

THE PROFESSIONAL'S RESOURCE FOR PUBLIC & RESIDENTIAL ARCHITECTURE

APRIL 2022

# TRADITIONAL BUILDING

TRADITIONAL BUILDING | APRIL 2022 | Vol. 35/No. 2

THE CARNEGIE

58

## RESTORATIVE DESIGN

PRESERVING A HISTORIC LANDMARK  
ON MARTHA'S VINEYARD





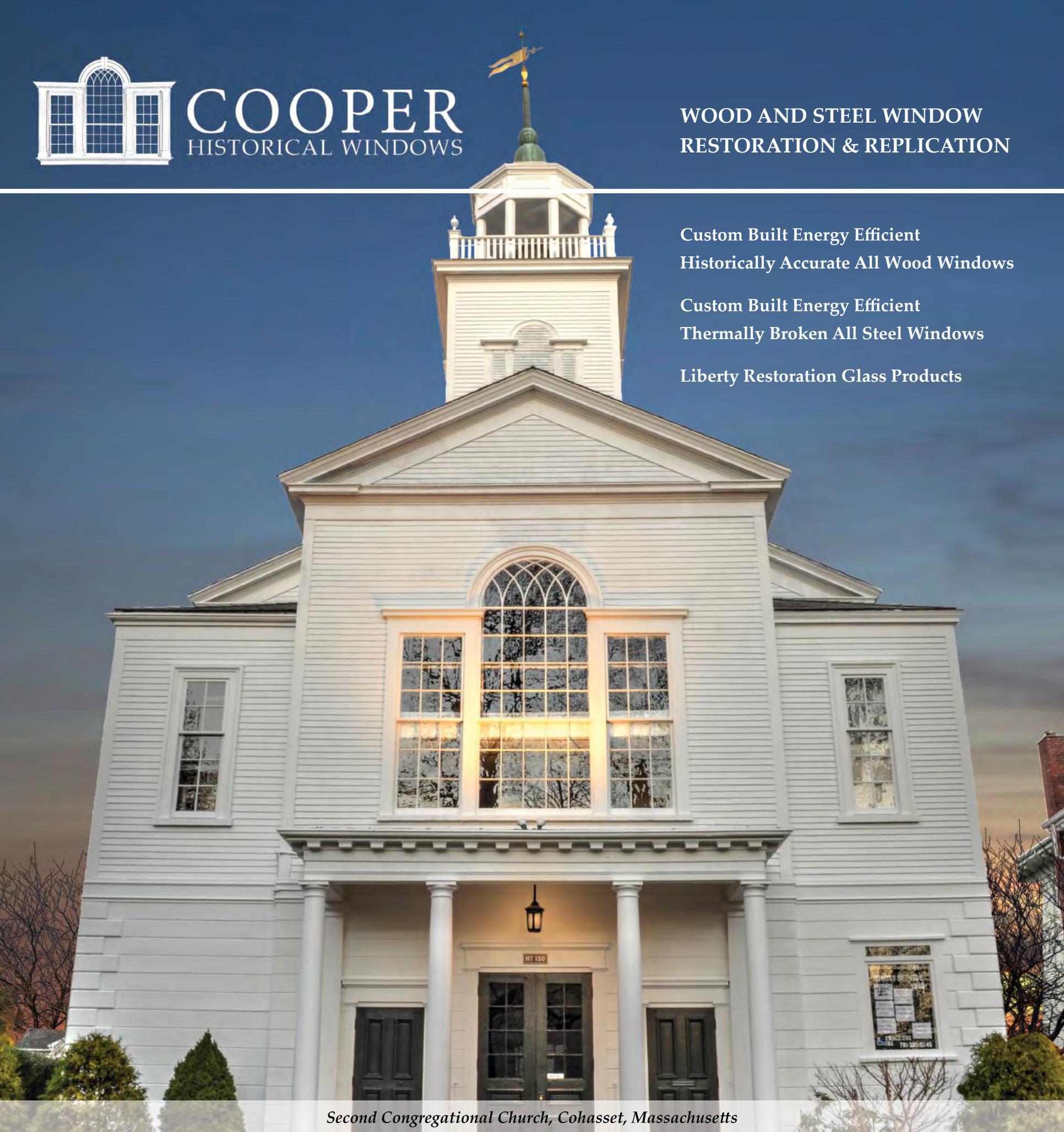
**COOPER**  
HISTORICAL WINDOWS

**WOOD AND STEEL WINDOW  
RESTORATION & REPLICATION**

Custom Built Energy Efficient  
Historically Accurate All Wood Windows

Custom Built Energy Efficient  
Thermally Broken All Steel Windows

Liberty Restoration Glass Products



*Second Congregational Church, Cohasset, Massachusetts*

**We offer the highest energy efficient windows using Liberty Restoration Glass in conjunction with coated Mylar film technology, ideal for historic buildings.**

**LIBERTY RESTORATION GLASS  
SAMPLES AVAILABLE**

**(860) 599-2481  
info@TheCooperGroupCT.com  
www.TheCooperGroupCT.com**

**Commercial • Residential  
Institutional • Sacred Buildings  
Museums • Landmarks**



## TIMBERLANE

Handcrafted  
Exterior Shutters &  
Garage Doors

800-250-2221 • [Timberlane.com](http://Timberlane.com)



## CONTINUING TRADITION WITH HANDCRAFTED, QUALITY PRODUCTS

For over two decades, Timberlane has continued to lead the exterior shutter and garage door industry in both overall quality and unparalleled customer service.

**Handcrafted Details.** Each Timberlane product is handcrafted in house by well-trained professionals to ensure the perfect fit for all products.

**Historically Accurate.** With a wide array of custom options available, Timberlane makes matching shutters and garage doors to your home even easier.

**High Quality Materials.** From premium wood species to exclusive, long-lasting materials, every product is crafted to exceed your expectations.

Find Inspiration For Your Timberlane Exterior Shutters & Garage Doors  
800-250-2221 • [Timberlane.com/pros](http://Timberlane.com/pros)

# — YOUR ONLY LIMITATION IS YOUR IMAGINATION

With a distinctive design like no other, you can use The Belden Brick Company's Molded Brick in a wide range of residential and commercial projects. From the traditional colonial architectural style to impressive contemporary and modern structures, only you can imagine. Discover our many colors, sizes, textures, and shapes at [beldenbrick.com](http://beldenbrick.com).



PRODUCT: Sand Mold - St. Anne Blend

COMMERCIAL | RESIDENTIAL | PAVING

**BELDEN**  
THE BELDEN BRICK COMPANY

[beldenbrick.com](http://beldenbrick.com) | 330-456-0031 | *The Standard of Comparison Since 1885*

# The Vision: Blend a modern façade with a historic downtown.



“We didn’t want it to look out of touch or out of time with the other historic buildings. Kolbe made sure it looked correct, while meeting the City’s requirements.”

Malarkey’s Pub & Townies Grill | Wausau, WI

Renovating a 1929 Chicago commercial-style storefront in downtown Wausau required an innovative solution. Updating this restaurant to coordinate with the historical and architectural requirements of its surroundings, Kolbe’s Ultra Series folding windows created continuity and a connection to the adjacent city park, while carrying on the district’s timeless vibe.

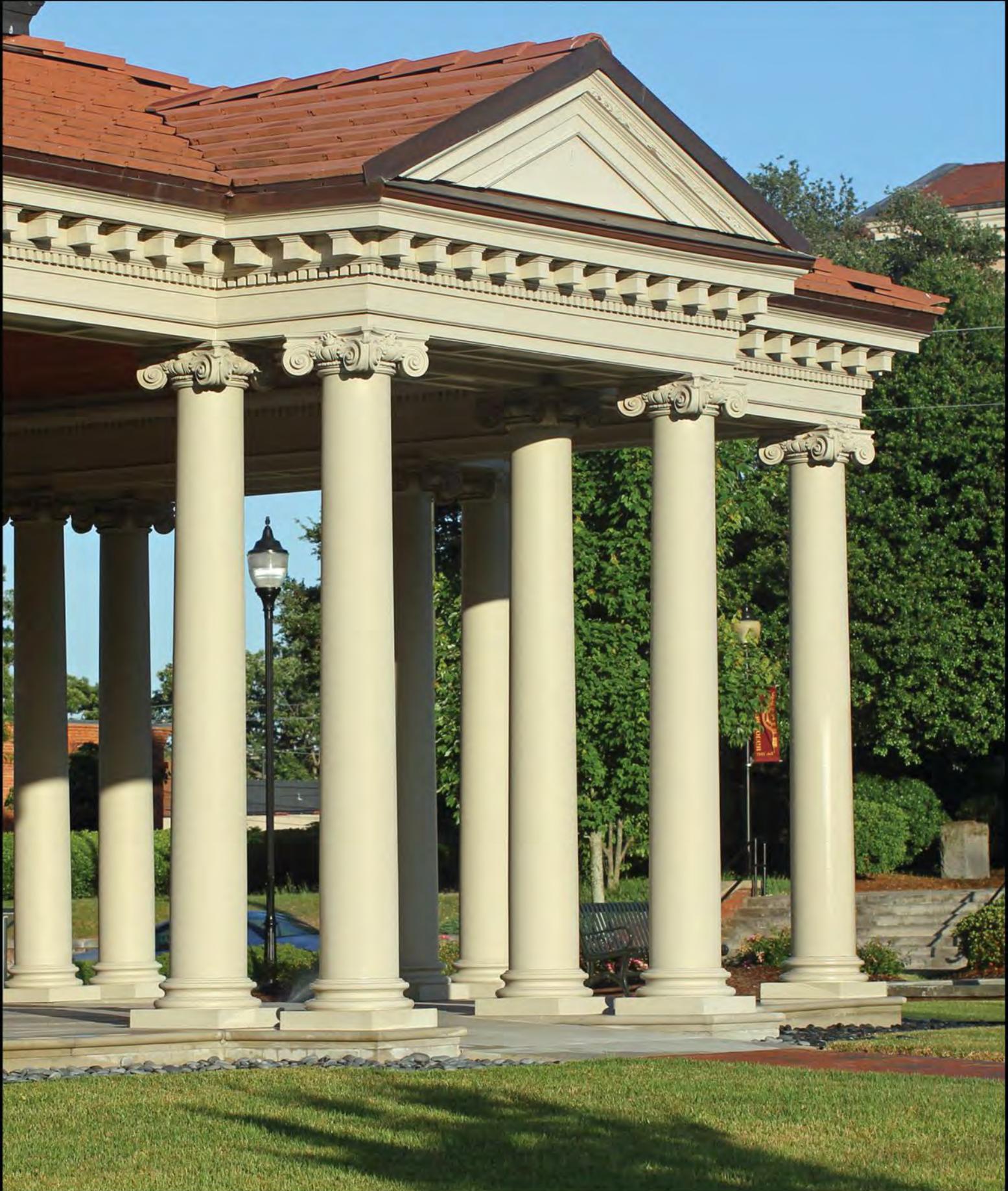
To view the full project profile visit [kolbewindows.com/malarkeys](https://kolbewindows.com/malarkeys) | 800.955.8177

**KOLBE**  
WINDOWS & DOORS  
We’re for the visionaries.®

# CHADSWORTH INCORPORATED

WWW.COLUMNS.COM

Chadsworth's Classic Stone Columns, prefinished to simulate cast stone.



1-800-COLUMNS

T +1 800 486 2118

SALES@COLUMNS.COM

# Fine Architectural Doors & Millwork

From historical reproductions to modern custom designs, Rockwood specializes in exceptional wood doors for distinguished spaces.

# ÆRATIS®

PVC PORCH PRODUCTS

Flooring | Ceiling | Shutters

The Performance Leader in Exterior Living Space

WWW.AERATIS.COM



**Keep the sash.  
Improve the glass.**

Milwaukee War Memorial

## Pilkington **Spacia™**

Thermal performance of conventional double glazing packed in a single pane profile. Bring historic profiles to modern performance with Pilkington **Spacia™**.

1.800.221.0444  
buildingproducts.pna@nsg.com  
www.pilkington.com/na



Scan for more on  
historical restoration glass



CAST AND FABRICATED BRONZE WALL SCONCE WITH CUSTOM GLASS FOR 5 STAR HOTEL. SALT LAKE CITY, UT



HISTORICAL ARTS & CASTING, INC. 

*Award-winning architectural and ornamental metalwork since 1973*

www.historicalarts.com · 1(800) 225-1414





# HOPE'S®

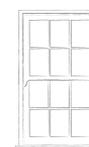
For more than a century, Hope's has handcrafted the world's finest steel and bronze windows and doors, and we continue to refine the art that makes them the most sought-after, luxurious, and longest lasting windows and doors available. Hope's exclusive hot-rolled steel and solid bronze profiles replicate the traditional aesthetic of historic buildings while providing modern performance and efficiency. Hope's windows and doors are built to last a lifetime and beyond – sustaining their beauty and performance for generations. [HopesWindows.com](https://www.HopesWindows.com)

HOPE'S WINDOWS, INC. – EST. 1912 – JAMESTOWN, NEW YORK



The 100 Year Window by Hull Millwork is a return to excellence and long-term performance—built to last for 100 years. Hull is bringing new, historically authentic windows to the market. Built the way they used to be; with superior materials and construction methods.

[100YEARWINDOW.COM](http://100YEARWINDOW.COM) | (817) 332-1495



100 YEAR WINDOW  
BY HULL MILLWORK

LIGHTING SOLUTIONS for ARCHITECTS • DESIGNERS • CONTRACTORS



Photography by Ike Lea

MICHIGAN STATE CAPITOL - BRONZE ENTRANCE STANDARDS

St. Louis Antique Lighting Co.

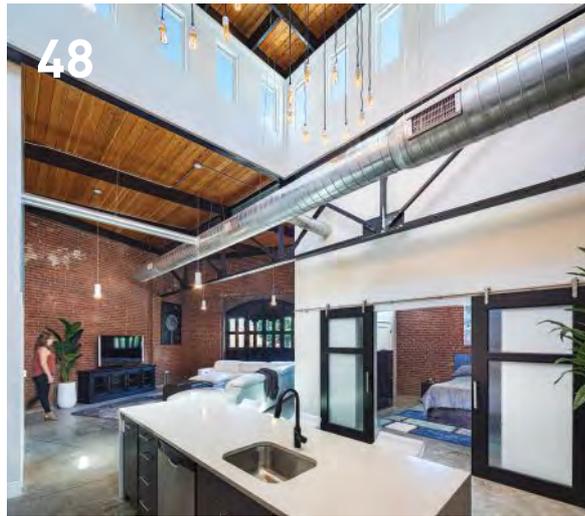
801 North Skinker Blvd. St. Louis, Mo. 63130 Phone: (314)-863-1414 Email: slalco@slalco.com

# CONTENTS

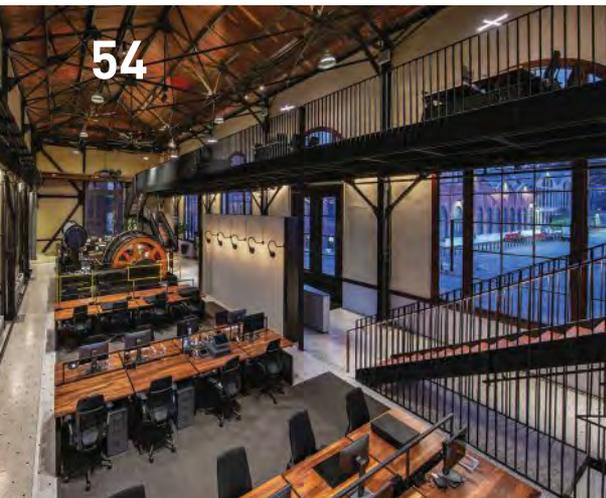
APRIL 2022



40



48



54



58

## 40 **A Literary Landmark**

Patrick Ahearn Architect transforms a historic library on Martha's Vineyard into a vibrant heritage center.

## 48 **Top of the Town**

The Georgian in St. Louis undergoes a much needed restoration.

## 54 **Re-Energizing a Powerhouse**

Adaptive re-use of a historic shipyard building offers insights for successful projects.

## 58 **Discriminate Expectations**

Solutions for how to commemorate our collective past.

### INDUSTRY NEWS

## 14 **Traditional Building Conference Series is back, starting in Alexandria, VA.**

### INTERVIEW

## 16 **Andrés Duany on Affordable Housing and Classicism**

The New Urbanist addresses one of the biggest hurdles to mixed-use projects.

### THE TRADES

## 22 **Artfully Wrought Windows**

Fenestration goes non-ferrous in a neo-traditional high-rise.

### HISTORIC MATERIALS

## 24 **Hinge History**

Hinges were such an important building component, the Romans designated the goddess Cardea to watch over them.

### TECHNIQUES

## 28 **Rising From the Ashes**

Reconstructing Truss Number 6 from Notre-Dame Cathedral.

### PRODUCTS IN-DEPTH

## 32 **Feathered Foes**

When it comes to protecting buildings from birds, two companies have perfect solutions.

### PRODUCTS IN-DEPTH

## 34 **Iron Works**

Durable and decorative by design, ironwork defines—and defies—time.

### BOOK REVIEW

## 80 **An American Renaissance: Beaux-Arts Architecture in New York City**

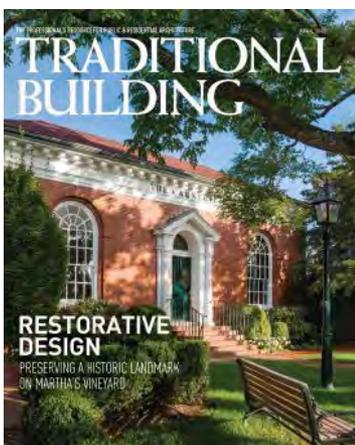
By Phillip James Dodd

Reviewed by Gordon H. Bock

### BUYING GUIDES

Columns & Capitals . . . . .	63
Historical Products Showcase . . . . .	64
Metal, Wood & Composite Windows . . . . .	66
Doors & Door Hardware . . . . .	68
Window Hardware . . . . .	69
Storms, Screens & Soundproofing . . . . .	70
Stairs & Railings . . . . .	72
Storefronts & Façades . . . . .	72
Fences & Gates . . . . .	73
Landscape & Streetscape Specialties . . . . .	74
Pavers . . . . .	74
Exterior & Gas Lighting . . . . .	76
Architectural Sheetmetal . . . . .	78
Bird Control . . . . .	78
Specialty Brick & Mortars . . . . .	79

### FREE INFORMATION GUIDE . . . . .62



#### ON THE COVER

Patrick Ahearn Architect transforms a historic library on Martha's Vineyard into a vibrant heritage center.

