, and student lounges that open to granite-paved patios at either end of the new quadrangle, while a faculty apartment offers a quieter portico to the south. The upper three floors—the fifth expressed as a dormered attic—provide student rooms, primarily doubles with some singles for community leaders.

The two new buildings, which

Preston J. Gumberich, AIA, the partner who led the project with Wyatt, calls “fraternal twins,” take their simple and spare architectural cues from a pair of historic buildings—West Hall, the campus’ first building, which was erected in 1827 by students and faculty members from stones from Colgate’s own rock quarry, since closed, and its twin, East Hall, built in 1834.

“East and West Halls are simple four-square buildings with local bluestone



Each residence hall offers a student lounge that opens to a terrace facing the new quadrangle. Top-floor student rooms, which many students favor, are tucked into the dormers to reduce the apparent height of the buildings.



BELOW The living room of a faculty apartment, sized to host small gatherings, opens to a shaded porch (bottom).



facades and pitched roofs, classically inspired but with a powerful simplicity,” Wyatt says. “We wanted the new residence halls to complement that character, rather than to stand at odds with it.”

The new buildings are clad in a split-face bluestone ashlar that is nearly an exact match to that of the campus’s historic structures. The stone selected, Llenroc, is a mix of a blue-gray and rust colors that has excellent academic credentials—its name, Cornell spelled backward, references the stone traditionally used on that university’s campus.

Jane Pinchin and Burke Halls are sparingly decorated with cast-stone copings, stringcourses, cornices, and trim and feature thermally broken aluminum windows with low-E insulated glass, granite water tables, and variegated slate-shingled roofs topped by fiberglass cupolas with copper roofs.

By proposing two halls instead of one, the RAMSA team was able to ensure their compatibility with the scale of the other buildings in the historic core of the campus. “This was a very early strategic decision,” Wyatt says, “because it allowed us to create the outdoor quad.”

The buildings are partially set into the slope and positioned so that the short facades and the main entrances within them face the historic part of the campus to visually reduce their apparent size.

“The new quadrangle is centered on an elliptical lawn the ends of which engage the east and west patios that are open-air extensions of the indoor social lounges,” Gumberich says. “The lawn’s perimeter is planted with an allee of buckeye trees that flower early in spring when students and faculty are still on campus to enjoy their beauty.”

The student rooms, some of which are tucked beneath the roofs’ dormers, are, by design, spartan to encourage students to spend time together in the communal spaces yet are playful in character and are among the most sought after because of the panoramic views of the campus they command.

Although Jane Pinchin and Burke Halls complement each other, subtle differences give each its individual character.

“We designed each residence hall with its own uniquely ornamental cupola—which truly functions as part of the mechanical exhaust system—and two-story cast-stone entryway to add

DESIGN TEAM

ARCHITECT, LANDSCAPE DESIGNER AND INTERIOR DESIGNER Robert A.M. Stern Architects

LANDSCAPE DESIGNER, QUADRANGLE Michael Van Valkenburgh Associates

STRUCTURAL ENGINEER Thornton Tomasetti

MEP ENGINEER Dewberry

CIVIL ENGINEER Delta Engineers

LIGHTING DESIGNER AND SUSTAINABILITY CONSULTANT Atelier Ten

CONSTRUCTION TEAM

CONSTRUCTION MANAGER Hayner-Hoyt

MASONRY Alliance Masonry

MILLWORK Bowers and Sons

KEY SUPPLIERS

BLUESTONE Hobart Stone

CAST STONE Southside Precast Products

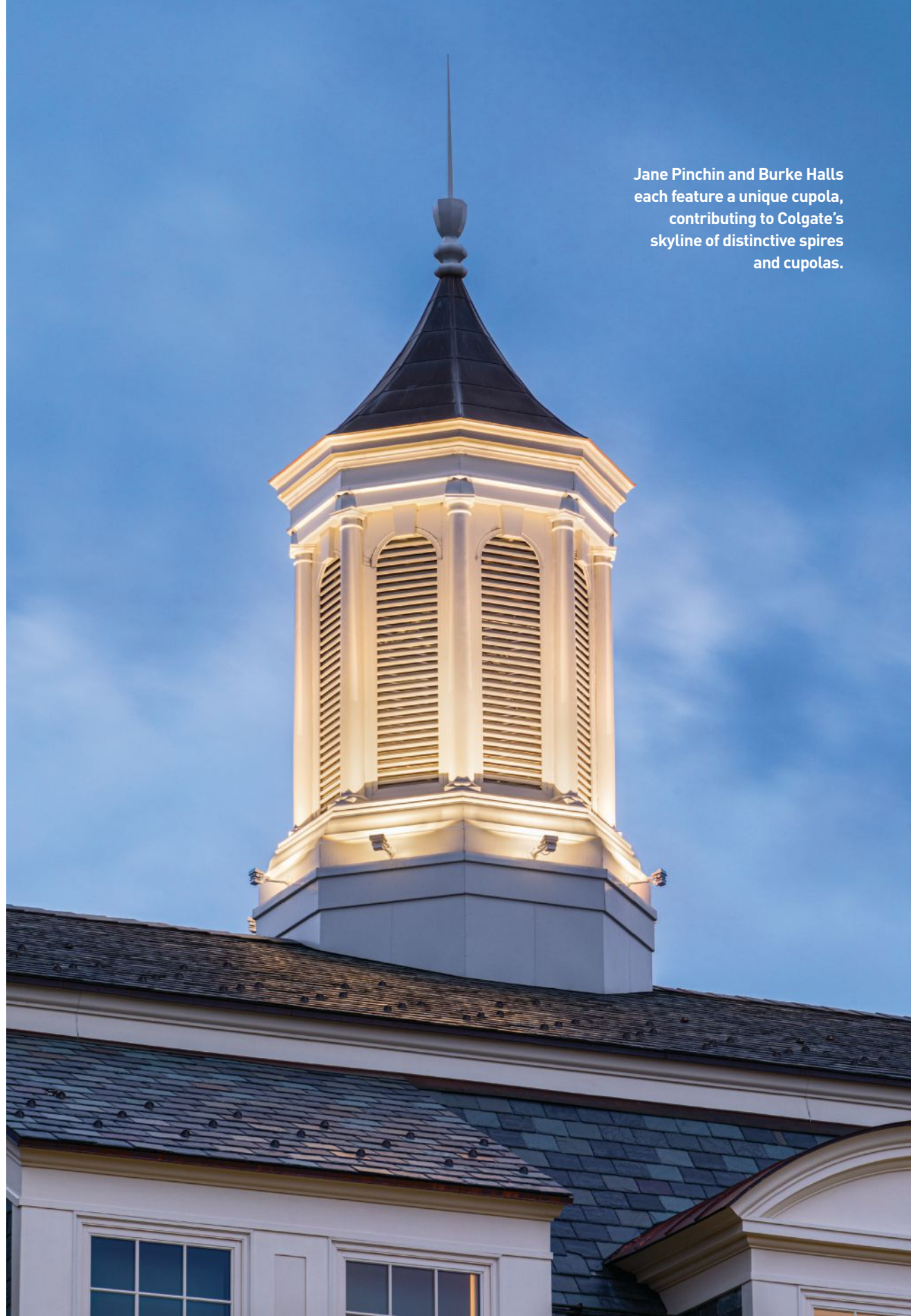
SLATE ROOFING Evergreen Slate

COPPER ROOFING AND FLASHING Revere Copper Products

CUPOLAS Campbellsville Industries

ALUMINUM WINDOWS Graham Architectural Products

Jane Pinchin and Burke Halls each feature a unique cupola, contributing to Colgate's skyline of distinctive spires and cupolas.



a subtle note of individuality although the two are otherwise quite similar,” Gumberich says, adding that the idea of illuminating the cupolas was proposed by Casey, who wanted them to enter into a dialogue with the five other illuminated cupolas that sit atop legacy buildings on the campus.