Photo by Greg Premru

**Traditional Building®** (ISSN 2688-1543) (USPS 024-240) is published bimonthly by Active Interest Media Holdco Inc., 5710 Flatiron Parkway, Unit C, Boulder, CO 80301. The known office of publication is 5710 Flatiron Parkway, Unit C, Boulder, CO 8030. Periodicals postage paid at Boulder, CO and at additional mailing offices. **POSTMASTER:** Send address changes to: Traditional Building, PO Box 3000, Denville, NJ 07835-9965. **COPYRIGHT:** 2022 by Active Interest Media Holdco, Inc., Boulder, Colorado. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. **PRIVACY STATEMENT:** Active Interest Media Holdco, Inc. is committed to protecting your privacy. For a full copy of our privacy statement, go to [aimmedia.com/privacy-policy](http://aimmedia.com/privacy-policy).

# TRADITIONAL BUILDING

EDITOR **Nancy Berry**  
 MANAGING EDITOR **Janice Rohlf**  
 CONTRIBUTING EDITORS **Gordon Bock**  
**Nancy A. Ruhling**  
**Judy L. Hayward**  
**Susan D. Turner**  
**Kiley Jacques**

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

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

ASSOCIATE PUBLISHER **Jennifer Baldwin**  
 DIGITAL EDITOR / INFORMATION MANAGER **Dorian Henao**

---

FOUNDER, EDITOR EMERITUS **Clem Labine**

---

## ADVISORY BOARD

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

---



ADVERTISING SALES DIRECTOR **Heather Glynn Gniazdowski**  
 EDITORIAL DIRECTOR **Patricia Poore**  
 DIRECTOR OF PRODUCTION **Phil Graham**  
 DIRECTOR OF DIGITAL MARKETING **LJ Lindhurst**  
 MARKETING COORDINATOR **Genevieve Dickinson**  
 AR COLLECTIONS REPRESENTATIVE **Tracie Christensen**  
 HR BENEFITS ADMINISTRATOR **Kirsten Koele**

## TRADITIONAL BUILDING CONFERENCE SERIES

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

---



PRESIDENT HOME GROUP **Peter H. Miller**  
 PRESIDENT MARINE GROUP **Gary DeSanctis**  
 CTO **Brian Van Heuverswyn**  
 CFO **Steven Pompeo**  
 VP MARKETING **Amanda Phillips**  
 VP EVENTS **Julie Zub**  
 CIRCULATION DIRECTOR **Paige Nordmeyer**  
 HUMAN RESOURCES DIRECTOR **Scott Roeder**  
 ACCOUNTING MANAGER **Steve O'Neill**  
 CHAIRMAN **Andrew W. Clurman**  
 CHAIRMAN EMERITUS **Efrem Zimbalist III**

---

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

Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: \$48/yr. (6 issues). Not available outside the U.S. postal system.

LIST RENTAL: THE INFORMATION REFINERY 201-529-2600



**KENNEBEC Co.**  
 DESIGNERS & CABINETMAKERS

ONE FRONT STREET BATH MAINE  
 KENNEBECCOMPANY.COM | 207-443-2131



Shown: Inspired Collections / New England Kitchen

**R**  
REMAINS LIGHTING COMPANY

Rockfields hanging lanterns, wall & pier mounted lights  
with elegant cast bronze bodies & subtle recessed detailing



sales@remains.com

212.675.8051

www.remains.com

## INDUSTRY NEWS



Shutterstock.com / Rob Crandall photo



# TRADITIONAL BUILDING CONFERENCE

Alexandria, Virginia

April 6-7, 2022

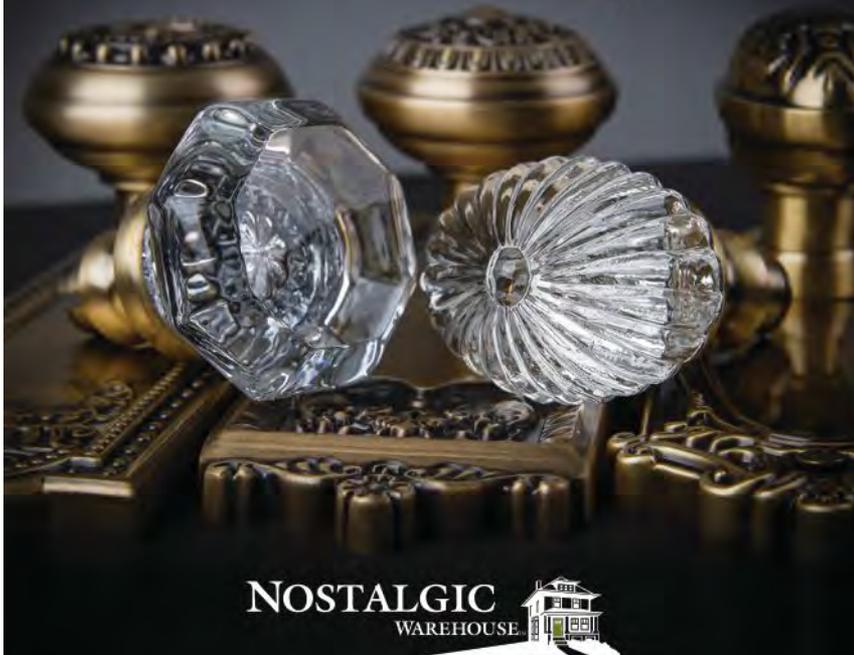
**The Traditional Building Conference Series** is back live and in-person again in 2022. The first stop is historic Alexandria, Virginia, April 6-7, at the George Washington Masonic National Memorial.

This event features two days of AIA CEU classroom education, architectural tours, networking, relationship building, food, and food for thought. There are several points of interest near our venue including Mt. Vernon, Woodlawn, and Old Town Alexandria.

If you are an architect, builder, preservationist, traditional building owner, steward or facilities manager, specialty trades person, building artisan or materials supplier, you will find the speakers and this education interesting and practical. Education topics will cover methods and materials, restoration and renovation, adaptive use and infill, preservation planning and classical design, sustainability and resiliency.

Visit [TraditionalBuildingShow.com](http://TraditionalBuildingShow.com) for more details.

*Timeless Beauty*



**NOSTALGIC**  
WAREHOUSE 

*Bring out the unique character of your historic space  
with authentic vintage inspired door hardware.*

[WWW.NOSTALGICWAREHOUSE.COM](http://www.NOSTALGICWAREHOUSE.COM)

— FINEST QUALITY REPRODUCTION —



## DOOR LOCKS, LIGHTING & BUILDERS' HARDWARE



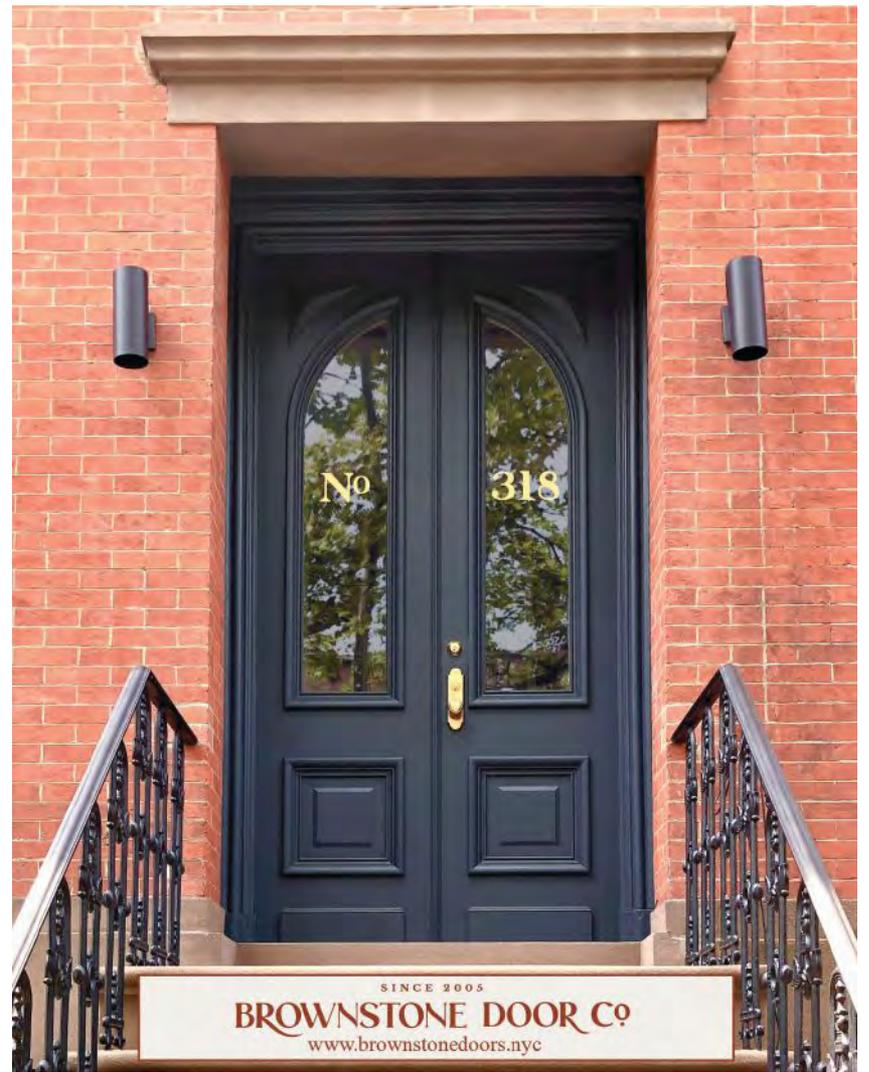
Since 1932, Ball and Ball has been manufacturing the finest quality antique reproduction door hardware including iron strap hinges, brass butt hinges, rim locks, mortise locks and door knockers. Furniture hardware, builders' hardware, lighting fixtures and fireplace accessories are also available.

Call for our catalog



© Jeffrey Totano 2020

Exton, Pennsylvania • 1.800.257.3711 • ballandball.com



# HMW

Heritage Metalworks

Award-winning architectural metalwork,  
for period and modern design projects.

610.518.3999 | hmwpa.com

Scotfield  
SCOTFIELD LIGHTING

HMW  
FORGE

Heritage  
TRADITIONS LIGHTING

# INTERVIEW

INTERVIEWED BY KILEY JACQUES

Using a patented system of interlocking single-story courtyard homes, this 36-unit project provides a compact and accessible alternative for high-density affordable housing in Tavernier Key, Florida.



Photos courtesy of DPZ Co. Design unless otherwise noted



ANDRÉS DUANY

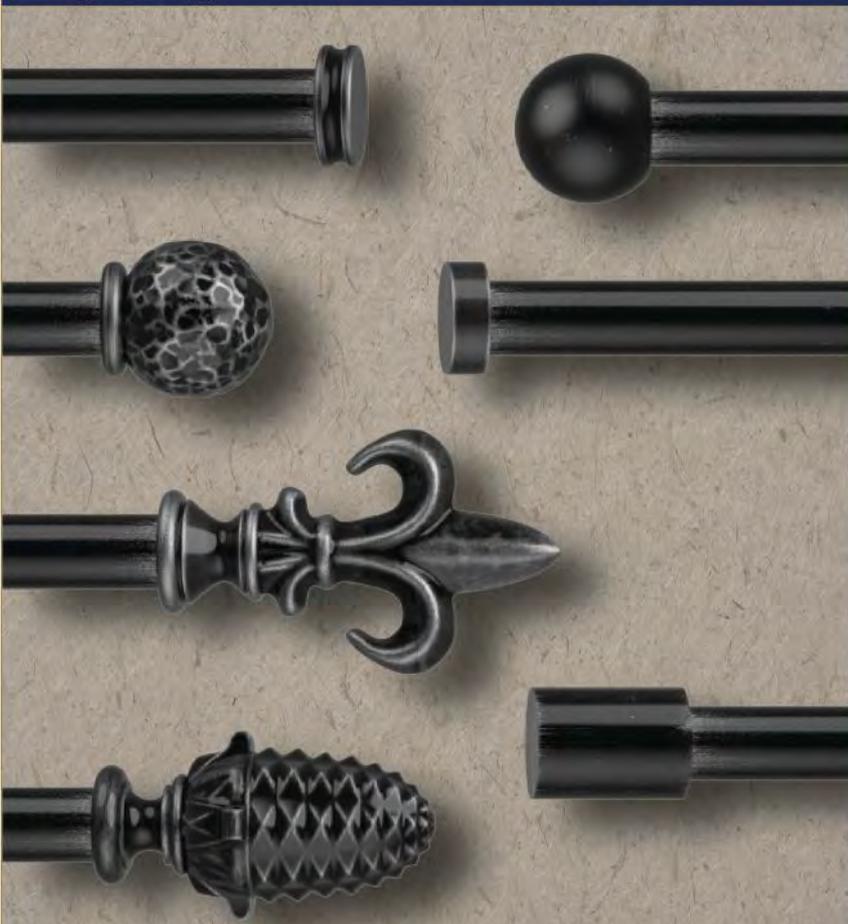
Photo by Jeffrey A. Salter

# Andrés Duany on Affordable Housing and Classicism

The New Urbanist addresses one of the biggest hurdles to mixed-use projects.

Gaby's Shoppe

Manufacturer of Fine Wrought Iron



View the complete catalog online at: [www.gabys.com](http://www.gabys.com)  
1311 Dragon Street · Dallas, TX 75207 800.299.4229

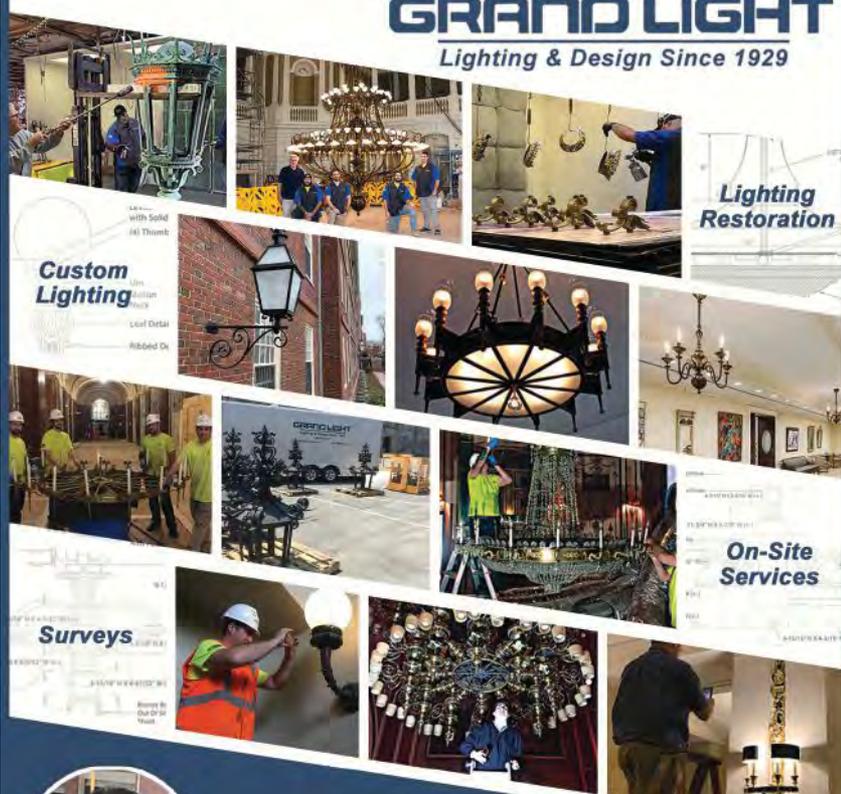
**MARVIN** 

*your partner for  
smarter historic  
rehabilitation*



**FIND YOUR WINDOW AND  
DOOR SOLUTIONS AT  
[MARVIN.COM/HISTORIC](http://MARVIN.COM/HISTORIC)**

**GRAND LIGHT**  
Lighting & Design Since 1929



Schedule Grand Light's  
"Preserving America" Webinar

This Virtual Experience Includes:

- Pre-Project Planning
- Engineering
- Custom Lighting Solutions
- In-Factory & On-Site Capabilities
- Notable Projects & Awards
- Q&A With VP Ryan Stockman

Reserve your company's spot now at [grandlight.com/webinar](http://grandlight.com/webinar)

1-800-922-1469

[www.Grandlight.com](http://www.Grandlight.com)

[info@grandlight.com](mailto:info@grandlight.com)



Illustration courtesy of DPZ Co. Design

“WE DON’T HAVE A TECHNICAL PROBLEM WITH AFFORDABILITY, WE HAVE A CULTURAL PROBLEM. . . . THE REAL POWER OF CLASSICISM IS ITS POWER TO OVERCOME RESISTANCE.”

—Andrés Duany, Architect and New Urbanist

LEFT The master plan shows how the one-story cottages respect the surrounding single-family context, meeting setback and height requirements with no variances. The necessary 54 parking spaces occur along neighborhood-scaled streets, as opposed to one communal lot. Each unit’s separate street address is reinforced with a distinct entryway framed by gabled parapets, a feature honoring the architecture of a beloved nearby restaurant and inn compound.

**Andrés Duany**, principal of Miami-based DPZ CoDesign and founder of the Congress for New Urbanism, shares his thoughts on how to make affordable housing more “acceptable.” He views Classical architecture as the solution to one obstacle to getting multi-use projects built—namely, warring styles. Following a traditional architectural style, he argues, is the best way to weave affordable housing projects into the fabric of urban centers.

**1 What are your key takeaways regarding affordable housing and Classical design?**

I’m going to be controversial here. I think style is camouflage, which is effective when overcoming resistance; and there is resistance to mixed-use projects.

If style is expressed differently, it is not accepted. For example, think of three side-by-side buildings of different styles and varying functions; they are jarring, and people don’t like it. If everything is done in the same traditional style, on the other hand, people hardly notice there is a difference in usage.