Wyatt notes that Colgate has “a tradition of buildings with cupolas or spires,” and the new halls “carry forward the idea of the variety in cupolas that defines the Colgate skyline.”

The halls, which are LEED Gold-certified, exemplify the university’s early and ongoing commitment to sustainability and carbon neutrality, a stance

that garnered it a ranking on *Princeton Review’s* 2021 Green Honor Roll—a commitment that RAMSA shares as a firm.

“We went one step further, designing them to near Passive House standards,” Wyatt says. “Their high-quality envelopes are extremely energy-efficient.”

Indeed, giant monitors in all of Colgate’s residence halls display energy use

in real time, turning conservation into a competition.

Even before Jane Pinchin and Burke Halls officially opened, they were the subject of much campus buzz as students and faculty followed the progress of the construction.

“The incoming students, who had already seen these under construction during their initial campus tours, were

very impressed and excited to potentially be the very first occupants of these new residence halls—the first ones built on campus in over a quarter-century,” Gumberich says. “But, as it turned out, before the buildings were officially turned over to the students, the alumni got to test-drive the facilities first during a reunion weekend sleepover and the unanimous response was a simple ‘Wow!’”

English-Country Details

Zepa Industries wins the
Julia Morgan Award for craftsmanship for
a new home in Northern California.

BY JANICE RANDALL ROHLF | PHOTOS BY DURSTON SAYLOR

In the cozy reading nook in the master suite millwork coordinates with concealed drapery tracks and fireplace surround, while vertical details draw the eye up to the curved beams in the ceiling.



A view from the paneled formal dining room down the east gallery. Tall, arched pocket doors close off the room for intimate gatherings with friends and family.



LEFT A complex splayed mahogany vanity base accentuates the high style of the powder room, complete with authentic Chinese wall coverings.



This figured Sapele bookcase in the study is also a secret door to a private washroom, beyond.

In 1902, Julia Morgan became the first woman to receive a certificate from the esteemed Ecole des Beaux-Arts in Paris. Two years later, the California native was the first woman to obtain an architecture license in that state, going on to become a renowned Bay Area architect and classicist whose prolific career included work on Hearst Castle. Morgan was the 2014 recipient, posthumously, of the AIA Gold Medal, the highest award of the American Institute of Architects, making her the first female architect to receive this honor.

Fittingly, the Julia Morgan Awards, presented every two years since 2014 by the Institute of Classical Architecture & Art Northern California Chapter, recognize architects, designers, artisans, students, builders, and patrons on a regional level for their excellence in the contemporary practice and support of the classical traditions. The awards are given to those individuals, firms, and patrons who practice and value these traditions and, in turn, build on the enduring legacy of this pioneering woman architect.

The 2020 Julia Morgan Award recipient in the category of Artisanry & Craftsmanship is Zepsa Industries, a family-owned and operated architectural woodwork company, with more than 100,000 square feet of manufacturing space in New York, Florida, and their corporate headquarters in Charlotte, North Carolina. The award recognizes the fine millwork Zepsa produced and installed in a large residential estate south of San Francisco. John Gilmer of New York and Palm Springs is the project's architect and interior designer, and San Carlos-based Marrone & Marrone is the contractor.

"The clients wanted a very traditional house and have an appreciation for fine woodwork, detailing, and shaped ceilings," says Gilmer, who credits his time with Robert A.M. Stern Architects for his skill in interpreting classical architecture for today's living. It was also at RAMSA that he first collaborated with and gained a respect for the high level of craftsmanship Zepsa Industries is known for.

The new home is a lighter and

brighter English Country-style replacement for a 1930s Tudor house the clients had lived in for 20 years. Built in a modified U-shaped plan that engages the outdoors and surrounds a courtyard, the house's remarkable character satisfies the owners' affinity for beautiful woods, incorporating several species—mahogany, sapele, sycamore, walnut, white oak—and a variety of custom stains and topcoats. Zepsa Industries provided interior doors and jambs, cabinets, complex geometrical ceiling woodwork, radius wall paneling and fitted rooms, architectural grilles, standing and running trim, and a secret door/bookcase in the library. The project's high level of complexity required nearly five years to complete, from design through construction.

"Congratulations go to the homeowner and the architect for developing the expression that they wanted through all of these different woods," says Steve Ballenger, an account executive at Zepsa Industries who started out in their cabinet shop 35 years ago and has held various other roles within the company. Gilmer returns the compliment, saying,

"The sheer volume of woodwork in the project, and fully paneled rooms and ceilings left little room for error and required a huge amount of coordination between us as the architects, the contractor, and Zepsa."

The antithesis of a factory assembly line, Zepsa Industries is a high-end custom shop that Ballenger likens to 10 small artisan studios all working under one roof. Among the most intricate pieces executed by Zepsa for this home can be found in the upstairs study and in the library. Both rooms are fully paneled and have the type of arresting ceiling design the clients requested—the study a mahogany barrel-vault coffered ceiling; the library, done in Sapele, an octagonal coffered ceiling. In this room, a secret door concealed in a moving bookcase required complex engineering so as not to interrupt the woodwork with a door but still provide direct access to the master suite.

Octagonal ceilings were reprised in the back entryway where three sets of French doors with fanlights give the stair hall a connection to the outdoors. The



Quartered figured Sapele solids and veneers combine in the spectacular execution of the study—a masterful design by architect John Gilmer, brought to life by Zepsa’s craftsmanship.



dining room ceiling was cleverly shaped to conceal a major steel structural beam on one end of it. “We spent quite a lot of time figuring out that shape, so we could hide the beam and to also create a very interesting space,” notes Gilmer.

Replicas of each room were built in the Zepsa shop. First, they were crafted

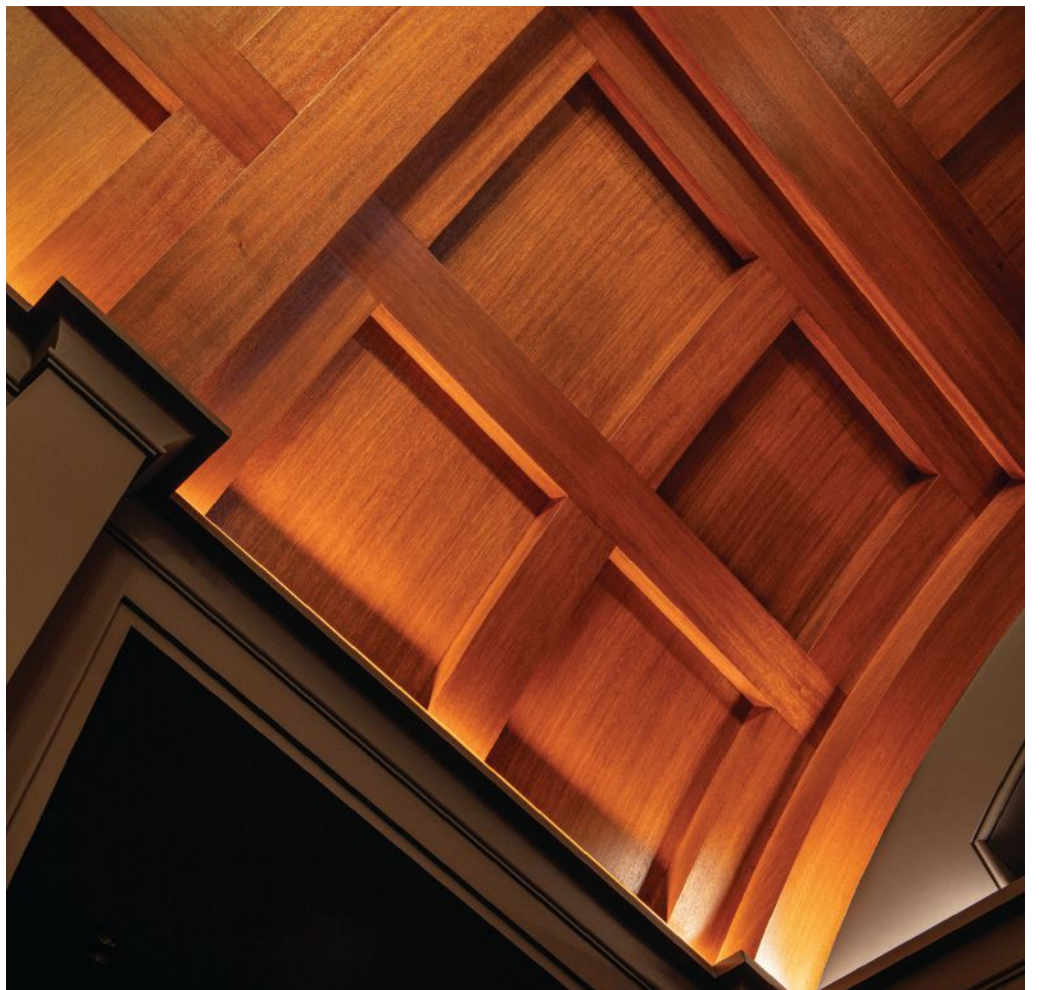
and assembled, leaving the wood unfinished to ensure that all the tone and grain character was coordinated and that the assembly worked. The rooms were then disassembled, the wood stained, and subsequently reassembled in the finished state. The integrity of Zepsa’s precisely wrought components

is not compromised during installation, where the company’s own installers, not subcontractors, are on the job site to respond to any needs that may arise.

“This project allowed our joiners, craftsmen, and installers to practice their trade across a large scope of work ... within a well-guided program defined

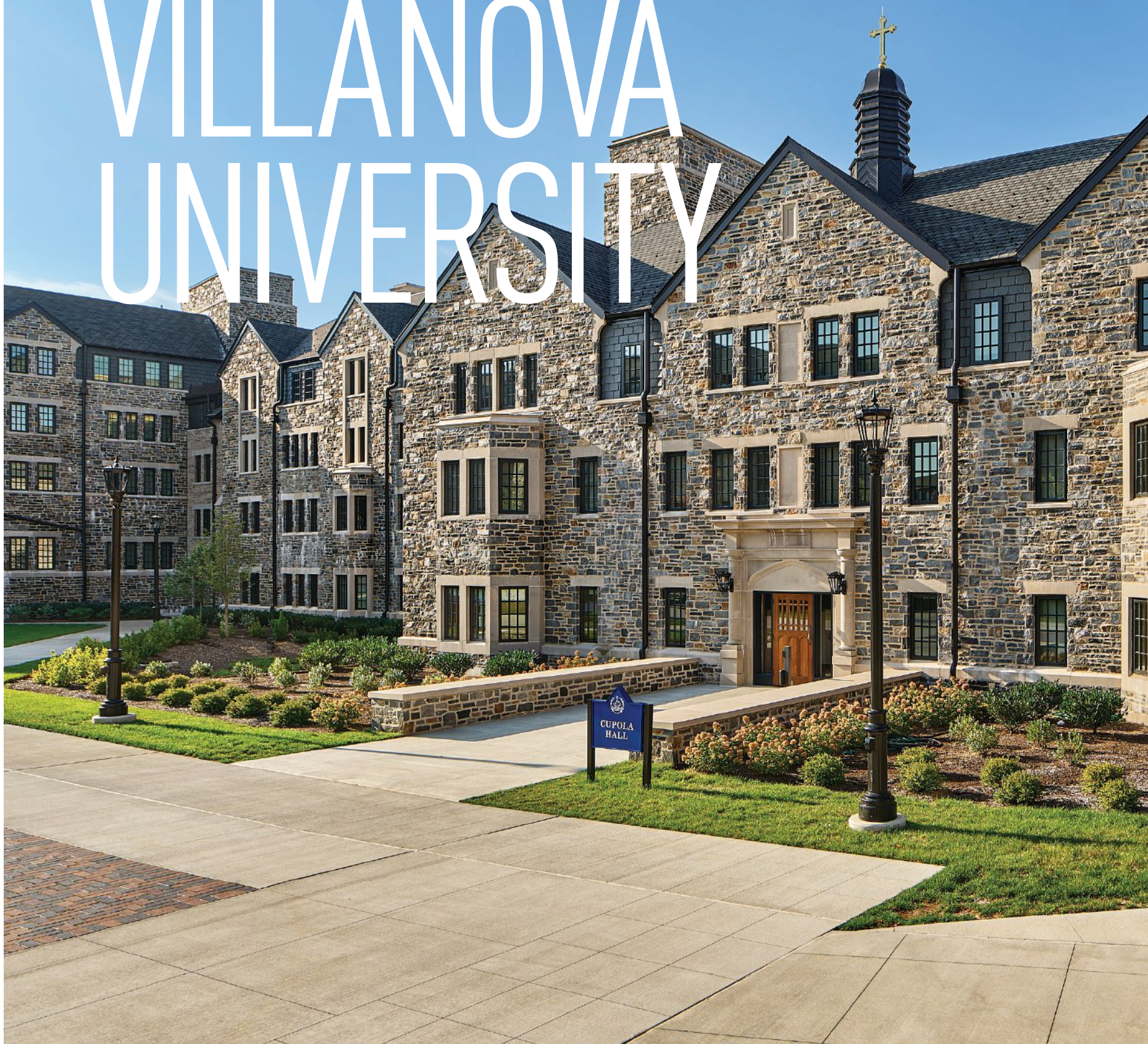


by classical precedent,” wrote Zepsa in their submission to the Julia Morgan Awards. For their part, the award judges praised the superior level of production and artistry, with one saying: “From the drawings themselves, to the craftsmanship in the details—a very timeless and exceptional piece of work.”