As an Urbanist advocating for diversity and mixed-use development, style is useful—and the same thing goes for affordability. Take, for instance, 14-foot-wide townhouses next to a 70-foot-wide mansion in the same brick Federal style; there is no problem there. Affordable housing can be smaller, but if it doesn’t look different, it will be accepted.

**2 What does “affordability by design” look like to you?**

First, construction methods are what they are because the building codes determine it. Even the lowest level of construction is pretty high because new code requires things like better insulation and higher-grade windows. There is less choice about the technologies used because the codes are gold-plated now. What remains is the cultural aspect.

Take the standard box, sometimes called “Five, Four and a Door,” and give it a prefab Classical portico—two columns and a pediment—made from fiberglass. That’s about \$10,000. That house will sell for \$30,000 or more. For me, that’s magic. I spend \$10,000 and I profit \$20,000—Classicism is a magic potion. And I will use it to make acceptable affordable housing. Because the

problem we have with affordable housing is not about cost, it’s about culture. People don’t want things that look like a mobile home or a ranch house. The best way to overcome that is to put a Classical overlay on it.

Don’t get me wrong. I do not think that Classicism is sent down from God himself. I know many traditionalists think it is intrinsically beautiful and virtuous. I don’t. I view it as the only mechanism for building culturally acceptable affordable housing.

Even in more progressive places like Seattle and San Francisco, affordable housing gets blocked—and that’s the problem. Put Classicism on it and see what happens. Of course, the catch is: It doesn’t remain affordable if people really like it, but that is a separate problem.

Exclusively at

HouseofAntiqueHardware.com



Join TradePlus to get special pricing & free shipping every day. For details call 888-223-2545



historic doors

FINE CRAFTSMANSHIP IN WOODWORKING

610-756-6187 ~ HISTORICDOORS.COM



# KEEP BIRDS OFF BUILDINGS

WITH INDUSTRY LEADING BIRD CONTROL SOLUTIONS FROM BIRD-X



Contact Bird-X at 800-662-5021 or +1 312-226-2473 • solutions@bird-x.com • www.bird-x.com



Photo by Carlos Morales



LEFT & RIGHT: courtesy of DPZ Co. Design



**THIS PAGE** Located in Coral Gables, Florida, and consisting of two small city blocks, Bermuda Village is a grouping of 22 single-family courtyard residences and eight condo flats arranged as two duplex compounds. Rendered in a tropical Bermuda style, the village was created in the spirit of the city's original exotically themed residential "villages" built in the 1920s by developer George Merrick.

**3 How do you incorporate ornamentation into affordability?**

Classical ornamentation is prefabricated. It is the only open-shelf ornamentation system in the United States. If you don't specify, say, a door jamb or window or gutter, it automatically comes with a Classical profile. Often, the least expensive door, window, or molding is Classical. People think Classicism is expensive, but it doesn't have to be.

**4 Can you talk about some of your related initiatives that are in development?**

The mobile home industry, which pro-

vides much of the affordable housing in this country—for as little as \$40 to \$50 per square foot—is desperately in need of good design. I believe the Classicist crowd should work with the mobile home industry. It is profitable and the industry needs us. We are starting to pay attention to that. What's needed is decent profiles. We must help improve the look of the products being used. It's about taking materials that have an excellent performance rating but a dismal aesthetic presentation and applying our talent to it, like Steve Mouzon, a Classicist, did. He is the reason materials like HardiePlank fiberboard siding have

better, thicker profiles. We need to do more of that.

We don't need any more Classical mansions. Doing good traditional houses has been done. Let's challenge architects to take on the industry and improve everything for everybody. The thing about my initiatives is that they are not what anybody else is doing. That's why they are initiatives. I am not purporting the same old stuff. We've got to move forward. My generation's responsibility was to revive Classical architecture, and we did that. The mission of the younger generations can't be to simply follow us. They need a new mission.



Trusted and respected by architects, engineers, developers, and property owners across Western New York, the J.A. Gulick Window Company has more than 30 years' experience in manufacturing the highest-quality custom wood windows and doors. John Gulick leads a team of experienced craftsmen renowned for their expertise, satisfying the most discriminating clients.



Architectural Window Systems

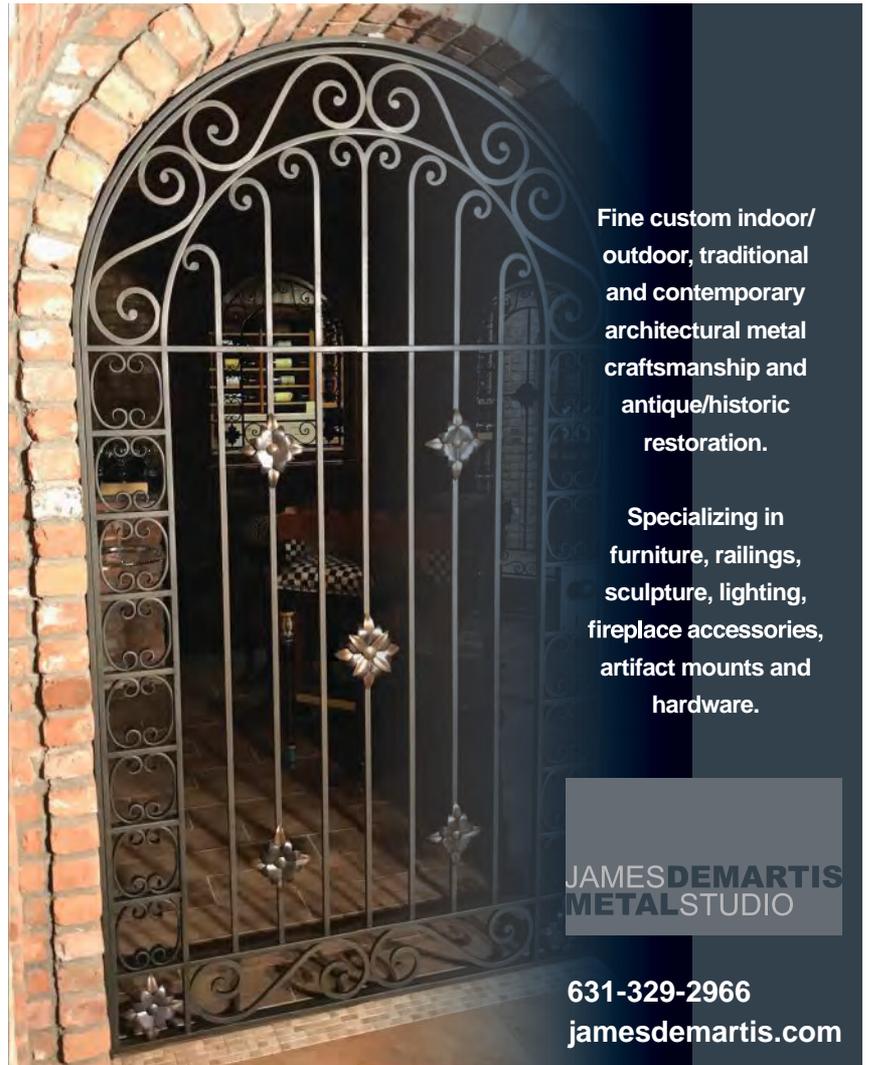
**J.A. Gulick Window Co.**

326 Plymouth Ave, Buffalo, NY 14213

(716) 427-8804

[www.jagulick.com](http://www.jagulick.com)

[cd@jagulick.com](mailto:cd@jagulick.com)



Fine custom indoor/  
outdoor, traditional  
and contemporary  
architectural metal  
craftsmanship and  
antique/historic  
restoration.

Specializing in  
furniture, railings,  
sculpture, lighting,  
fireplace accessories,  
artifact mounts and  
hardware.

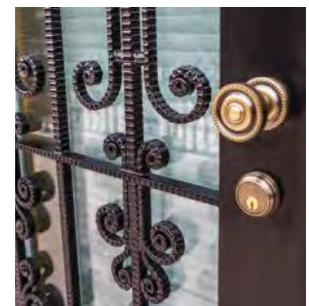
**JAMESDEMARTIS  
METALSTUDIO**

631-329-2966

[jamesdemartis.com](http://jamesdemartis.com)



**COMPASS  
IRONWORKS**



STAIRS, FENCES, RAILINGS EXTERIOR & INTERIOR, GATES,  
BALCONY, SECURITY, HISTORIC REPLICATION & RESTORATION.

[WWW.COMPASSIRONWORKS.COM](http://WWW.COMPASSIRONWORKS.COM)

717-442-4500

Copper windows complement the jade green terra-cotta cladding of The Fitzroy, a 10-story luxury apartment building in New York City evocative of Art Deco architecture.

# Artfully Wrought Windows

Fenestration goes non-ferrous in a neo-traditional high-rise.

Historic architecture abounds in the eclectic West Side New York City neighborhood of Chelsea, and rising among the mix of 1850s row houses, former factories, and trendy art galleries is a new, two-tone, Art Deco-inspired building right in step with local color.

“The front façade of The Fitzroy is big on copper,” says Tim McFadden, director of sales and distribution at Cold Mountain Custom Window LLC, in Putnam Valley, New York. His firm works with architects and contractors across the United States to distribute the product line of Mixlegno Group, an Italian manufacturer known for high-level craftsmanship and unique window and door systems, such as those used at The Fitzroy. “It’s all high-end,” says McFadden, “so it works well with traditional building projects.” In fact, Mixlegno

has built an international reputation for combining wood and sought-after metals, such as bronze, and the windows at The Fitzroy, which are copper on the outside, white oak inside, are a prime example. Perhaps it should be no surprise coming from a company based near Venice, with its traditions of handwork and historic buildings.

What’s more, in the hands of design team Roman and Williams and developer JDS/Largo, the pinkish-orange tones of natural copper and the intense verdigris of its aged patina comprise the striking central motifs of The Fitzroy. The exterior is covered in deep, jade-green, glazed terra-cotta cladding that is accented by rich copper details in the windows and wide spandrels. Because of the way it’s treated, the copper has a dynamic character, progressing from warm and even to variegated as it ages. Copper

is an important theme in the interiors too, explains Andrea Zorzi, president of Mixlegno. “Bathroom plumbing fixtures and tubs are often all in copper,” he notes, “a kind of twin with the windows.” Kitchens, too, feature copper stove hoods and lighting fixtures, with elements repeated outside and inside throughout the project.

However, making copper windows for this project takes more than some surface sleight-of-hand. Explains Zorzi, “Because copper is very soft, forming sheet copper would not be precise and have any design in the final profile. So, we’ve found a way of fabricating an extruded base, 2mm to 2.3mm thick, in a very sophisticated design on the exterior.” He says it’s unique, not something standard in the market, “and we designed it right for the architects.”

Nylon clips attach the extruded

profiles to the wood sash and frame, so the two materials will not be in direct contact, but separated by 3mm. “This allows air circulation between wood and metal, so the wood seasons naturally and prevents wood deterioration.” Moreover, this technology allows the two materials to naturally react to environmental thermal changes without conflict between the differences in wood expansion and metal expansion.

When all the parts are welded together—“with joints basically invisible,” says Zorzi, “because they’re welded from behind, then ground”—everything is cleaned by hand. Then they apply wax to the copper outside as temporary protection to keep it natural. “This allows the copper to oxidize over time and, in years, change color. So it’s a unique, very sophisticated aesthetic.”

No less sophisticated is the window

**BELOW** A mock-up demonstrates the sophisticated sash profiles possible with copper. Though readily shaped, the metal in sheets is soft so Mixlegno Group has perfected methods for extruding it in 2mm-thick members for window construction that can be combined with desirable woods such as oak.



**ABOVE** Copper also follows the oak-clad windows indoors in the form of kitchen and lighting fixtures, plus bath faucets, showerheads, and tubs.



**ABOVE** Indoors, The Fitzroy windows present the warmth of white oak, quarter-sawn to maximize grain and protected in a light finish.

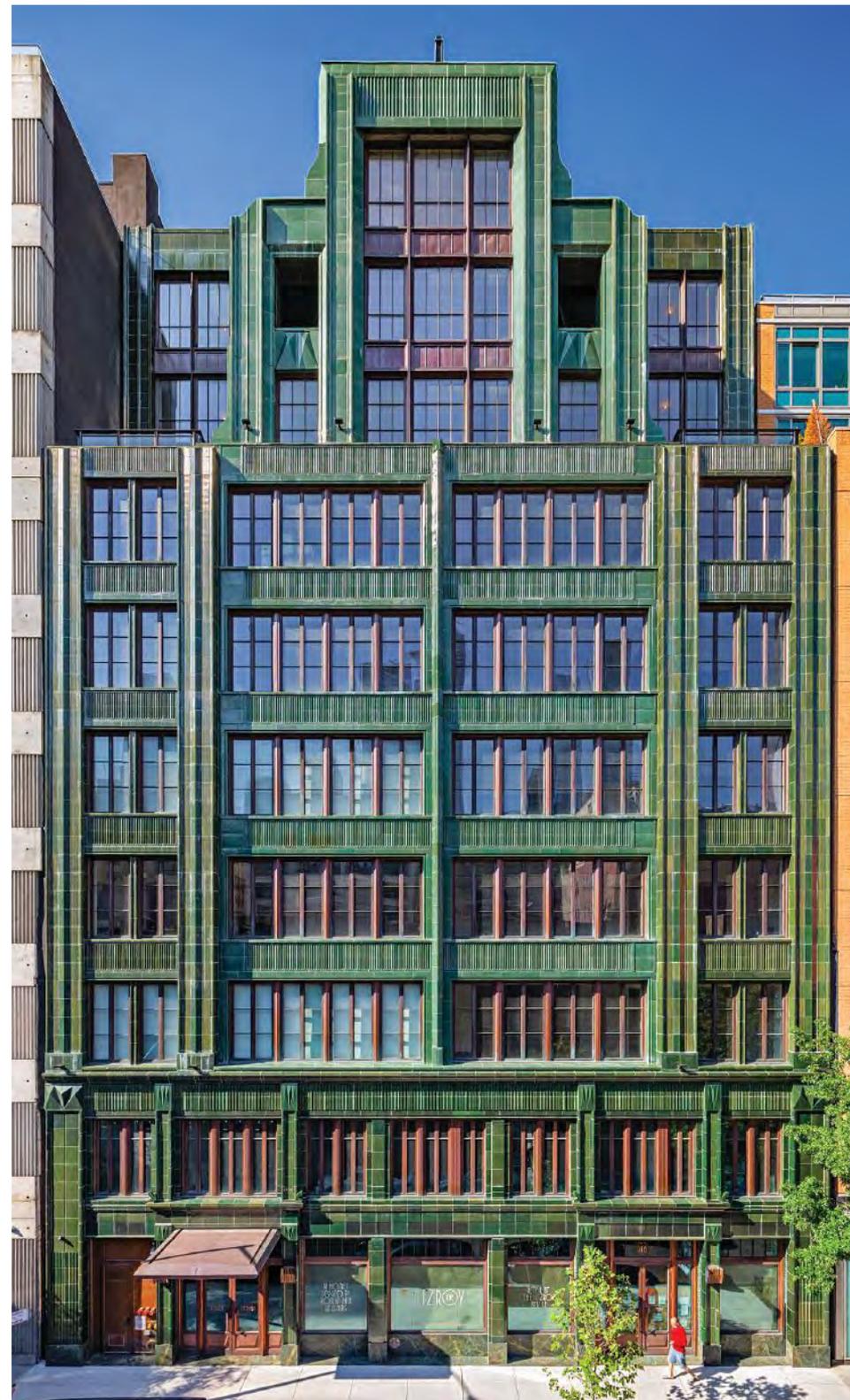
glazing. “It’s double laminated glass,” explains Zorzi, “laminated glass on the outside, then space bar, then low-e laminated glass on the inside.” He points out that laminated glass is particularly well suited to urban projects because, being layers of dissimilar materials, it dampens sound transmission.

Notably, the glass is one window component specifically engineered not to include green. “Italy is known not only for their craftsmanship but also for their glass,” explains McFadden. “The standard there is low-iron glass, which is ultra-clear—no greenish tint—and some-

thing you pay a premium for here in the United States.”

The scores of unique windows are a defining part of the building facade. “There’s a combination of operable and fixed units,” says Zorzi. “Sometimes operables separated by fixed units, and both in-swing and out-swing case-ments.” He recalls that for delivery they divided the project into three steps, starting with floors 10, 9, and 8 as the first shipment, followed by 7, 6, and 5, then down to the first floor as the last shipment.

Inside, all the windows are oak, as



specified by the architects for a variety of reasons. “It’s a very high-quality wood,” explains Zorzi, “mechanically, very strong and stable, and it’s also a sustainable wood.” He adds that the oak is also quarter-sawn, a cut that maximizes stability and beauty.

In fact, though the window interiors are protected by a finish, it’s neither a clear varnish nor a conventional paint. “In Italy, we call it natural paint,” he says, “not a very heavy, colored paint but a thin coating.” The goal is to still see and feel the grain. “With such a beautiful wood, it’s a shame to cover it over.”

**ABOVE** The brownish-orange cast of copper is a natural color companion to jade green, and together they make up The Fitzroy’s striking appearance. What’s more, the unprotected expanses of copper in windows and spandrels will change color and character over the years as it ages and takes on patina.

BY SUSAN D. TURNER



**FIGURE 2** Sculpture of the Roman goddess Cardea.  
Photo by Cris Foto / shutterstock.com



**FIGURE 3** Bronze T-hinge, manufactured by Ireland Manufacturing Co., c. 1892

Photo courtesy Olde Good Things



**FIGURE 4** Fanciful Beast butt hinge, manufactured by Corbin, c. 1890, with a rare nickel coating. Two knuckle format is also known as a paumelle.

Photo courtesy Olde Good Things

# Hinge History

Hinges were such an important building component, the Romans designated the goddess Cardea to watch over them.

**H**inges are part of every door, permitting the door leaf to open and close. They are used on entrances, cupboards, casement windows, pianos, and smaller objects, such as jewelry boxes. There are many types of hinges for these different purposes, each providing the required pivoting function.