LEFT TO RIGHT: Arches, barrel vaults, and complex trim assemblies—began as lofty dreams of the passionate owners, articulated by architect John Gilmer and executed by Zepsa Industries.

UNITY AT VILLANOVA UNIVERSITY





The addition of six student-housing buildings and a pedestrian bridge give the school a new identity steeped in tradition.

BY KILEY JACQUES | PHOTOS BY JEFFREY TOTARO

Completed in 2019, The Commons at Villanova University not only answered the call for more student housing, but also unified the once disparate campus, which is bifurcated by Lancaster Avenue. Prior to the addition of six new buildings, the school was visually concentrated on the south side of the road, and it had the feel of a commuter school. Villanova initiated the conversion of a large surface parking lot along the bustling thoroughfare into “a new heart” for the campus.

According to Kevin Smith of Robert A. M. Stern Architects, the University’s long-term master plan included on-campus housing for 1,200 students. Smith’s firm saw an opportunity to design all that housing into this site and project, which meant building densely in a courtyard arrangement. A series of internal archways link a mix of outdoor public and semi-private spaces,

LEFT The Commons at Villanova University replaced a former surface parking with a new 1,138-bed student housing complex.

TOP The complex creates a strong presence along Lancaster Avenue, an important regional thoroughfare.



The student lounges throughout each hall are practical, comfortable, and designed with durability in mind.

some of which are on axis with buildings on the opposite side of the highway. The interconnected spaces enhance the pedestrian experience and break up the buildings to help keep the scale in check. Planning how the buildings would be oriented on the irregular site was “a game of push and pull,” according to Daniela Voith of Voith & Mactavish Architects. “We tried to come close to the road yet stay far away at the same time.”

Villanova wanted a design that would showcase the school’s collegiate Gothic style. Taking cues from the University’s Augustinian Catholic roots, existing buildings including Austin Hall by noted Philadelphia architect Wilson

Eyre, and Yale University, the architects incorporated a full-thickness veneer of regionally sourced Wissahickon schist, which Smith explains is “a shaggy stone” used in the glory years of the Main Line aesthetic. He describes it as “the most beautiful stone I’ve ever had the opportunity to use.” The Yale influence can be seen in the use of stone and brick together—a cost-savings measure that positively impacted the scale by breaking up the masses of stone into constituent parts.

Rough-cut lintels, projecting bays, double gables, and dormers characterize the exteriors. The architects omitted the more ornate features found in traditional

Gothic architecture such as spires and carved elements. Voith describes the aesthetic as “heavy, spare, and robust,” while Smith calls it “relaxed, rustic, yet a bit restrained.”

According to John Cluver of Voith & Mactavish Architects, deliberate asymmetry in the architecture suggests a complex that grew organically during the early days of the university’s founding. The buildings are a response to the university’s goal of a timeless new addition that reads as though it has always been part of the campus. With contemporary amenities and LEED Silver certification, it is also very much of this moment.

“It’s all very practical but also mean-

ingful,” says Smith of the design, noting that it accommodates 1,138 beds as well as a restaurant, fitness center, IT support center, and classrooms. This additional programming was possible, in part, because HVAC system mechanicals were put in the basement of the easternmost building rather than in a central utility plant, which would have eaten valuable square footage. The cooling towers are on a castle keep at the eastern end of the same building. Smith says it was the best use of land, it looks better, and it provides acoustic separation between noisy equipment and the pedestrian experience.

The design also needed to replace the

The university's Augustinian Catholic heritage is referenced in details throughout the facade, like this tower that faces St. Thomas of Villanova Church.





ABOVE A series of green courtyards are connected by arched passageways.

parking that had been demolished when the site was cleared. The team responded by expanding another surface parking lot, adding onto an existing garage, and building a new garage. “So much thought went into the new garage that people are surprised to learn what it is,” Smith says, adding that it did not cost significantly more than a conventional parking garage. “For not much more money, you can design something with real aesthetic value. Proportions don’t cost—it’s just good design.”

The location of a new pedestrian bridge proved integral to the design’s success. It crosses Lancaster Avenue, connecting the new residences to the St. Thomas of Villanova Church and the

rest of campus beyond. Its presence over the thoroughfare serves as a gateway to the University. Until its completion, there was no real sense of having arrived on campus—the experience was one of driving past. “Now you feel like you are coming into a major campus that spans both sides of the road,” Voith notes.

Working with the township during the design phase, the design team was challenged with stringent stormwater management requirements, which were consistent with LEED certification goals as well as Villanova’s internal sustainability-related objectives—the ultimate goal being “net climate neutrality.”

The project decreased the amount of impervious surface on the site and

reduced the amount of water runoff by 60 percent. “You don’t often think of a 400,000-square-foot development as being environmentally beneficial,” Smith notes, “but this project had a lot of pluses from the stormwater management perspective.”

The interior finishes include custom-mixed terrazzo floors (six different mixes were used for the six entries), segmented Gothic arches with heavy-gauge aluminum tracery, white oak trim, tailored furnishings, robust lighting, and a high wainscot created with paint.

“Taken altogether,” Smith concludes, “I think it’s clear how much love we lavished on making this a 200-year building.”



ABOVE The student rooms, which vary in configuration, offer natural light and views of the surrounding campus.



ABOVE Apartment-style units include kitchenettes and a living room for residents.

The Commons has created a sense of arrival for visitors to Villanova University and has helped unite disparate areas of their campus.



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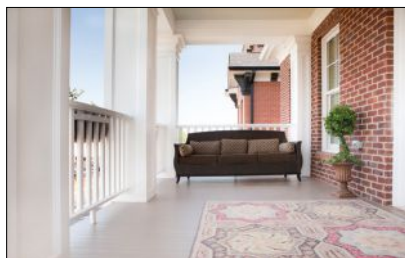
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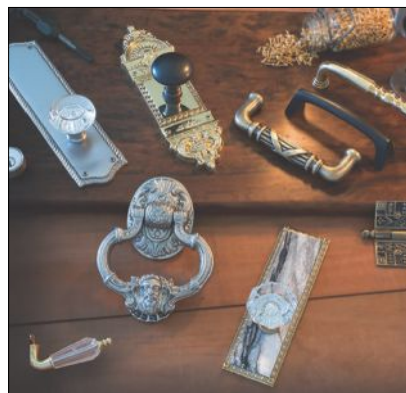
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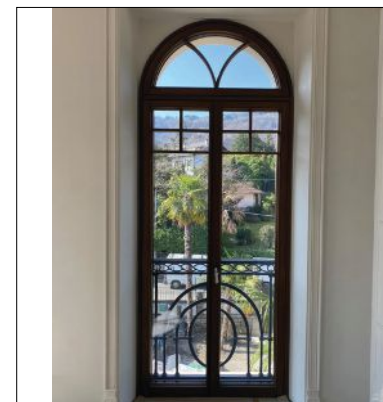
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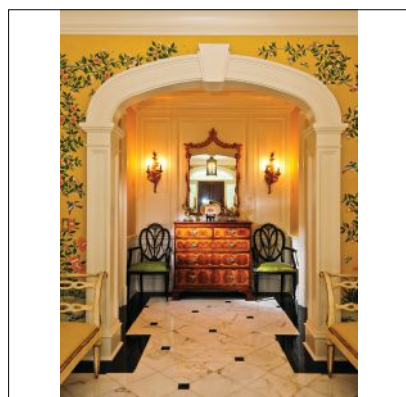
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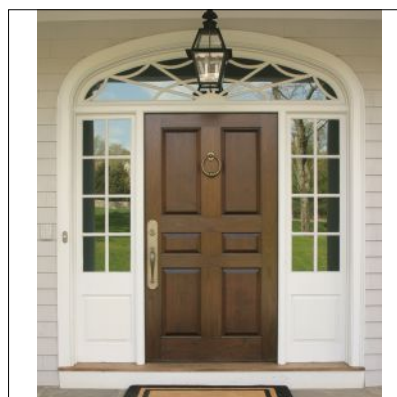
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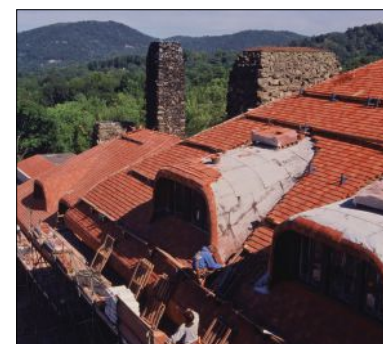
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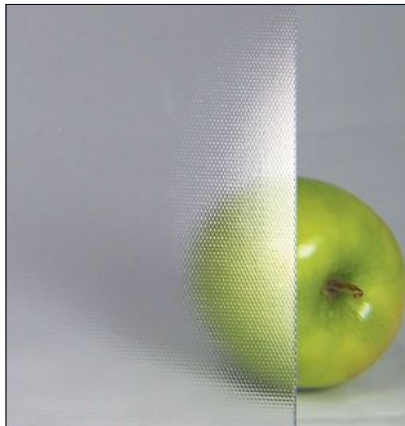
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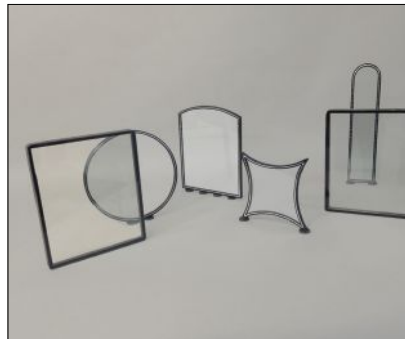
  

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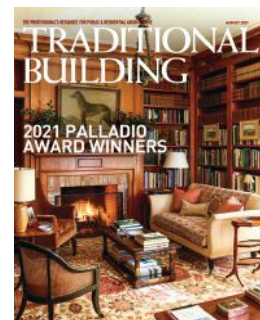


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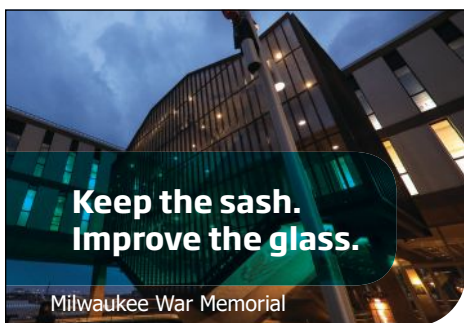
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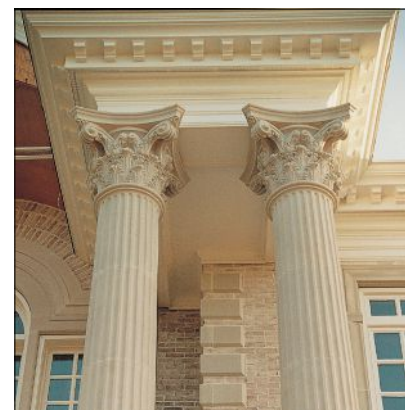
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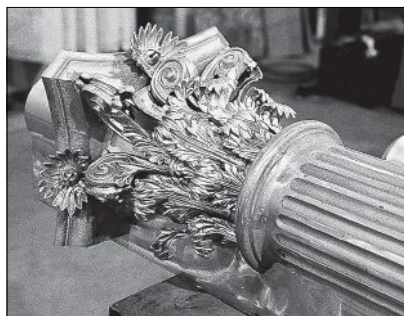
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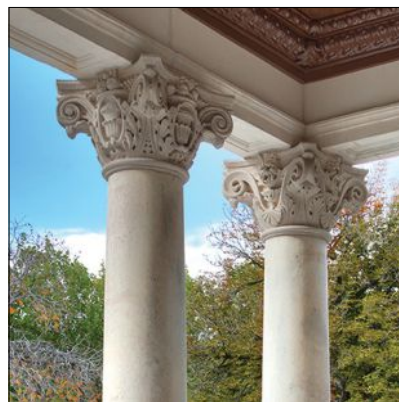
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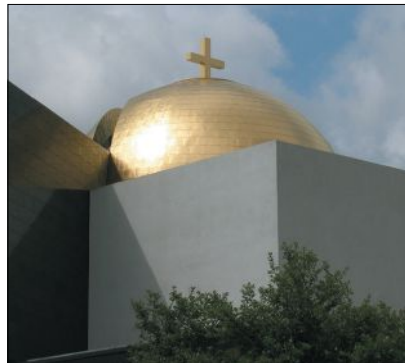
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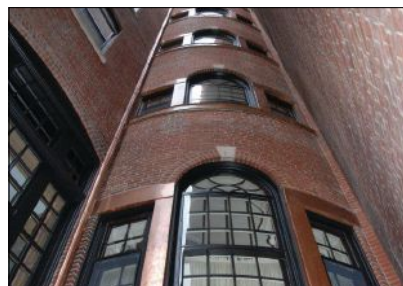
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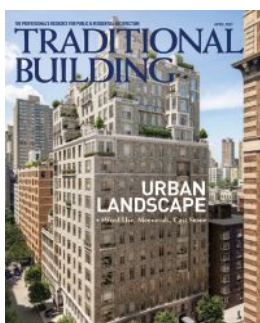


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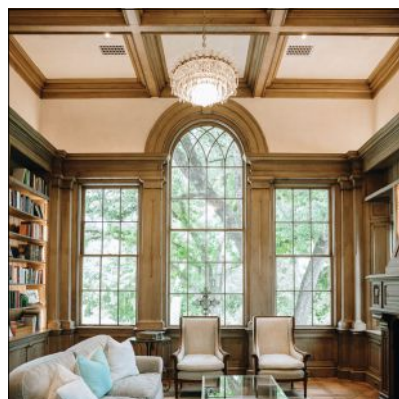
HOPE'S WINDOWS, INC.

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.