## HISTORY

The earliest known hinge is the vestige of a socket in stone that received the pivot for a heavy wood fortification door

in Hattusa, Turkey, c. 1600 BC. (*Figure 1, pg. 26*) In 957 BC, chapter 1 of Kings 7, verse 50, describes Solomon's temple in Jerusalem as having gold doors with gold "sockets" for the innermost room. A bronze hinge found in Egyptian ruins dates to c. 760-650 BC and was inscribed with a subsequent king's name to mark the succession.

Similar pivot hinged doors were found in Mesopotamia from c. 5th-4th century BC. The Romans were serious about their hinges, designating the Roman goddess of the hinge, Cardea (*Figure*

*2, above*), to preside over both door and cabinet hinges. By the late 17th and 18th centuries, H- and L-strap hinges had become common.

In the North American context, hinges were obtained from England into the 17th century, until blacksmithing emerged as a trade and strap hinges were forged locally. One particular blacksmith famous for his hinges was Charles Hager. After emigrating from Germany in 1848, he took over the blacksmith shop in St. Louis, and the company began manufacturing wagon wheels and hinges for

wagon doors. Hager evolved that design into the T-hinge (*Figure 3, above*), then the ball bearing hinge c. 1899. The butt hinge emerged in 1900 (*Figure 4, above*). Recessed into the frame and the door leaf, it took over as the hinge style of choice.

## HINGE TYPES

Early hinges had two "knuckles." The "pintle" is a fixed pin attached to the frame, over which the "gudgeon" (attached to the door so it can be lifted off) is placed. Paumelle hinges are similar,

RESTORATION / REPLICATION / CUSTOM CASTING

## Robinson Iron

but the pintle is attached to the door and fitted down into the gudgeon. A special configuration of the pintle, the gudgeon, and the paumelle is the olive hinge, where the pintle and gudgeon are enclosed and form an olive shape. As the hinge evolved, it came to have three parts: the flanges, the jamb, and the stile. The stile has gudgeons and a pin, which threads alternate gudgeons and connects the two flanges. The hinge can be “loose,” as in removable, or “fast,” as in fixed. The pin can have no detail, being flat on the ends, or it can have an array of decorations, such as ball, acorn, or finials on either or both ends.

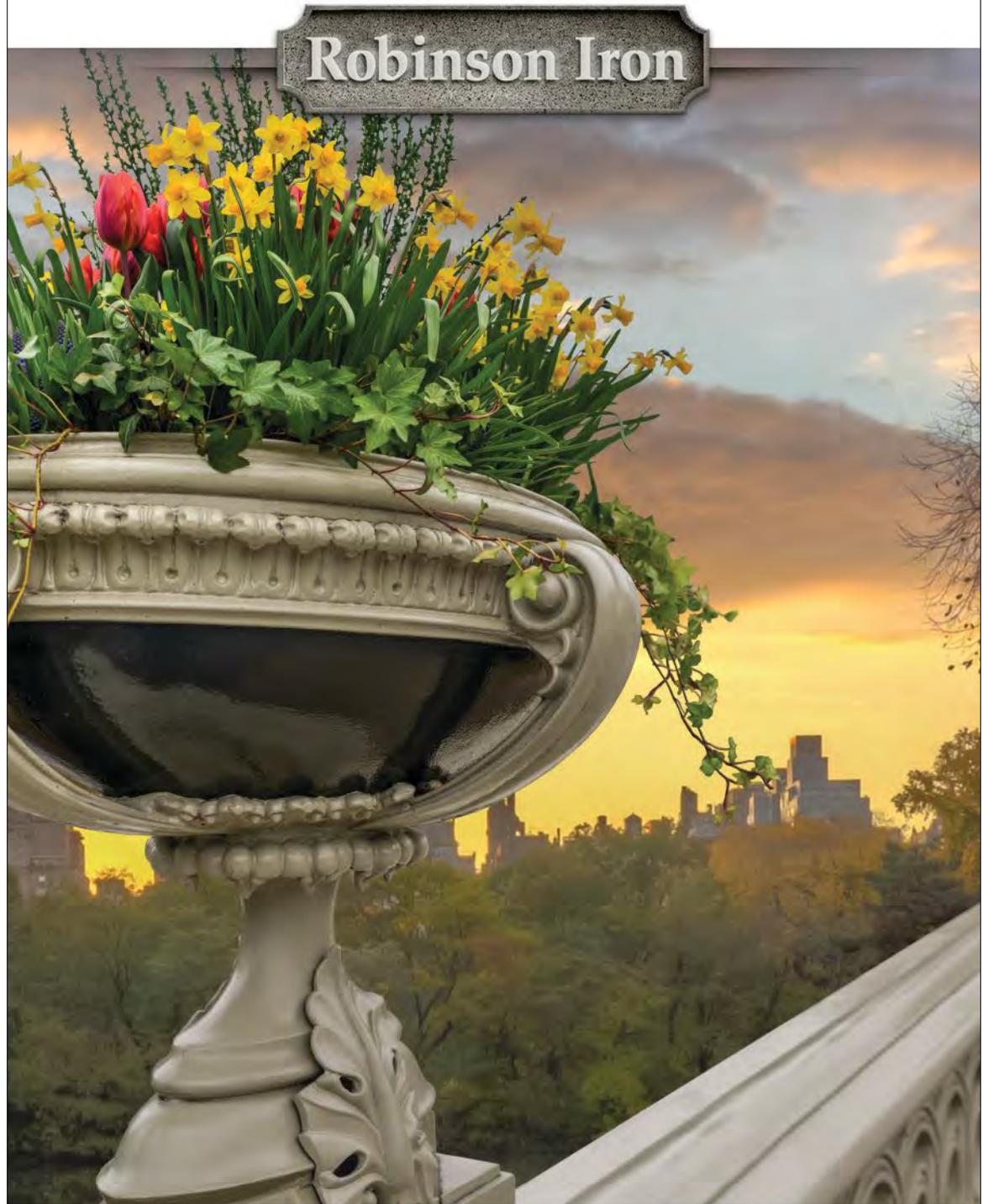
The strap hinge evolved to have two knuckles, and more later on. The more knuckles, the less strain on each one. The T-hinge is differentiated from a strap hinge by a jamb flange that is taller than the stile flange. Both strap and T-hinges can have simple or elaborate stile flanges mounted exposed to the door. The later butt hinge, so named because it is mounted where the door abuts the jamb, is mortised into both the door and frame, with just the knuckles showing.

Originally, hinges were placed two to a door and were sold in pairs because doors never used just one. In the early 1950s it was understood that the more hinges on the door, the less strain on the hinge, and the practice of placing a third hinge at the midpoint between the other hinges became standard. This evolved into the industry of ‘one and a half pair butts.’

With the understanding that more knuckles experienced less strain and that more hinges better supported heavy doors, eventually the continuous or “piano” hinge was developed to support a large leaf.

The knuckles began as plain bearing—metal on metal. Ball bearings evolved to make the door operate more smoothly. Spring hinges (*Figure 5, next page*) evolved as a way to automatically close the door but were suitable for only lighter screen doors. Rising butt hinges are a specialty type, where the door leaf is lifted about a half inch as it opens, to clear carpets or uneven floors.

Hinges can be highly decorative in their exposed parts. When the hinge moved to the butt style, the decorative nature continued through the 1800s and early 1900s, but has gradually been phased out and replaced by the utilitarian style used today.



IRON / BRONZE / ALUMINUM

Artisans of cast metal since 1946.

800.824.2157 | 256.329.8486 | [robinsoniron.com](http://robinsoniron.com)



Photo by Roberto Piperno

**FIGURE 1** Stone with socket from fortification door in Hattusa, Turkey, c. 1600 BC



front



back

**BELOW** Bronze five knuckle butt hinge, Holly pattern, by Yale & Towne Manufacturing Co., c. 1880s. The hinge was much wider than the door thickness, and the portion that was visible when the door was closed was decorated consistent with the faces visible when open.



back



front

**FIGURE 5** Screen Door Spring Hinge by Shelby Spring Hinge Co., c. 1880

## FAILURES AND REPAIRS

The most prevalent problem with hinges is when the hinge is loose. This is typically caused by the loss of a screw, or failure of the wood to support the screw. Screws should be replaced immediately, since the loss of support of the flange can cause racking of the hinge and damage to the knuckles. Where the cause is wood failure, the screw hole can be filled with a mixture of permanent woodworking glue and sawdust. Once dry, new screws of a matching slot configuration can be placed.

Another common problem involves the pin that connects the knuckles. Pins that drift out of position can be tapped back down into the knuckles using a mallet.

If the knuckles have failed, determine the cause of the failure. The door may have been mishandled, such as being wedged open. Hinges can possibly be placed in a padded vice and manipulated back into position. However, if the

**RIGHT** Recessed pocket pivot hinge developed by the W. C. Vaughan Co. of Boston in the 1920s, now known as the Harmon Hinge. This particular hinge was manufactured by the Willamette Hardware Co. and was salvaged from New York City's Waldorf Astoria Hotel.



Photos courtesy Olde Good Things except where noted

weight of the door is too great, additional hinges may be required, or they may need replacement with a heavier duty hinge.

Where hinges are lost or damaged beyond repair, replacements may be found at antique stores and architectural salvage companies. In an extreme case of significant properties, hinges can be recast by making a mold of one of the existing. Forged hinges can be replicated by iron workers using traditional techniques.

The operation of the door very much depends on the hinge. Historic doors typically had all hardware matching in style and material, consistent with the period in which the doors were installed. Hardware should be repaired first, to maintain the historic fabric. If that is not possible, replacing hardware should always be done in kind, so that the appearance of the door, typically the first part of the structure that is encountered, is consistent with the whole of the building.

**SUSAN D. TURNER, FAIA** is a Canadian architect specializing in historic preservation of national registered buildings. She is a 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](mailto:susan_rktect@hotmail.com)

**JOHN CANNING**  
PERFECTING PRESERVATION™



*Craftsmanship, Artistry, Detail*



*Infinitely curious, driven by perfection.*

JOHNCANNINGCO.COM | 203-272-9868



B&B Sheetmetal is a leading manufacturer in exterior architectural sheet metal products in the northeast. We are known for our attention to detail, design capabilities, competitive pricing and lead time on all projects. We are four generations of experience in sheet metal and restoration. Let us work with you on your next project!

718-433-2709    estimating@bbsheetmetal.com    bbsheetmetal.com

**Infrared Proof: Our Storm Windows Save Energy!**



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

Noise reduction better than replacement windows.

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



Lyman Estate

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



LEFT Truss Number 6 in the Great Hall of the National Building Museum.

BELOW The truss was hewn, cut, and assembled over 10 days on the campus of The Catholic University of America.



LEFT: Photo by Victoria Gonzales National Building Museum. RIGHT: Photo Patrick Ryan

# Rising From the Ashes

Reconstructing Truss Number 6 from Notre-Dame Cathedral.

The world watched in horror in April 2019 when Notre-Dame cathedral caught fire. It was unthinkable that such a tragedy could threaten the complete destruction of one of the greatest churches built by humankind. In the days following the fire, the tenuous structure was stabilized, and the world sent millions of dollars in support of saving the beloved monument.

In 2020, against the background of the pandemic, when it became difficult to get people together, Rick and Laura Brown, co-founders of the nonprofit Handshouse Studio, conceived an idea to respond to the destruction at the church with a collaborative effort to build a truss based on documentation from Notre-Dame. They would use medieval timber framing practices and involve both architecture

students at The Catholic University of America in Washington, D.C., and members of the Timber Framers Guild.

Brown approached Catholic University's Tonya Ohnstad, AIA, NCARB, associate dean of graduate studies and assistant professor of practice at the School of Architecture and Planning. Professor Ohnstad agreed to teach a six-week course in which students

would study the architectural history of Notre-Dame; learn timber framing skills by creating models, then hewing, assembling, and raising a truss on the University Mall; and planning an exhibit at the National Building Museum. The frame was erected for one day on the National Mall, with help from the National Park Service Historic Preservation Training Center. It was then transported mostly

The full-size truss was erected on the National Mall the day before it was transported to the National Building Museum.



Photo by Patrick Ryan

by truck—with the largest element carried by hand about three-quarters of a mile—to the National Building Museum, where the truss and the exhibit were installed on August 6, 2021, and remained for two months.

With the support of Charpentiers sans Frontières (Carpenters without Borders), Handshouse acquired official drawings created by Rémi Fromont and Cédric Trentesaux, lead architects on the Notre-Dame reconstruction process. The 2019 fire completely destroyed the medieval wooden roof structure known as La Forêt (the forest), made up of more than 1,300 oak trees.

Ohnstad's course was comprehensive, starting with the students investigating the architecture and building methods of the French Gothic church as well as general medieval timber

framing techniques. They produced posters illustrating the complete story of the socio-cultural-tectonic history of Notre-Dame and its reconstruction, and built a 1:10 scale model of the trusses over the church's choir. In addition, the students focused on joinery techniques and produced a series of models exploring details of Notre-Dame's timber truss construction using historical French drawings and calling on experts in the field. Finally, the course looked at the French protocol passed down from the Middle Ages for timber harvesting, fabricating, assembly, tools, and raising techniques.

Over 10 days in mid-summer 2021, the architecture students worked alongside traditional carpenters on the University Mall to hew and cut 17 white oak logs, some more than 46 feet long,

into the structural timbers. Alicia Spence of Spence Timber Works, an active Timber Framers Guild member, led this community building project—something she has done many times in the past 20 years with other guild volunteers. More than 30 professional timber framers assisted with training the students and raising the frame. Spence recounts some of the logistics, measurements, and processes for building Truss Number 6 in an authentic manner:

- The truss is 45 feet wide by 33 feet tall.
- Top chords measure 7" x 8" x 40'.
- It was hand hewn from white oak trees harvested from private forests in Lexington, Virginia, and donated to the project.
- Finding tall, slender trees with the correct diameter and taper

for hewing was the biggest sourcing challenge.

- The largest piece, the tie chord, measures 15" x 10" x 45', with a green weight of 3,500 pounds.
- Hewing was a bit more than 50 percent of the work.
- The frame was lifted with block and tackle and required a minimum of 15 people per pull line to lift the truss.

Spence notes that the truss features medieval "claspings" a process that conjoins separate timbers in a wrap-around fashion and which she hasn't had the opportunity to experience with American framing. Further, she says, the energy from the students and timber framers working together was embedded in the wood and gives new meaning to embodied energy. "To place architecture

RIGHT The students developed interpretive panels and used their models to create an exhibit to accompany the full-size truss to the National Building Museum for an exhibit in 2021.

BELOW The students progressed from book- and lecture-learning to making models of the cathedral.



Photo courtesy of Catholic University



Photos by Patrick Ryan unless otherwise noted.

ABOVE The students practiced laying out the frame against their drawings with scale models.

## ONLINE RESOURCES

TO VIEW VIDEOS OF THE PROJECT, VISIT

<https://bit.ly/TBAPR22JH>

The title of the series is "CONSTRUCTION: The Joinery and Craft of Notre-Dame."

students side by side with timber framers was a great learning process, and it demonstrated the beauty and sustainability of traditional architecture," echoed Ohnstad, who, in addition to her other titles at CUA, is director of experiences in architecture. This course and reconstruction process certainly gave her architectural students the experience of a lifetime.

This model of education has huge potential for replication. Course study, building models, practice in hewing and hand-raising, raising the truss again on the National Mall and once more at the National Building Museum—all were powerful ways to instill the process

in the students, grounding them in a thorough understanding of traditional building that will serve them well in their careers.

It is unlikely at press time whether Truss Number 6 will make its way to installation at Notre-Dame. The restoration process is in the hands of France's very capable preservationists and, thanks to the generosity of so many people, no expense will be spared. Nevertheless, it is under consideration and such a collaborative gift made with North America's finest white oak, passion, and skill just might carry a special blessing for Notre-Dame for years to come.

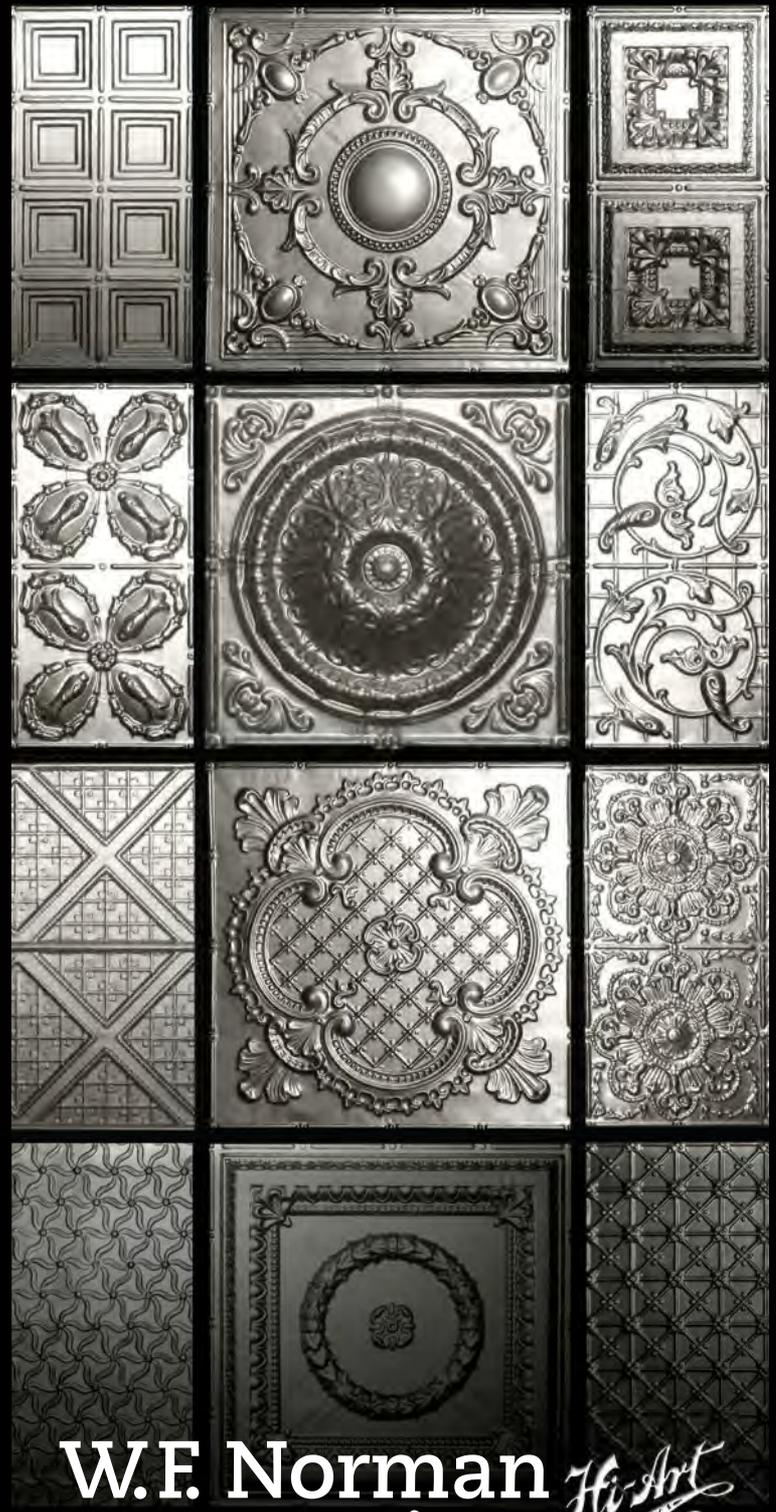
**JUDY L. HAYWARD** is executive director of Historic Windsor, Inc., and the Preservation Education Institute, Windsor, VT. She serves as education director for the Traditional Building Conferences Series and Online Education Program. She blogs and writes this Techniques column regularly for Traditional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

# Historic Vision



st. cloud window

stcloudwindow.com



**W.F. Norman Corporation** *Hi-Art*  
STEELWORK

*The Nation's Most Complete Collection*



The W.F. Norman Corporation offers quality, hand-stamped architectural sheet metal with a vast selection of ornate designs. Our 1898 Hi-Art® product line features 140 ceiling patterns and over 1,300 ornaments, including rosettes, brackets, finials and more! We offer custom stamping and architectural sheet metal fabrication. To see our products online visit our website at: [wfnorman.com](http://wfnorman.com), or send \$3 for our catalog to P.O. Box 323, Nevada, MO 64772.