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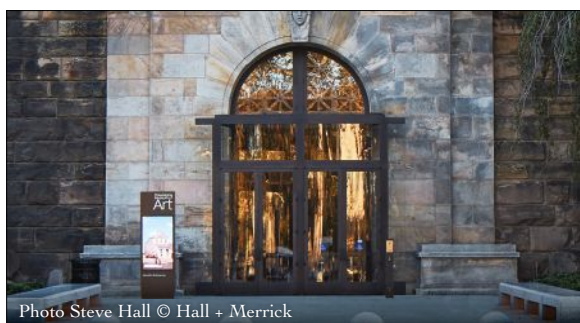


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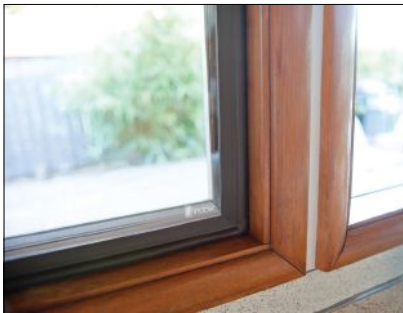
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WINDOWS



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503-284-2260; Fax: 503-284-2261
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INNERGLASS WINDOW SYSTEMS

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www.stormwindows.com
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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.

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J.A. GULICK WINDOW CO.

716-427-8804
www.jagulick.com
 Buffalo, NY 14213

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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.

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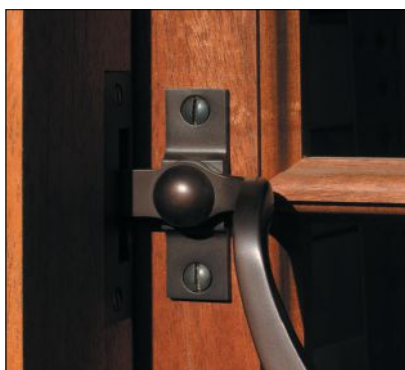


PARRETT WINDOWS & DOORS

800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
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PHELPS COMPANY

603-336-6213; Fax: 603-336-6085
www.phelpscompany.com
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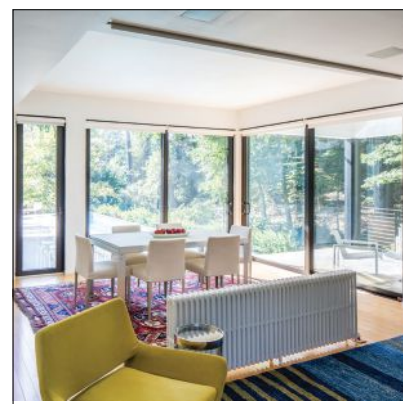
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RENAISSANCE CONSERVATORIES

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



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CHADSWORTH COLUMNS

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www.columns.com

Wilmington, NC 28412

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.

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DRIWOOD MOULDING COMPANY

888-245-9663; Fax: 843-669-4874

www.driwood.com

Florence, SC 29503

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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.



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

www.haddonstone.com

Pueblo, CO 81001

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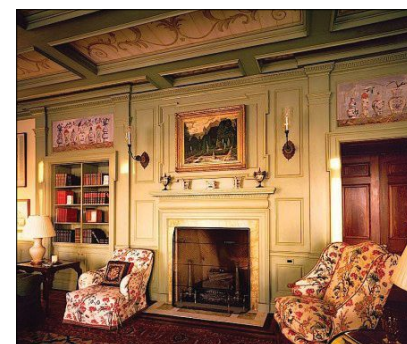
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www.jpweaver.com

Glendale, CA 91201

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

www.zepsa.com

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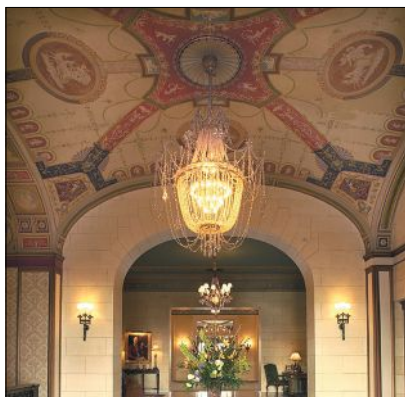
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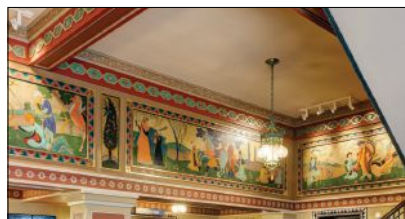
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CONRAD SCHMITT STUDIOS
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

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

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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.

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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.

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www.belfryhistoric.com
Beacon, NY 12508

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www.bradbury.com
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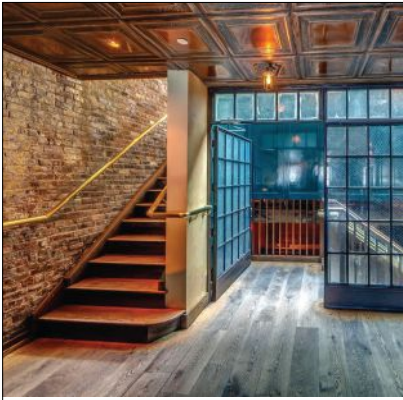


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www.americantinceilings.com
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www.tinceiling.com

Petersburg, ON N0J1B0 Canada

Supplier of decorative tin ceiling panels: tin, copper, brass, chrome & pewter finishes on 2x2-ft. panels; can be painted or left bright tin; moldings, fillers & cornices available.



CHELSEA DECORATIVE METAL

713-721-9200; Fax: 713-776-8661
www.tinman.com
 Houston, TX 77074

Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.



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800-992-8700; Fax: 714-870-5972
www.classicceilings.com
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Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more.



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).

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M-BOSS, INC.

866-886-2677; Fax: 216-641-7387
www.mbossinc.com
 Cleveland, OH 44105

Manufacturer of tin ceilings, cornices & moldings: more than 200 patterns, array of finishes; panels nail to wood substrates or lay into suspension grids; molded resin medallions, cornice & corbels also available. Applications & custom.

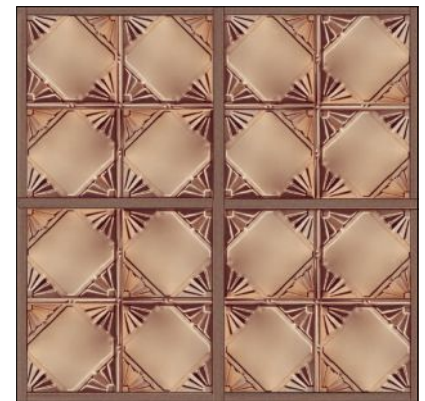


NIKO CONTRACTING CO., INC.

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.

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SHANKER INDUSTRIES

877-742-6561; Fax: 631-940-9895
www.shanko.com
 Deer Park, NY 11729

Manufacturer of decorative metal walls & ceilings: 2x2 ft. & 2x4 ft. for nail-up, 2x2 ft. & 2x4 ft. for lay-in grid; finishes include steel, brass, copper, chrome & pre-painted white; perforated for acoustics.

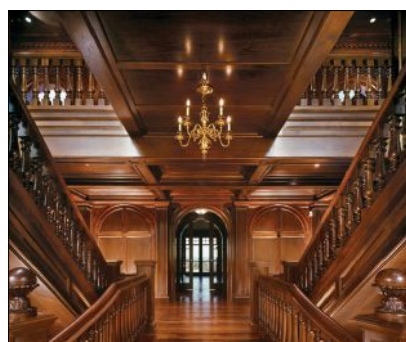


W.F. NORMAN CORP.