[info@wfnorman.com](mailto:info@wfnorman.com) | (800)641-4038

WEBINARS  
TRADITIONAL  
BUILDING



Visit us online at  
[TraditionalBuilding.com](http://TraditionalBuilding.com) to

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



Photo by Matthew Troke / shutterstock.com

# Feathered Foes

When it comes to protecting buildings from birds, two companies have perfect solutions.

**B**ird control at public and private buildings is a major issue, and today there are a variety of non-invasive, virtually invisible measures property owners can take without harming these avian adversaries.

The products are sold and manufactured by only a handful of U.S. specialty companies, including Nixalite of America and Bird-X, which are based in Illinois.

While the feathered creatures can be attractive assets—it's amazing to see

a flock of seagulls winging their way from the belfry of a church toward the water—they also are carriers of over 60 diseases, including the West Nile virus and encephalitis, and possess habits that can deteriorate and damage property.

"There are different options with different degrees of effectiveness," says Cory Gellerstedt, co-president of Nixalite of America. "The continuous cleanup of bird droppings can be time-consuming and very costly. By installing an effective bird-control system, it can

save thousands of dollars in cleanup and keep your building clean and safe from bird-borne disease."

Tim Coughlin, national account manager for Bird-X, says that new building projects specify bird-control measures and that physical barriers, in most cases, are recommended because they are the "safest, most humane and effective, lowest-price solution."

Although the four main pest species—pigeons, starlings, sparrows, and gulls—are excluded, birds and their

nests, eggs, and feathers are protected under the Migratory Bird Treaty Act of 1918.

Gellerstedt and Coughlin say that it's important to use products that are humane and don't intentionally injure or harm birds.

There are a number of short-term solutions, ranging from visual deterrents like fake owls and sticky gel repellents to chemical repellents. Coughlin and Gellerstedt advocate a variety of physical barriers and exclusion products.

**ABOVE** There are a variety of measures that may be used to stop birds from harming residential and commercial properties.

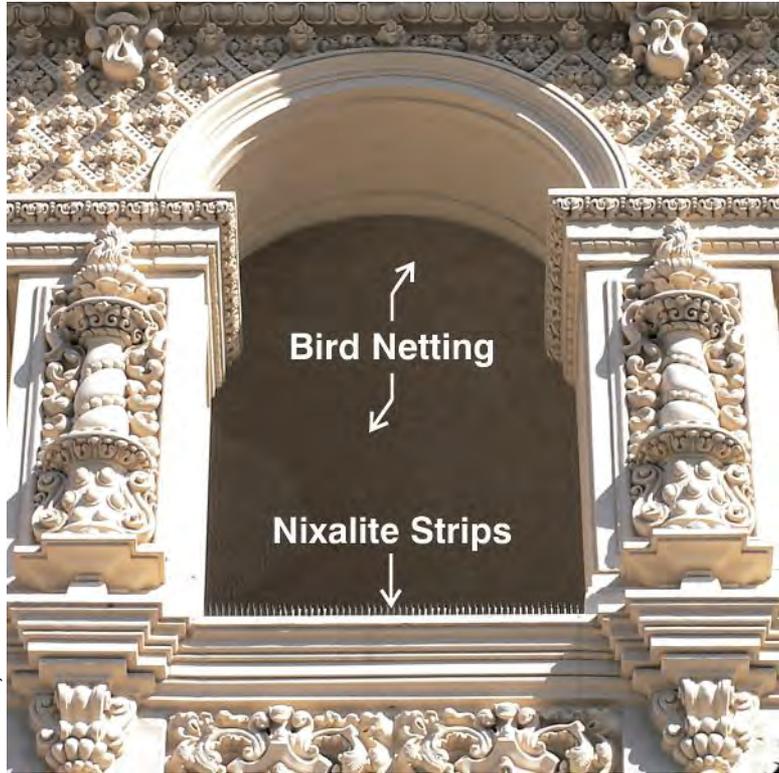


Photo courtesy of Nixalite of America

**ABOVE** Combinations of products, such as this illustration from Nixalite of America shows, may be used to keep the birds at bay.

## KEY SUPPLIERS

**NIXALITE OF AMERICA**  
 nixalite.com  
**BIRD-X** bird-x.com

### BIRD SPIKES

These mechanical barriers feature spikes that point upward to repel birds and are designed to visually blend in with their surroundings. Versatile, they may be installed on building ledges, parapets, roof ridges, gutters, signs, awnings, air conditioners, rafters, shutters, and other bird-landing spots. The most durable versions are made of stainless steel. A spike that has many wire points that are strategically placed close together and that are pointing in all directions will deter most birds. “They are not a good solution for smaller birds like sparrows,” Coughlin says. “They will nest in the spikes.”

Gellerstadt adds that Nixalite’s Premium Model S Bird Spike “can be effective for sparrows in the right situation and when installed properly.”

### NETTING

For access control in open spaces such

**TOP RIGHT** Spikes, such as these stainless steel ones from Bird-X, are one physical barrier used to control birds.

**RIGHT** Netting, which Nixalite of America sells, is one solution for controlling birds on ledges, beams, and roof ridges.



Photo courtesy of Bird-X



Photo courtesy of Nixalite of America

as warehouses and overhangs, rafters and beams, netting is a good option. The best nets are strong, lightweight, and ultraviolet stabilized to reduce deterioration and have openings that are .75 inch or smaller so tiny birds cannot fly through.

“When installed correctly,” Gellerstedt says, “netting will blend into the architecture and be hard to detect.”

### STICKY PASTE AND LIQUID REPELLENTS

A short-term solution, these non-drying, non-toxic sticky compounds irritate birds’ feet. Over time, the product will discolor, attract dirt, bugs, and debris and will have to be removed and reapplied.

“You have to be careful not to put too much down,” Gellerstedt says, “because it may run in hot weather, and small birds may get caught in it and get injured. If you don’t apply enough, it may not repel the birds.”

### PIN AND WIRE

Mechanical barriers, pin and wire products are based on the premise that birds will not land on surfaces that are covered with tight strands of wire; they are most effective for repelling large birds in light-pressure areas. Like bird spikes, they do not affect the aesthetics of the architecture.

“In heavy infestation situations, birds can roost and build nests into the wire,” Gellerstedt says. “These systems work best when covering very narrow surfaces such as railings along balconies and where there is moderate human activity.”

### INDOOR AND OUTDOOR LASERS

These devices, Coughlin says, chase away the birds via constantly changing patterns that prevent acclimation. “The beam seeks out their roosting spots, alarming and confusing them, causing them to flee,” he says.

Noting that every bird problem is different, Coughlin says that “there are no one-size-fits-all solutions. We take into consideration several factors and ask a series of questions: How long have the birds been a concern? What type of birds are they? Are they nesting? What has been tried? When do you want to address the concerns? What is the budget?”

Nixalite of America and Bird-X work with a variety of clients, including architects, engineers, and contractors as well as homeowners. Their products are available online.

“We offer on-site consulting for a fee, but people can utilize our free in-house planning services,” Gellerstedt says. “We can access bird problems by viewing photos, videos, architectural plans, and even use Google Earth to view facilities, landscapes, and crops.”

The right solution, Gellerstedt and Coughlin agree, is the one that benefits humans as well as birds.

BY NANCY A. RUHLING



# Iron Works

Durable and decorative by design, ironwork defines—and defies—time.

**T**raditional ironwork designs, in production for generations, are as fresh as the day they were forged by hammer and anvil by the village blacksmith. Here are some of the artisans and craftsmen who are making their mark on history by recreating old pieces and creating their own traditional and custom works for a variety of design professionals.

### **COMPASS IRONWORKS** **compassironworks.com**

Established in 1998, Compass Iron-

works is a third-generation family-owned and -operated shop that collaborates with designers, architects, and other clients to create custom-crafted ornamental works, notably gates, fences, railings, and stairs.

“We design and engineer from scratch, pulling from over a century of collective metal-working experience,” says President Amos Glick. “We use the millennial method of fire, hammer, and anvil to hand-forge specifically crafted metal works of art to emulate yesteryear’s masterpieces.”

The 12-employee Pennsylvania-

based company is green: Off the grid, it creates its own power, and its powder-coated finish is eco-friendly. And it fabricates custom ornamentation in steel as well as solid-grade aluminum, stainless steel, bronze, brass, and other metals that typically are not handled by other iron shops.

“We have a library of books featuring the work of past masters,” Glick says, adding that Compass Ironworks also refurbishes vintage pieces. “It inspires us to incorporate techniques to elevate each client’s exceptional project from ordinary to extraordinary.”

### **HISTORICAL ARTS & CASTING** **historicalarts.com**

Since 1973, Historical Arts & Casting has been creating custom architectural and ornamental ironwork ranging from cast-iron storefronts and clock cases to intricate railings and roof crestings.

The 33-employee company, which is based in West Jordan, Utah, has worked on a number of high-profile architectural jewels around the country, including the dome of the United States Capitol, Manhattan’s Central Park, and Columbia University.

“The variety of products we make,

**LEFT** Robinson Iron created this magnificent entrance for The Jefferson hotel in Washington, D.C.

**RIGHT** Compass Ironworks refurbished the iron scrollwork originally built by the American blacksmith Samuel Yellin.

**BELOW** Using vintage tools and modern fabrication methods, James DeMartis Metal Studio creates custom ironwork objects ranging from lighting fixtures, furniture, and stair handrails to sculptures. The shop also restores and repairs antiques.

Photo by Donna H Chiarelli



our ability to do it all in house, and the level of detail and attention we add to it separate us from other producers of architectural iron,” says Partner David Teague.

The designs, forged via a combination of older tools and techniques and modern ones, are inspired by historical examples and the ideas of the design professionals who commission them.

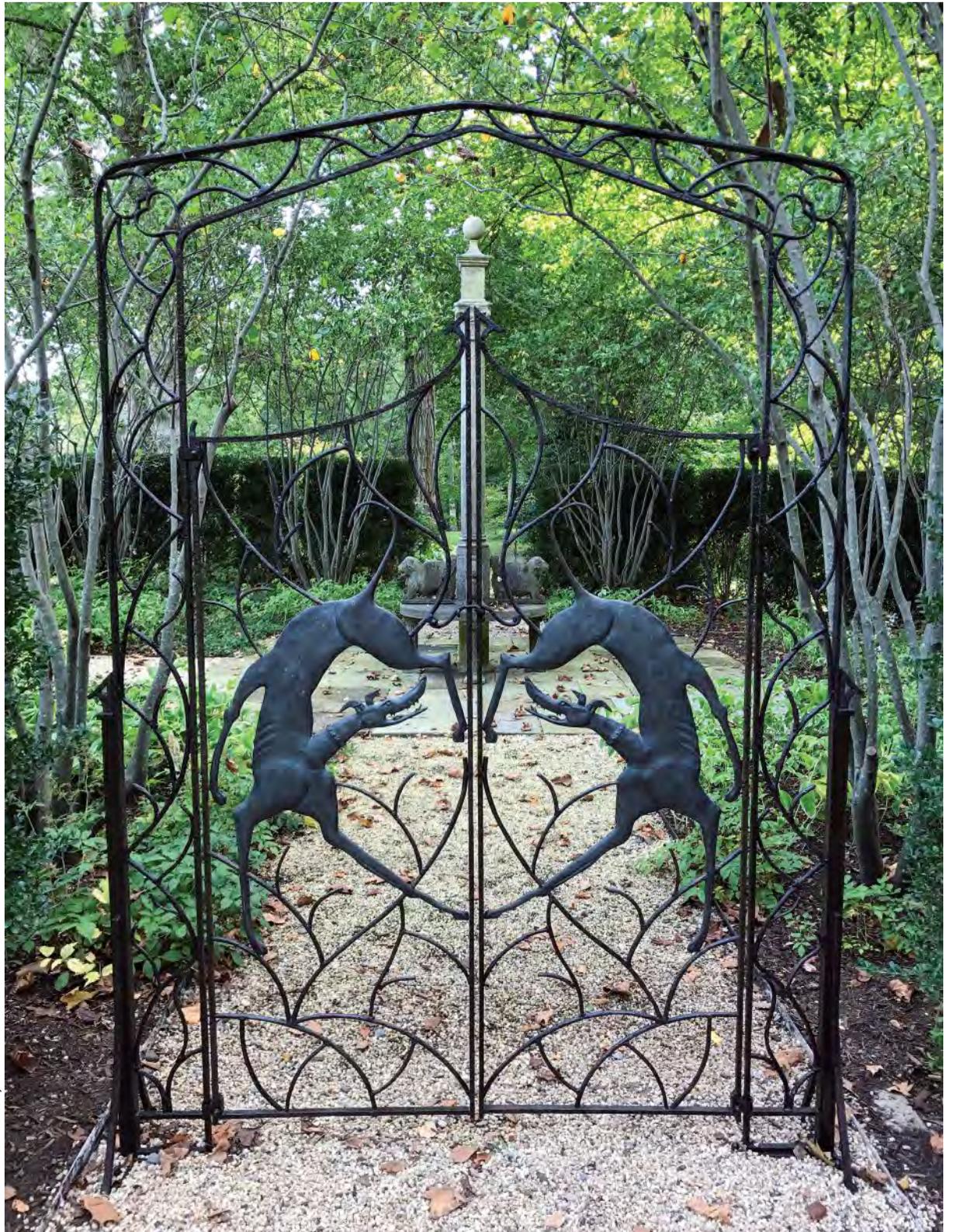
Historical Arts & Casting is proud to be one of the firms keeping the craft of ironwork alive, Teague says, because “it represents collective memory—a cultural heritage. What and who have come before us, what was done and how it was accomplished, the good and the bad, are the foundation for what we are today.”

He notes that it’s important to “allow tradition to evolve organically through the input of others along the way.”

**JAMES DEMARTIS METAL STUDIO**  
**jamesdemartis.com**

Pairing traditional blacksmithing techniques with modern fabrication methods such as welding and machining, James DeMartis creates commissioned, site-specific custom pieces ranging from furniture and lighting to sculpture, and also restores and repairs antique ironwork.

Photo by Mike Heller





**LEFT** Robinson Iron's projects include restoration and replication work on the Bartholdi Fountain, the centerpiece of Bartholdi Park in Washington, D.C.

"My projects are widely varied and limited only by imagination," says DeMartis, who established his eponymous shop in 2001 on Long Island's East End. "My works are defined by hand-applied patina finishes, heightened attention to detail, personal artistry, fluid interaction with my clients, my love of collaborating, and a perfectionist's eye for the highest standard of craftsmanship."

Although most of his work is for private residences, he has done projects for the New York Botanical Garden in the Bronx. He also restored the canon on the war memorial in the Village of East Hampton, New York, and the historic wrought-iron anchor from the shipwrecked schooner Nahum Chapin that stands in front of the Quogue Library in the New York village of the same name.

DeMartis, who crafts his pieces with vintage tools he has collected from antiques shops, yard sales, and tailgate vendors, loves taking on challenging projects and making beautiful, one-of-a-kind objects.

"Where better," he says, "to see the marvels of creation than in the hands of an artist or craftsman such as myself, who uses simple tools to satisfy a need with creativity, engineering, intellect, and expertise."