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.

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ZEPSA INDUSTRIES, INC.

704-583-9220; Fax: 704-583-9674
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www.authenticdesigns.com
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www.ballandball.com
Exton, PA 19341

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BEVOLO GAS & ELECTRIC LIGHTS
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.



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

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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.

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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.

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

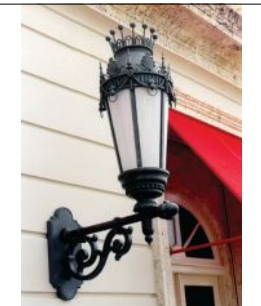
Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

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HERWIG LIGHTING
800-643-9523; Fax: 479-968-6422
www.herwig.com
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888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

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

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

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Fax: 413-664-0312

www.periodlighting.com

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www.scofieldlighting.com

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314-863-1414; Fax: 314-863-6702

www.slalco.com

Saint Louis, MO 63130

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www.stevenhandelmanstudios.com

Santa Barbara, CA 93103

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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.

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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.

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www.stevenhandelmanstudios.com

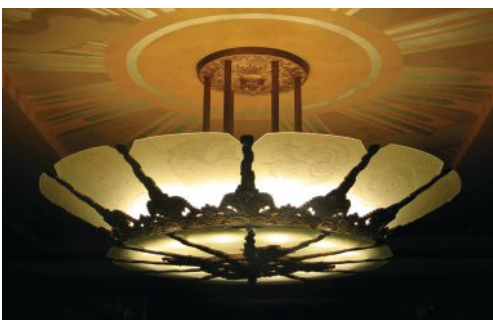
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October 17 – 24, 2021

The Intensive is an eight-day immersion in the ICAA's core curriculum, designed for professionals and students with limited time who seek a methodical introduction to the language of classical architecture. This year, the program will be hosted in Houston, Texas for the first time.

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Saturday, November 6, 2021

Open to all current university students, the Workshop introduces classical architecture as a living language to encourage literacy with the enduring forms which shape our built environment.

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January 8 – 15, 2022

The Intensive is an eight-day immersion in the ICAA's core curriculum, designed for professionals and students with limited time who seek a methodical introduction to the language of classical architecture. The New York City program is held annually in January.

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www.beldenbrick.com
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CLASSIC ROCK FACE BLOCK
260-704-3113
<http://www.classicrockfaceblock.com>
Fort Wayne, IN 46802

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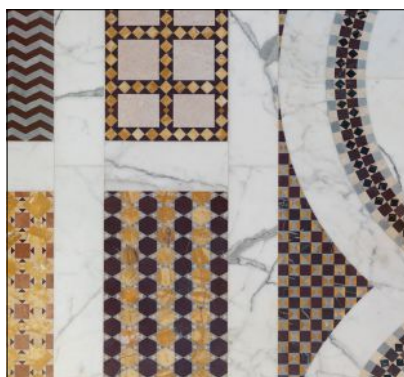
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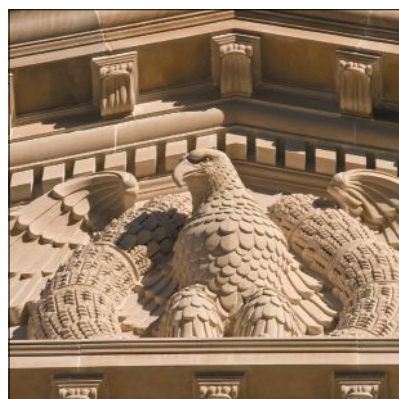
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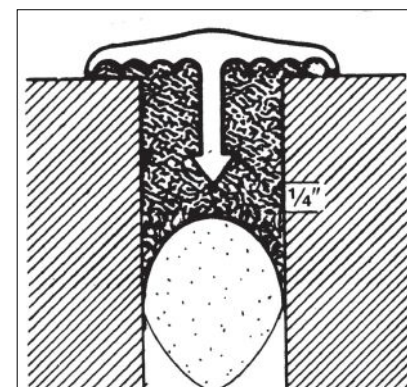
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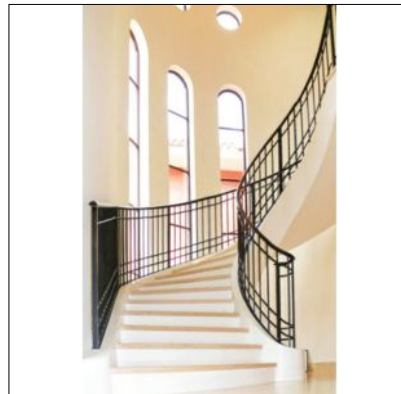
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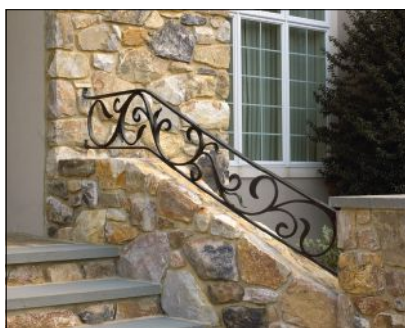
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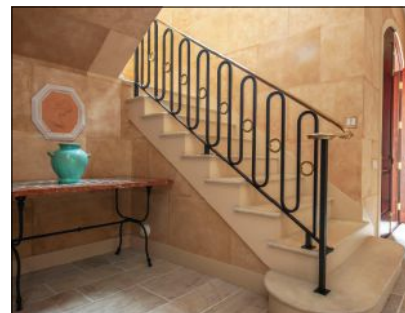
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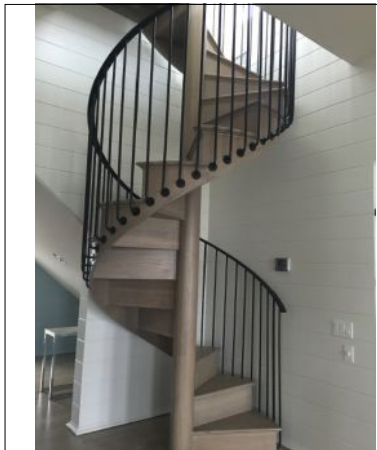
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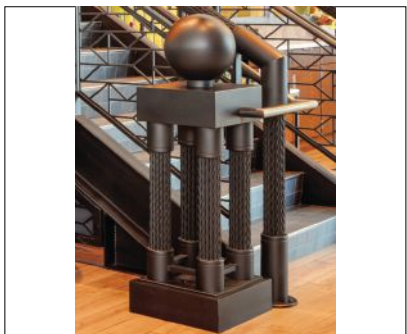
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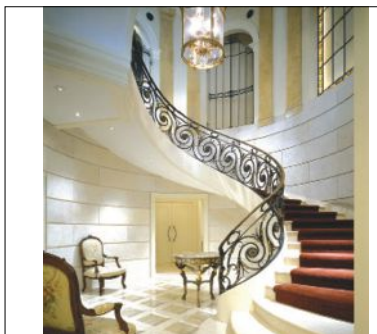
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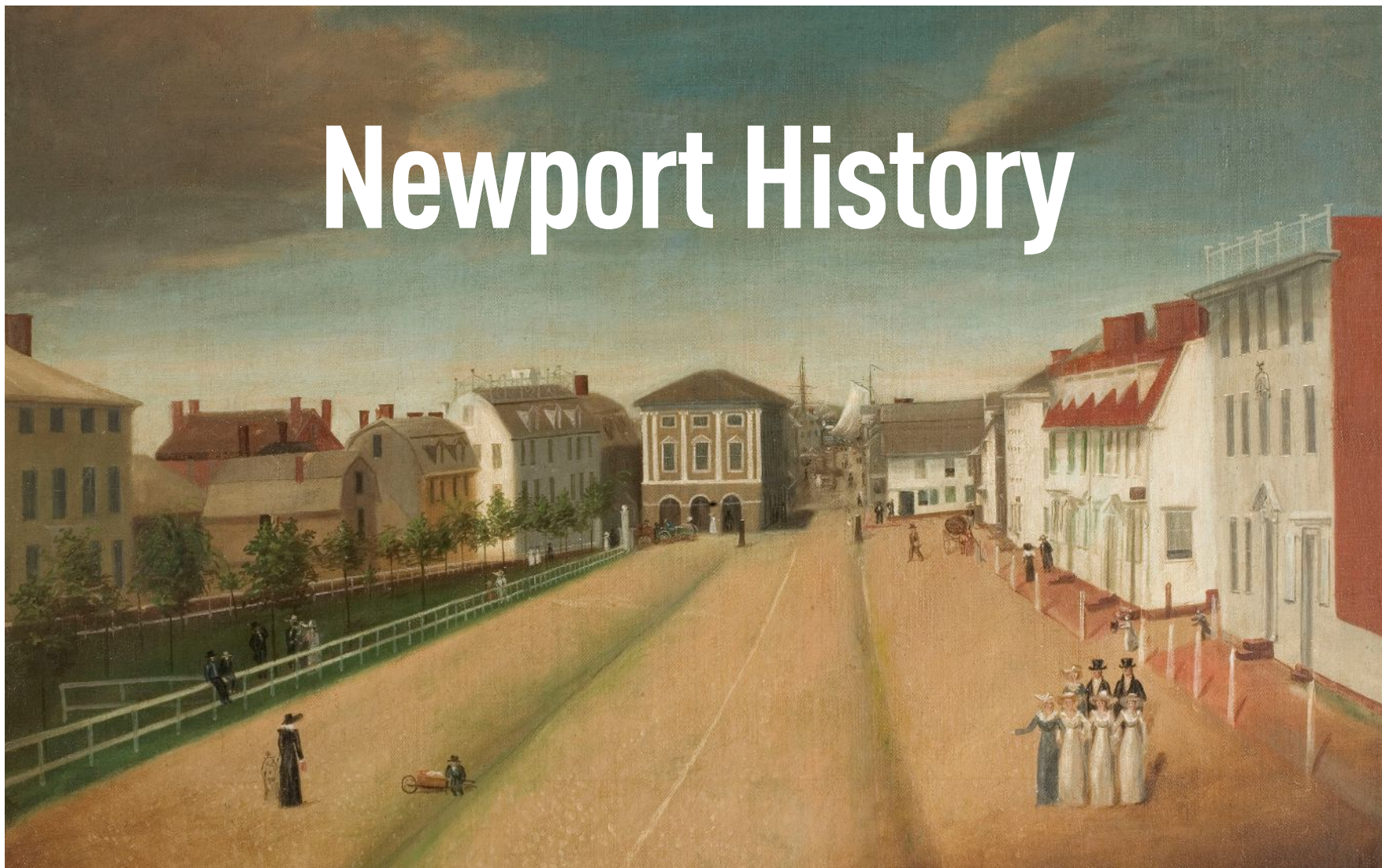
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Newport History