**ROBINSON IRON CORP.**  
**robinsoniron.com**

Specializing in the restoration and reproduction of vintage ironwork as well as the creation of custom products,

Claude Cormier/Photo: Industryous



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

**INSTITUTIONAL • COMMERCIAL  
HIGH-END RESIDENTIAL**



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

*Quality Craftsmanship Since 1974*



DESIGNED + MADE IN BROOKLYN

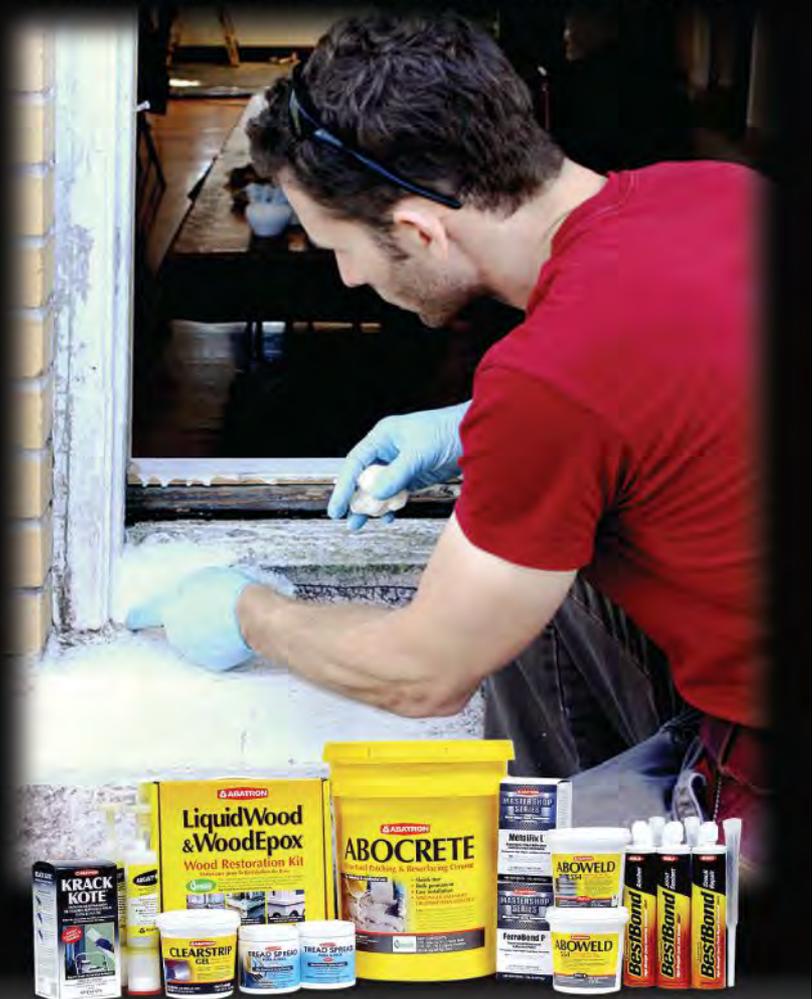
**ARCHITECTURAL GRILLE**

ARCHGRILLE.COM



# Restoration & Maintenance Products

**Your Toughest Challenges...Accepted!**



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

**Request a Free Catalog  
or View Online**

**www.abatron.com**

**1-800-445-1754 • info@abatron.com**



Photo by Robinson Iron

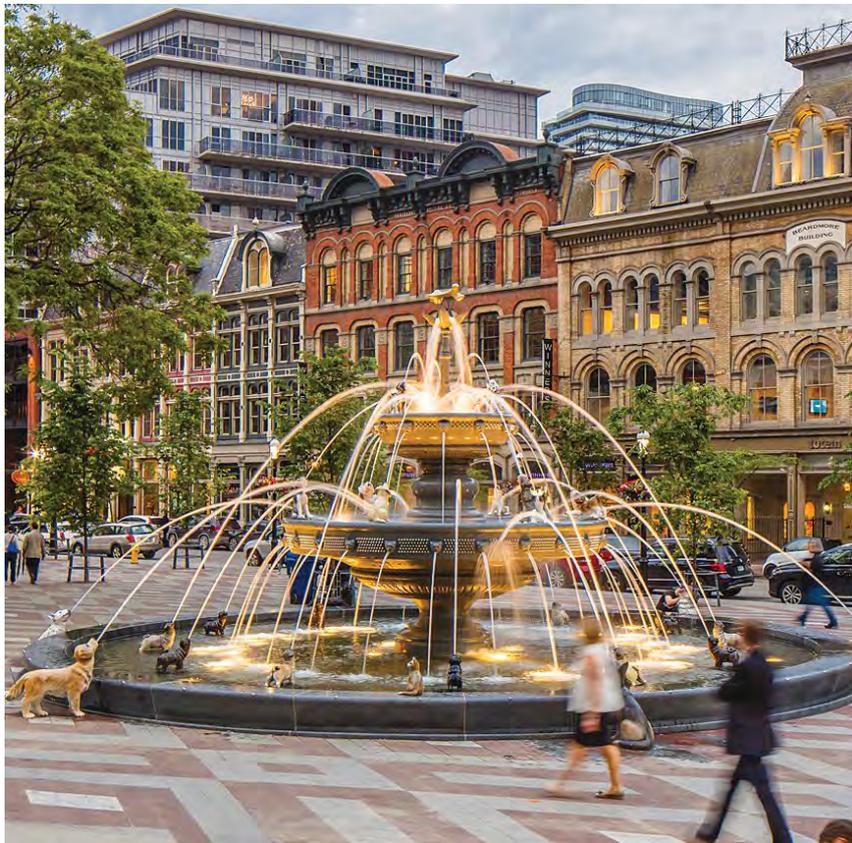


Photo by Robinson Iron



Claude Cormier/Photo: Jean Blais

**LEFT** At Berczy Park in Toronto, Robinson Iron did the custom casting for the whimsical dog fountain designed by architect Claude Cormier.

**ABOVE** The Central Park Fountain, a replica of the original 1890 fountain in Henderson, Kentucky, was restored by Robinson Iron and returned to its original location.

Robinson Iron, which has done projects all over the country, is best known for the new and restored fountains that define the town squares of a number of historic cities, notably Savannah, Georgia; Henderson, Kentucky; Toronto; Mobile, Alabama; and Chicago.

The family-owned and -operated company, based in Alexander City, Alabama, was established in 1973 as a spinoff of Robinson Foundry, which was started in 1946 by Joe Robinson Sr.

“He began acquiring patterns from historic foundries like J.L. Mott and J.W. Fiske almost as a hobby,” says Luke Rob-

inson, his grandson and the sales and marketing director of the company. “It’s this vast pattern collection, along with our experience working with unique projects and clients, that set us apart.”

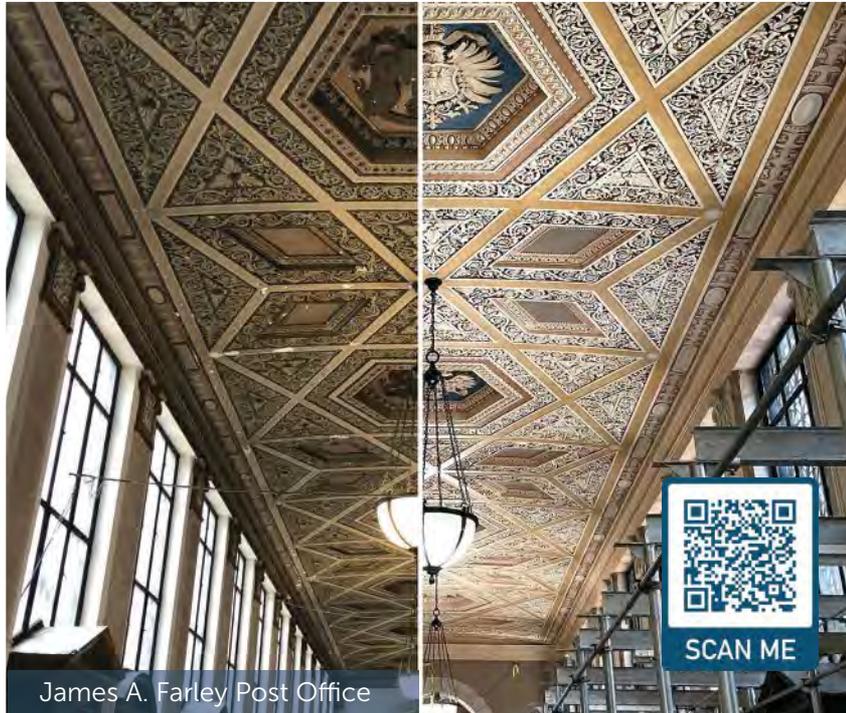
The company, which has a pattern shop and CAD department, typically works with architects to create bespoke items but also draws from its catalogs of traditional and historic patterns. “Pieces can be recreated using an original casting in existence and sent to us by the client or scanned by our team,” Robinson says. “Or, short of having an original, we can use old drawings, pictures, post-

cards, or other items to make a pattern from scratch.”

Robinson says that he, his father, Ricky, his brother Austin, and the company’s 30 employees are proud of the part they play in keeping history alive.

“Iron is a wonderful material to work with and has so much history and character,” he says. “It’s strong and resilient and a huge part of American and worldwide construction and art. It’s wonderful to restore a fountain originally made in the early 1900s and watch the community become reinvigorated by its charm and beauty.”

**OPPOSITE TOP** In historic Dorchester Square in Downtown Montreal, architect Claude Cormier’s new Victorian-style fountain that appears to have been cut in half was custom cast by Robinson Iron.



James A. Farley Post Office



Restoration • Conservation • Art • Preconstruction • Planning & Design

**CONNECTED THROUGH QUALITY & CRAFT**

[www.evergreene.com](http://www.evergreene.com) | 212. 244. 2800



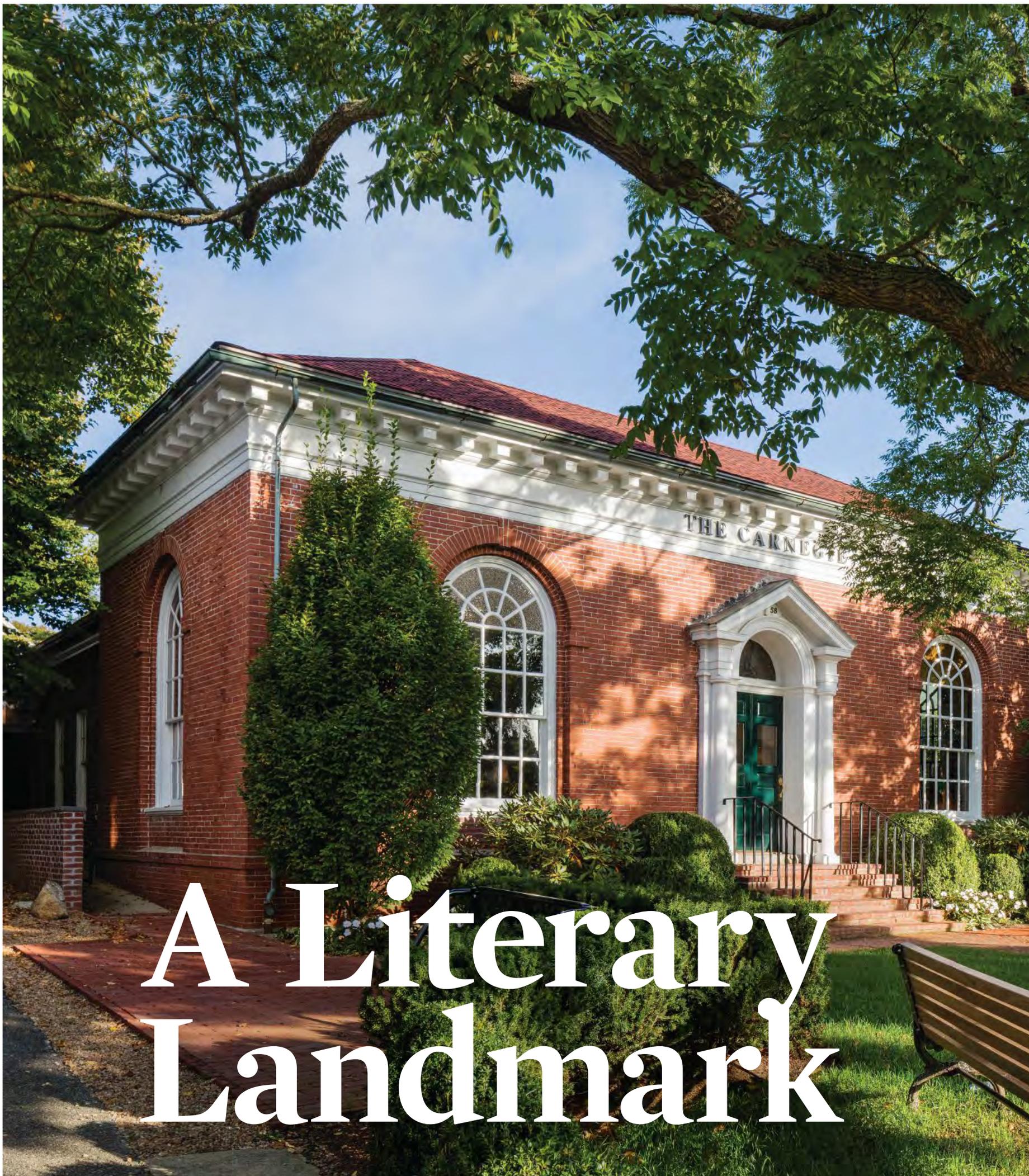
The finest quality stonework for your new build and restoration projects, hand crafted by Haddonstone

Call 866 733 8225

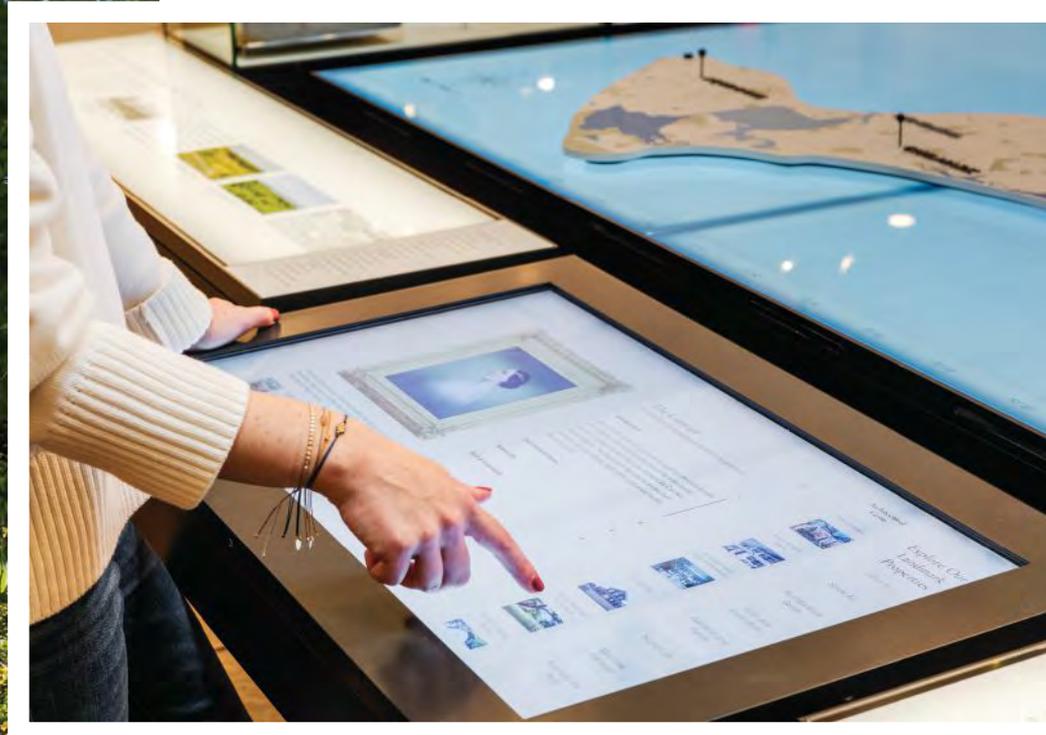
[www.haddonstone.com](http://www.haddonstone.com)



**HADDONSTONE**



# A Literary Landmark



**Patrick Ahearn Architect  
transforms a historic library  
on Martha's Vineyard into a  
vibrant heritage center.**

**BY JENNIFER SPERRY  
PHOTOS BY GREG PREMURU**

**LEFT** Granted to Edgartown in 1904 for the enrichment of its citizens, The Carnegie has recently undergone significant but sensitive renovation to become a heritage center for the island of Martha's Vineyard.

**TOP** A visitor peruses the interactive *Living Landmarks* exhibit, part of the new permanent exhibition in The Carnegie's lower level.



**A**ndrew Carnegie was an industrialist who led the expansion of the American steel industry in the late 19th century. He was also one of history's most prolific philanthropists, donating nearly 90 percent of his wealth in the latter decades of his life. Besides funding landmark buildings such as Carnegie Hall and laying the groundwork for institutions such as Carnegie Mellon University, he also established more than 2,500 public libraries throughout the U.S., Britain, and Canada.

One of these thousands of libraries was constructed in Edgartown, Massachusetts. (Since Carnegie summered on Martha's Vineyard, the small island did not escape his generosity.) Developed on a lot offered by Caroline Osborne War-

ren, the daughter of a famed local whaling captain, the 1904 library was a gift for the enrichment of Edgartown's citizens. It fulfilled this legacy for a century.

Over time, the building aged and, even with some additions, struggled to keep up with the town's growing needs. In response, a new library was built elsewhere in 2016, and Carnegie's brick structure was sold for \$1 to the nonprofit Vineyard Preservation Trust, which acquires, preserves, and manages endangered landmarks. To make the structure a community centerpiece once more, the trust turned to Patrick Ahearn Architect, a renowned New England architecture firm with offices in Edgartown and Boston.

"Carnegie built libraries like this one all over the country," explains principal Patrick Ahearn, who, as chairman of the preservation trust's board, generously

donated his firm's services to keep the project financially viable. "A library is one of a community's most important buildings," he continues. "The Georgian Revival façade—with Georgian dentils, Palladian windows, and a transom over the entry—communicates this sense of importance as well as permanence."

Ahearn's goal was twofold: preserve the structure as a significant piece of history, and rewrite its role as a heritage center. The trust wanted to include museum-like displays of its 24 historic island properties, telling their stories inside a bright, inspiring, and inviting space.

While a strict preservation returned the exterior to its Neoclassical roots, the transformation inside was not so straightforward. The interior was dark, cramped, and a bit dank from lack of upkeep. "They had abandoned the front

original part of the building and were operating the library within the additions, with the children's section in the basement," recalls Ahearn. The update required a full gut. Millwork was salvaged when possible, and the Palladian windows were fully restored.

As a further challenge, to keep the structure from reverting to Carnegie Foundation ownership, Ahearn had to preserve its library functionality. In response, the architect maintained the front portion as a library with two furnished reading rooms flanking an entry gallery. Here, historical literature and the Ray Ellis maritime collection of original art mingle with cabinets of curiosities. These rooms are purposefully versatile, encouraging private reading, lectures, and intimate events.

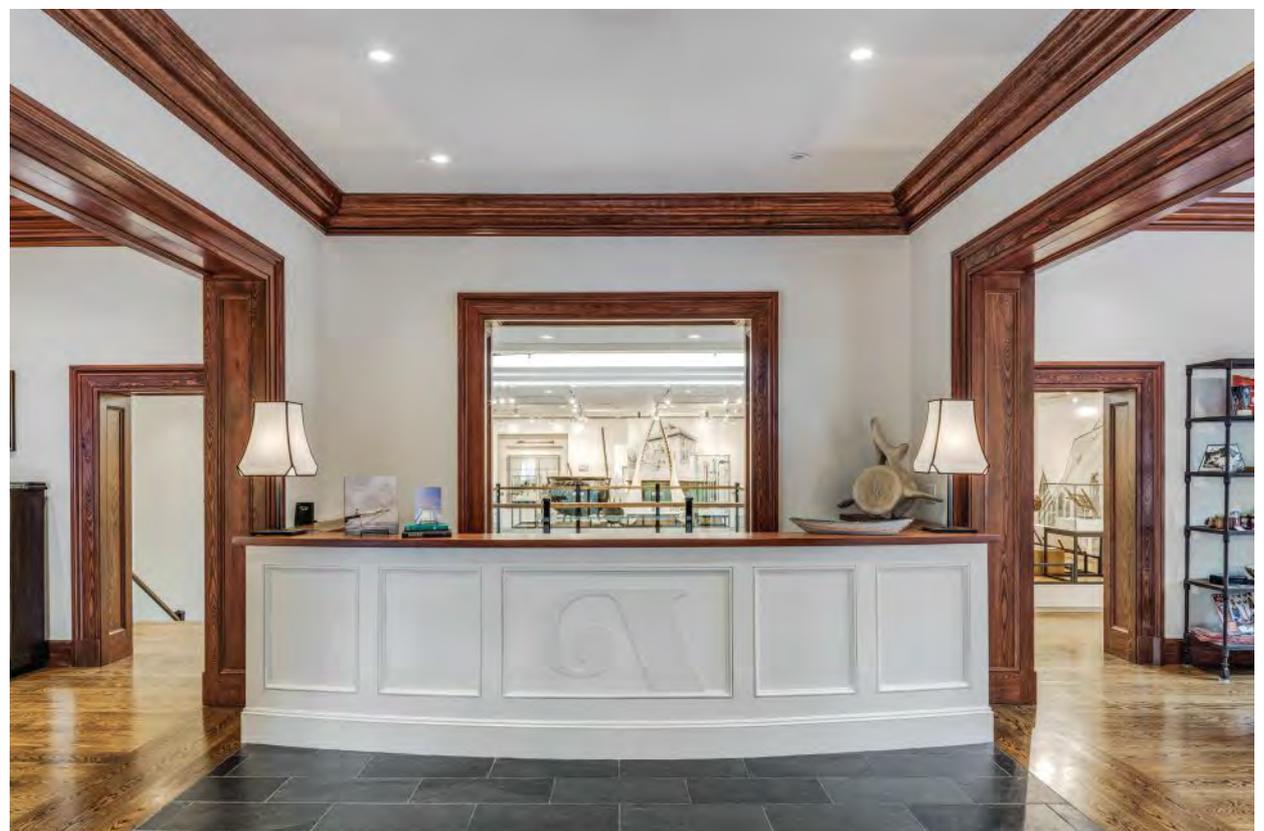
Creating a "new spine"—a more cohesive entry sequence—was important



**ABOVE** Inside The Carnegie, visitors can learn about the historic properties under the watchful care of The Vineyard Preservation Trust in the comprehensive *Living Landmarks* exhibit.

**RIGHT** A new slate walkway resolves at The Carnegie's information desk, upon which the logo for The Trust is displayed.

**OPPOSITE** Great care was taken to respect the past and preserve the exterior, honoring the historic intent of the structure.





## LIVING LANDMARKS

SPECIAL HISTORY, KEENE RESPONSE



## ISLAND LIFE

## CULTURE AND COMMUNITY

### EDCANTON: A CLASSIC NEW ENGLAND TRADE TOWN

The town of EDCANTON, a classic New England trade town, was founded in 1783 by a group of men who had fled the Revolutionary War. The town was built on a hillside overlooking the sea, and its main industry was the production of salt. The town's architecture is a mix of Georgian and Federal styles, and it is now a popular tourist destination. The town's history is preserved in a museum that is open to the public.



LEFT A hole inserted in the first floor exhibition now opens it to the lower level, flooding a once cramped, dark space with natural light and allowing the breadth of the exhibit to be viewed from above and below.

RIGHT In *Living Landmarks*, artifacts of early island life help tell the unique story of Martha's Vineyard and its inhabitants.

"It is probable that during the first years colonists lived a hand-to-mouth existence... this all changed when draft animals became available. [Up-island] miles of stone walls were built in connection with clearing of the land."

EXCERPT FROM "MARtha's VINEYARD: A SHORT HISTORY AND GUIDE"  
[UDEN COUNTY HISTORICAL SOCIETY, 1956]

### LIVING BY THE SEA

Harvesting shellfish from the ocean was the main source of protein for early islanders. Harvesting shellfish was a labor-intensive task that required a lot of time and effort. The first Europeans to arrive on the island, the Pilgrims, found that the islanders had a variety of shellfish, including clams, mussels, and scallops. These shellfish were an essential part of the islanders' diet and provided a source of protein.



Many of the first European cowboys settled near Great Plains. Their first families cleared fields to grow crops and raise livestock. The rich soil produced many of the foods they needed to live on the land, but early residents continued to rely on the sea for abundant and nourishing sustenance.

To the first Europeans on these shores, familiar fish such as cod and oysters were a blessing, but they appetites didn't stop there. Flakout, striped bass, lobster, red, crab claws, scallops and more found their way from the water to the dinner table. For some, the products gleaned from the sea were essential to a healthy diet and to their livelihoods.



An ancestor, or farmer on the water, is one way that Vineyard fishermen like us to both large sea for their livelihood. Henry Taylor, circa 1880s.

While marine resources are no longer the base of our economic vitality, our relationship with the sea fishing, pleasure cruising, island fashion, nautical art and craft, and transportation are still crucial and popular industries.





**LEFT** A more modern perspective in the rear of The Carnegie achieves a museum-like aesthetic, allowing exhibition elements to capture visitors' focus.

to Ahearn. “We wanted to reconnect the interior sections so that, once you enter the front door, you see through to the rear,” notes the architect of his quest for enhanced sightlines. A trio of arched openings in the entry gallery emulate one that was there originally.

A slate path inset into oak flooring draws visitors from the entry to the new curvilinear reception desk, embellished with a V for Vineyard Preservation Trust on its paneling. Here, the entry sequence culminates with glimpses of the major exhibition to the rear.

Dubbed “Living Landmarks,” the permanent exhibition space represents an impressive transformation. The architecture firm cut a hole in the floor, joining the ground level with the old children’s library in the basement. This trick doubled the building’s usable space without adding to the existing footprint. “Now the spaces are engaged and connected—it’s basically one gallery arranged on two levels,” says Ahearn.

An old Coast Guard rescue boat hull hangs above the rectangular opening, drawing the eye and capturing the imagination. The skylight introduces cascading natural light into the gallery spaces below. Architecturally, this portion of the restoration is more modern in approach to achieve a museum-like aesthetic. Clean lines, simple moldings, and glass railings let the displays shine.

“The center is an important tool to educate the public about the trust and everything they do for the island,” says Ahearn, “but it can also host social functions: parties, lectures, talks on history, architecture, whaling, the harbor, etc. It is now part of the community as a whole.”

Renamed The Carnegie, the completed project shares important stories of Martha’s Vineyard’s past in a forward-thinking space. Staying true to Andrew Carnegie’s spirit of community enhancement, it is primed to serve the island for generations to come.

# ADAPTIVE APARTMENTS

The Georgian, which has 74 apartment units that average 650 to 700 square feet each, is on the grounds of the historic City Hospital, which is about a five-minute drive from the St. Louis Gateway Arch.



## The Georgian in St. Louis undergoes a much needed restoration.

BY NANCY A. RUHLING  
PHOTOS BY SAM FENTRESS

A five-minute drive from St. Louis's Gateway Arch, there's a new apartment development that pays tribute to the Missouri river city's history. The Georgian, named for its elegant architectural revival style, is part of what was once City Hospital. Built in 1845, the original complex was destroyed twice—once by fire and once by tornado—and rebuilt in 1905. Albert Groves was the designer.

The Georgian's 74 units are housed in four red-brick buildings that were added between 1907 and 1940. Instead of razing and reconstructing the buildings for residential use, it was important that they be restored and adapted for a number of reasons, not the least of which is that the developer, Tegethoff Development, had been granted historic tax credits that helped offset the overall cost of the project considerably.

The six-floor main building in the complex, which dates to 1913 and still displays the words "City Hospital" in capital letters above its columns, had already been restored and converted to 104 condos. And the old powerhouse, defined by its towering smokestack, had been rehabbed and converted into a reception center and climbing gym that are open to the public.

It was crucial that this, the last phase of the project, fit in with the surrounding buildings. What's more, the complex is next door to the stately French-style Victorian mansions of Lafayette Square, one of the city's oldest historic districts as well as a designated National Historic District.



One of the aims of the project was to create homes at more affordable price points than those in the square and to attract the students at a new dental school nearby.

“Although the four buildings are connected by their exterior architecture, each was built with a different function in mind and had different interior layouts,” says Joel M. Fuoss, AIA, LEED AP, a principal of St. Louis-based Trivers, the project architect whose Woodward Lofts apartment complex won the 2021 Palladio Award for Residential Adaptive Re-Use and/or Sympathetic Addition. “Our challenge was to make each feel

distinct yet still feel connected.”

The Trivers team restored the buildings, which had been vacant for four years and were in great disrepair, with minimal exterior alterations. The connectivity began with the Service Building and the Clinic Building, which already were linked by a one-story addition. My team and I “used all our tools and tricks to pull off the challenges surrounding each building,” says Fuoss.

#### **THE SERVICE BUILDING – 1940**

Originally used as the hospital’s cafeteria and kitchen, the Service Building was graced with large floorplates and

generous banks of windows along the roof level that flooded the space with daylighting and allowed the architects to highlight the existing original materials, which included terrazzo flooring, golden-glazed blocks on the walls, and exposed concrete beams.

The only major change the Trivers team made was cutting a new access way between the basement and the first floors. The new stairway, in the center of the connector between the Service Building and the Clinic Building, leads to a seating area and a fitness center.

“There was an ancillary building on the exterior south façade that was

removed in the 1970s,” Fuoss says. “To honor the history of the past, we simply painted it to complement the old and the new as a nod to the former corridor that connected all structures.”

A rooftop terrace, defined by large oval archways that are original and protected by new glass railings, has become the centerpiece of the building.

#### **THE CLINIC BUILDING – 1921**

Connected to the Service Building, the Clinic Building presented an unusual challenge for the architects: It has a dense column grid and only a single exit stair.

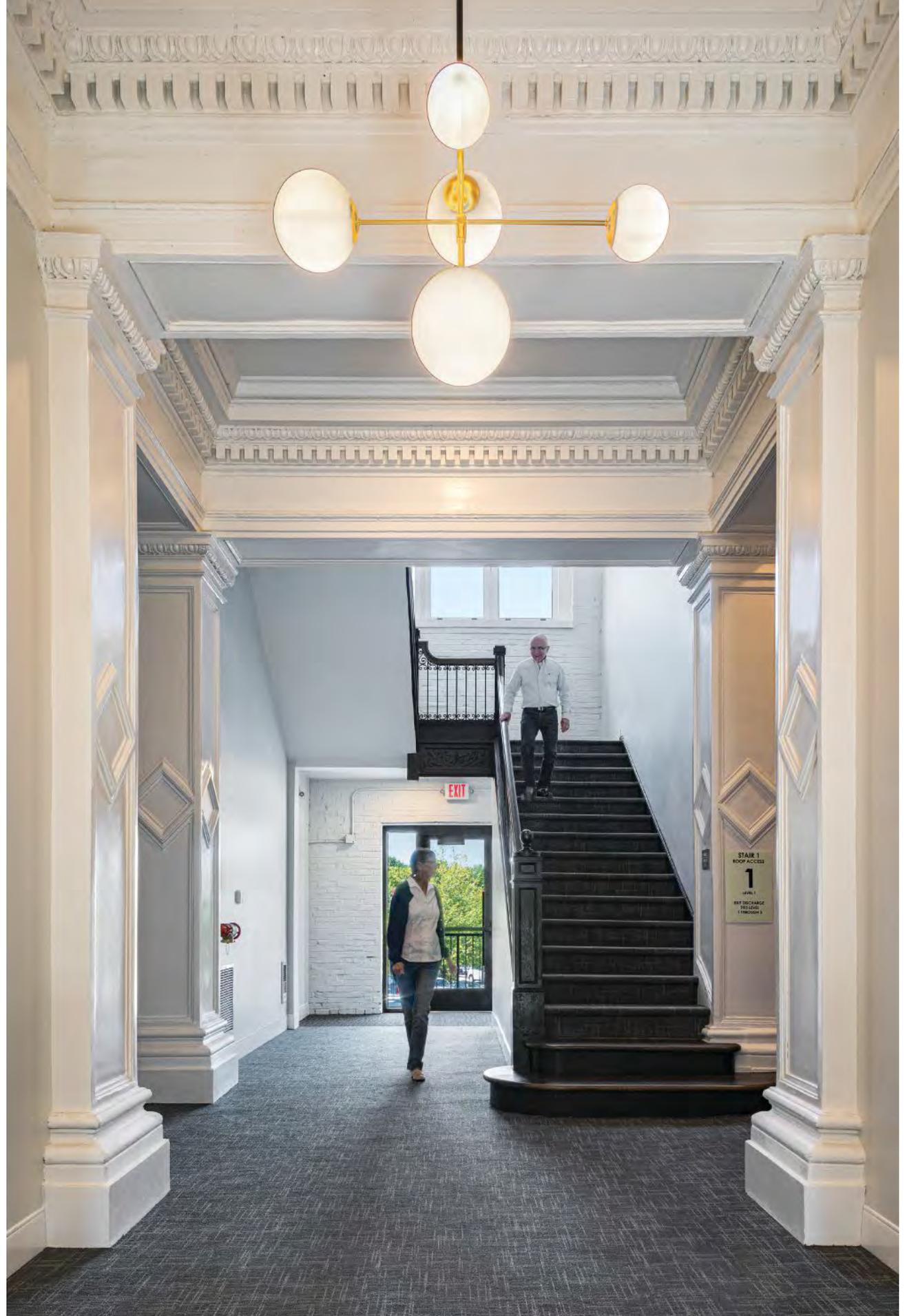


“We designed the units in such a manner that they worked around the structure to maximize views of the city,” Fuoss says, adding that a city ordinance allows a single stair exit when existing buildings that meet specific criteria are repurposed for residential use.

#### THE GARAGE BUILDING – 1921

The Trivers team carved out two units in the Garage Building, the original repair shop for the hospital’s ambulances.

“These units are much more loft-like than the others in the complex,” Fuoss says. “We decided not to divide



the roof monitor and kept it together in one unit. The trusses carrying the roof allowed a clear-span opportunity.”

The wide door opening for the ambulances was retained and now leads to a private patio. The units’ red-brick walls hint at its past commercial use.

“Everything is open,” says Fuoss. “You can get a sense of the original space when you’re in the kitchen.”

#### THE COMMISSIONER BUILDING – 1907

The oldest and grandest of the four structures, the Commissioner Building originally housed the hospital’s administrative offices. Its elaborate classic woodwork, plasterwork, marble detailing, and cast-iron staircase were restored to create an elegant entrance inside.

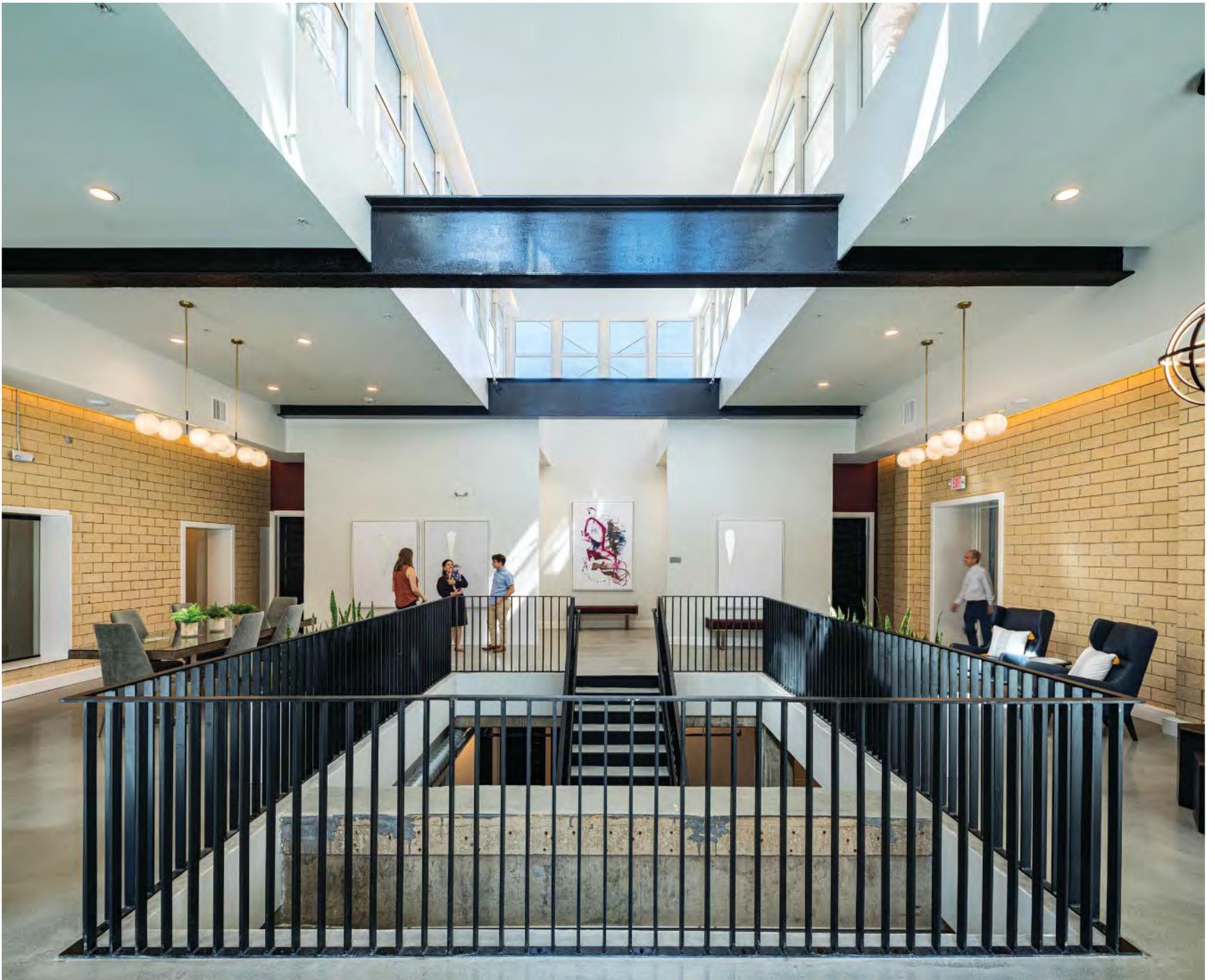
**ABOVE** The woodwork, plasterwork, marble detailing, and cast-iron staircase inside the Commissioner Building were restored.