94.4.1

FOR THOSE WHO'VE ONLY SEEN Rhode Island's most illustrious metropolis through the lens of an architectural day-tripper (or, if you're of a certain age, as the legendary mecca of eponymous music festivals), the book *Newport: The Artful City* will be an eye-opener. I know it was for me. Though I've

frequented Newport since the early 1970s, my introduction was by way of watercraft from yachts to Navy vessels and its ideal harbor—perhaps the only real way to meet a port. Only years later did I learn to appreciate the depth and many layers of built and social history that author John R. Tschirch and his collaborators unfold.

Described as an exploration of the city's three centuries of historical evolution through its urban plan, spaces, and structures, *Newport* doesn't waste words where remarkable images from the collections of the Newport Historical

Society will tell the story. Indeed, if you're a fan of striking, high-content archival graphics, from 18th-century oil paintings to 19th-century Daguerreotypes and glass-plate photographs (and what historic architecture devotee isn't), *Newport* has a motherlode to offer, but these are more than just pictures of a gone world.

We learn for example that the islands and waterways known today as Newport were not an empty wilderness when first encountered by white explorers in the 1639, but a near-Eden packed with native Americans who enjoyed the bounties of sea and landscape as much as we do today. As part of Roger Williams' Rhode Island Colony in the 18th century, it was second only to Providence as a refuge of religious tolerance (unlike the Massachusetts colonies that had expelled Williams). Though something of a haven for outcasts such as Quakers, Jews, and even Blacks, paradoxically, Newport also grew wealthy on the overseas trade in rum and human cargo.

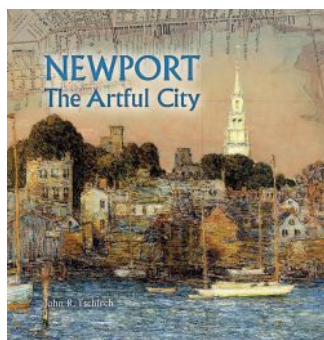
The economic hiatus of the Revolution signaled an end to Newport's dominance as a commercial harbor, soon to be eclipsed by Providence, Salem, and Boston to the north. Before it did, however, affluence brought architecture with a capital A to Newport in the form of colonial architect Peter Harrison and his mastery of Palladian-style buildings.

We get an inside view too of other surprising

architectural luminaries who sailed in and out of the city. For example, Charles Follen McKim, one-third of the powerhouse firm that blessed the city with some of its best and most influential designs, actually did an extensive photographic study in the 1870s of Newport's 18th-century buildings—many presented here in these pages—while trolling for ideas (roofs especially) to seed his vision of the Colonial Revival.

When Newport evolved into a resort from the 1840s into the early 20th century, and farmland along Bellevue Avenue was transformed into a patrician summer playground of mansions, it became the Who's Who of top designers and their patrons of world renown today. We read that Frederick Law Olmsted Sr. did work on two Newport Estates and Morton Park in the 1880s, while his sons left their touch on over 30 projects, including a never-executed 1910s improvement plan to blend the historic past with modern amenities and chart the future of a growing city.

Newport was reinvented (some say ravished) by Urban Renewal in the 1960s. That brought not only the evisceration of much of the remaining colonial city but, thankfully the creation of the Newport Historic District in 1965 and the port's new identity as a center of architectural and maritime tourism—a metamorphosis that, along with books like *Newport: The Artful City*, for which we are all the better.



Newport: The Artful City

BY JOHN R. TSCHIRCH

Published by GILES, 2020

240 pages; color

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