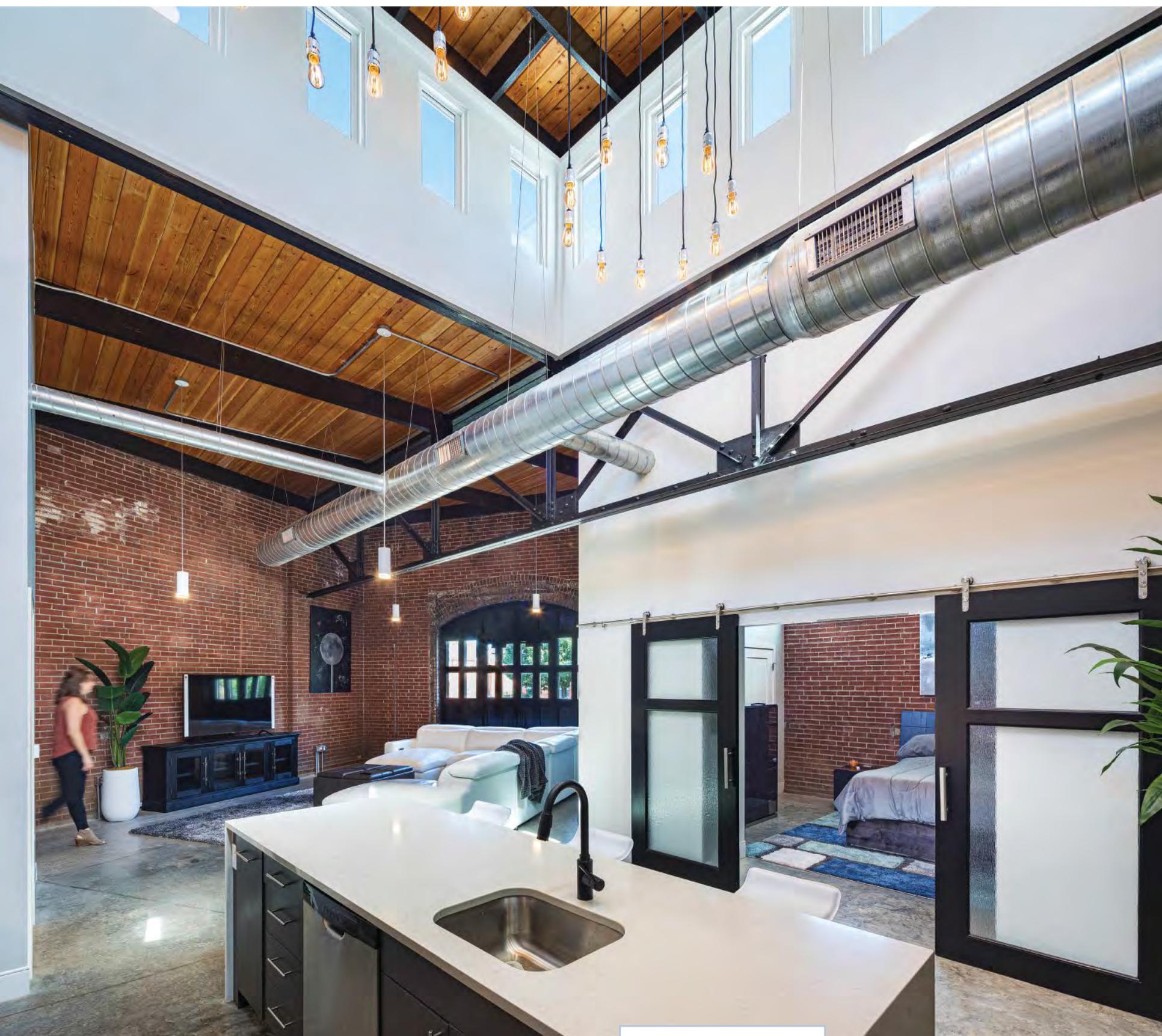
**OPPOSITE** A rooftop terrace is defined by the building’s original large archways. The façade area painted gray pays homage to a building that had been previously razed.



**LEFT** There are no typical units in the four buildings, but the interiors are united by finishes, color schemes, and kitchen design.

**BELOW** The original connector links the Service and Clinic Buildings, and an entrance to the basement, which has a seating area and fitness center, opens up the space. The glazed wall tiles are original.





## MAKING THE FOUR PART OF THE FAMILY

The interiors of the four buildings are united by color schemes, finishes, and kitchen design. “We wanted to create modern apartments that would be attractive to a younger generation,” Fuoss says. “Yet we wanted to respect the history of each building, so we amped up the unique attributes of each to tell their distinct stories. We saw it as an opportunity to

continue the history and culture of the property and to create a connectivity with the community that resonates with the residents.”

The connection was immediate. As soon as The Georgian opened, the units were snapped up. “It was May 2020, two months into the pandemic,” he says. “There were limited in-person showings; they were all mostly rented via virtual visits.”

## KEY SUPPLIERS

**ARCHITECT** Trivers  
**HISTORIC ALUMINUM REPLACEMENT MONITOR WINDOWS**  
 Quaker Window H300 Series

**OWNER**  
 Tegethoff Development

**ABOVE** Two loft-like apartments were created in the Garage Building. The original over-wide door opening, where ambulances entered, leads to a private patio. A roof monitor in one unit provides natural light.

# Re-Energizing a Powerhouse

Once filled with humming, heavy machinery, the 48-ft.-high Powerhouse now shelters high-tech office workers among the overhead gantry crane and original compressor (center) of its industrial past. A new steel-and-wood mezzanine (right) adds lease-able space and seismic support. INSET The Powerhouse ca. 1920 and its surprising Spanish Renaissance architecture.



## Adaptive re-use of a historic shipyard building offers insights for successful projects.

BY GORDON H. BOCK

**T**ransforming a heavy electrical generating station into a current high-tech office demands dynamic designing. To also retain historic details and industrial ambiance involves a whole other phase of ingenuity.

When the Port of San Francisco engaged Orton Development, Inc. (ODI), in collaboration with Marcy Wong Donn Logan Architects to convert the seven-acre site of a former shipyard into what is now called the Pier 70 Historic Core, it became a multiyear, multibuilding project. Adapting the Powerhouse, however, was among the final stages. “It was such a stunning little building when we first saw it, but in pretty bad shape,” explains Kent Royle, AIA, principal at the Berkeley, California, firm. “So, the client, Orton Development, Inc., decided to leave it for last because it was the most demanding in terms of obtaining usable floor area for the amount of investment.”

Indeed, the Powerhouse has an exceptional pedigree. Built in 1912 and designed by Ecole des Beaux-Arts-trained architect Charles Peter Weeks as “Spanish Renaissance architecture,” it features a hipped roof of mission tiles, five 18-foot-tall, arch-topped windows, plus hex tile floors and finishes in hardwood, marble, and brass. For nearly a century it supplied the shipyard’s multiple power needs—principally compressed air for pneumatic tools and forges—through four massive, electrically operated air compressors.

As Royle explains, the challenges with adaptive re-use, historic preservation projects are severalfold. “First, it’s often cheaper to simply knock the building down and start afresh. The key then is to figure out a way to preserve a really great old building, and the same beautiful experience, by getting the most value for every dollar you spend.” The second challenge, he says, is to make upgrades that contribute to an attractive project

Billy Hulseace photo



Billy Hustace photo



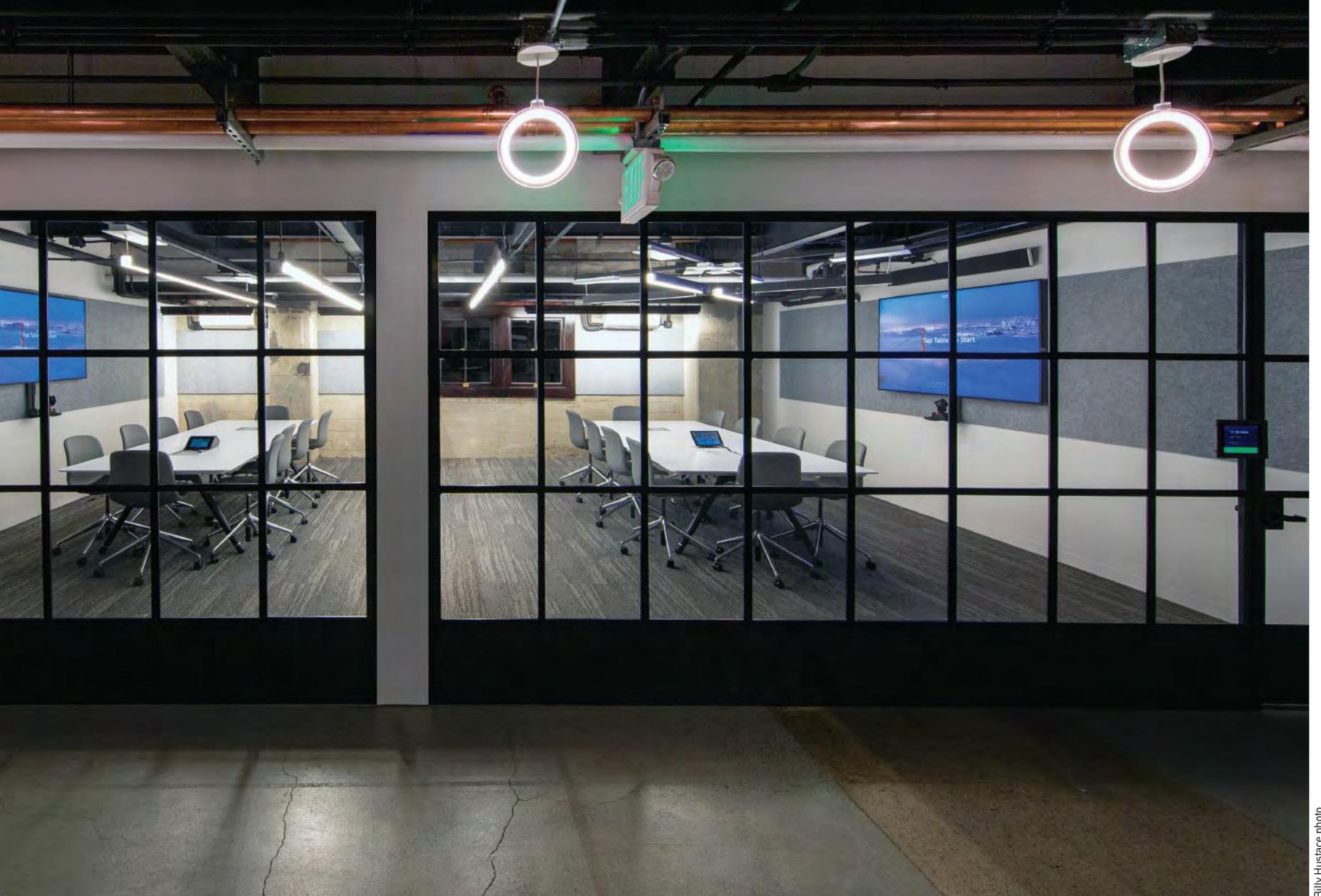
**ABOVE** The new addition roof is designed flush with the main floor level to create a walk-out deck and panoramic view of Mission Bay. Note the elegant, 18-ft.-high windows.

**RIGHT** The front entrance shows the Beaux Arts details, such as a terra-cotta shell frieze entablature and window header cartouches, that were retained and restored.

**OPPOSITE** Evicting three giant compressor footings opened up the low-light basement for income-producing meeting rooms. LED light rings fit the no-frills ambiance.



Marcy Wong photo



Billy Huestace photo

that pencils out. “In this case, the building was going to be leased, so we really needed to maximize the leasable square footage.”

At first glance, the Powerhouse, with its single large, open space, seemed a reach. “It had a basement, but the majority of it was filled with four huge pylon foundations to hold up four massive compressors through cut-outs in the floor.” In addition, there was an electrical substation built into part of the daylight basement that controlled, basically, the rest of the Pier 70 complex and adjacent properties under rehab. “So that had to remain operational the whole time.”

With the basement almost completely occupied, ODI’s development strategy included removing three of the four huge pylon foundations to reclaim it as usable space. “That would give us area for those kinds of functions that don’t require extensive daylight, such as meeting rooms, bathrooms, janitorial space, storage, and a break room. This allowed us to keep the existing main floor as a big, open work area.”

That 5,342-square-foot main floor is nearly 30 feet high to the top of the walls, and then another ten feet above that. To take advantage of this very tall space, the architects designed an L-shaped mezzanine, with stairs and elevator, to run around two sides of the building. “It stands on tube steel columns, painted black. The mezzanine itself is wood-framed, in keeping with the wood ceiling, and we tried to match the coloring. We were able to add a lot of square feet on that mezzanine.”

Royle says they were able to work with the tenant to design an open furniture layout. “We used distinctive features as room dividers, such as a nice screen wall to mark the entrance/public area from the work area. Then the remaining compressor—which is really stunning—sort of divides off a meeting area.” More informal breakout areas lie under the mezzanine.

For seismic upgrades to a project such as this, Royle says they seek to retrofit in ways that harmonize with the existing structure and don’t stand out

noticeably. “We reinforced two of the diagonal corners with braced frames, one of which we were able to hide behind the new mezzanine elevator.” There’s also X bracing across the end wall, he notes, “but it blends in enough with the historic ironwork that it wouldn’t necessarily jump out at a visitor.”

The same goes for adding infrastructure. “The trick with these wide-open spaces is to not muck them up with a ton of new equipment, but rather do it in a way that isn’t obviously invasive.” For example, for HVAC a VRV (variable refrigeration volume) split system was installed that pumps refrigerant around for heating and cooling. “There’s a mass of little lines to each unit, so we worked with the HVAC sub to route the lines on top of the gantry crane, then route them down behind the columns where we could paint them out black.”

Lighting follows the same approach. Royle explains how they worked with lighting designer Darrell Hawthorne to hide as much lighting as possible within the existing structure, all the while

highlighting it. “Behind the crane rails we have LED strips that wash the walls to create this nice glow. Likewise, the ceiling; highlight the building structure as a way to light the building.”

The way the Powerhouse sits on a downhill site enabled the architects to work with the National Park Service and California’s State Historic Preservation Office to build a 2,600 sq. ft. addition off the back of the building behind the street. “We planned the addition in such a way that you can just walk out from that main, open work area onto a roof-top deck that looks back toward Mission Bay, the really lively part of San Francisco.” He adds that Orton Development is extremely good at being strategic in how they invest in these properties. “If they’re going to put on an addition, they want it to do double duty to help reinforce the project. The roof deck has a spectacular view of Giants Stadium, the huge UCSF Hospital, and the Bay Bridge, and is just the kind of amenity attractive to the high-tech workers leasing these projects.”



FIGURE 4 A new, traditionally inspired Women's Rights Pioneers monument, designed by Meredith Bergmann, adds to the civic narrative.

Shutterstock/Shaye Squire

# DISCRIMINATE EXPECTATIONS

Solutions for how to commemorate our collective past.

BY C.J. HOWARD

**T**oday, the sight of an elegant Roman Classical pedestal bearing a heroic figure on horseback, or a triumphal arch in full regalia, provokes in some a sense of suspicion rather than one of awe and admiration. Traditional monuments have suddenly and increasingly found themselves as foreigners in their homeland. This suggests a changing landscape for traditional monuments and the notion of commemorating.

In the past couple of years, the United States has experienced a crescendo of discourse and action related to past monuments and social justice. As the majority of these monuments are traditional, the narrative of discriminatory aesthetics has come to the doorstep of the traditional design community. While perhaps not invited, it is nonetheless here and offers an opportunity for several discussions: answering questions about the nature of traditional monument design; claims of being unjust; critical reflection; and ultimately, solutions for how best to proceed.

## **Traditional monuments are just useless antiquated attractive objects.**

Monuments are valuable assets of our built environment, providing a mechanism to come together with others to capture and share values. Though designed in a set time and place, they are situated in the living fabric of the community that grows and evolves around them. They act reflectively over time to embed identity and to educate us about the world, and they can encourage us regularly to overcome mundanity and be better versions of ourselves for and with others. They are not merely statements of power or vessels of strict historicism but rather transcendent interpretations of memories that can speak rhetorically about “truths” that are liberated from reality.

Traditional monuments are particularly well equipped to deliver on this value, as commemoration is congruent with the idea of passing on from culture to culture through a shared timeless language. The aesthetics of traditional monuments are based on authentic principles that render humanistic, recognizable, ordered, beautiful, and meaningful works of

civic art that bring delight to civic spaces. Further, traditional monuments lend themselves to universality, in that these same principles can occur in completely different places and times, yielding a rich resultant of connectivity and difference.

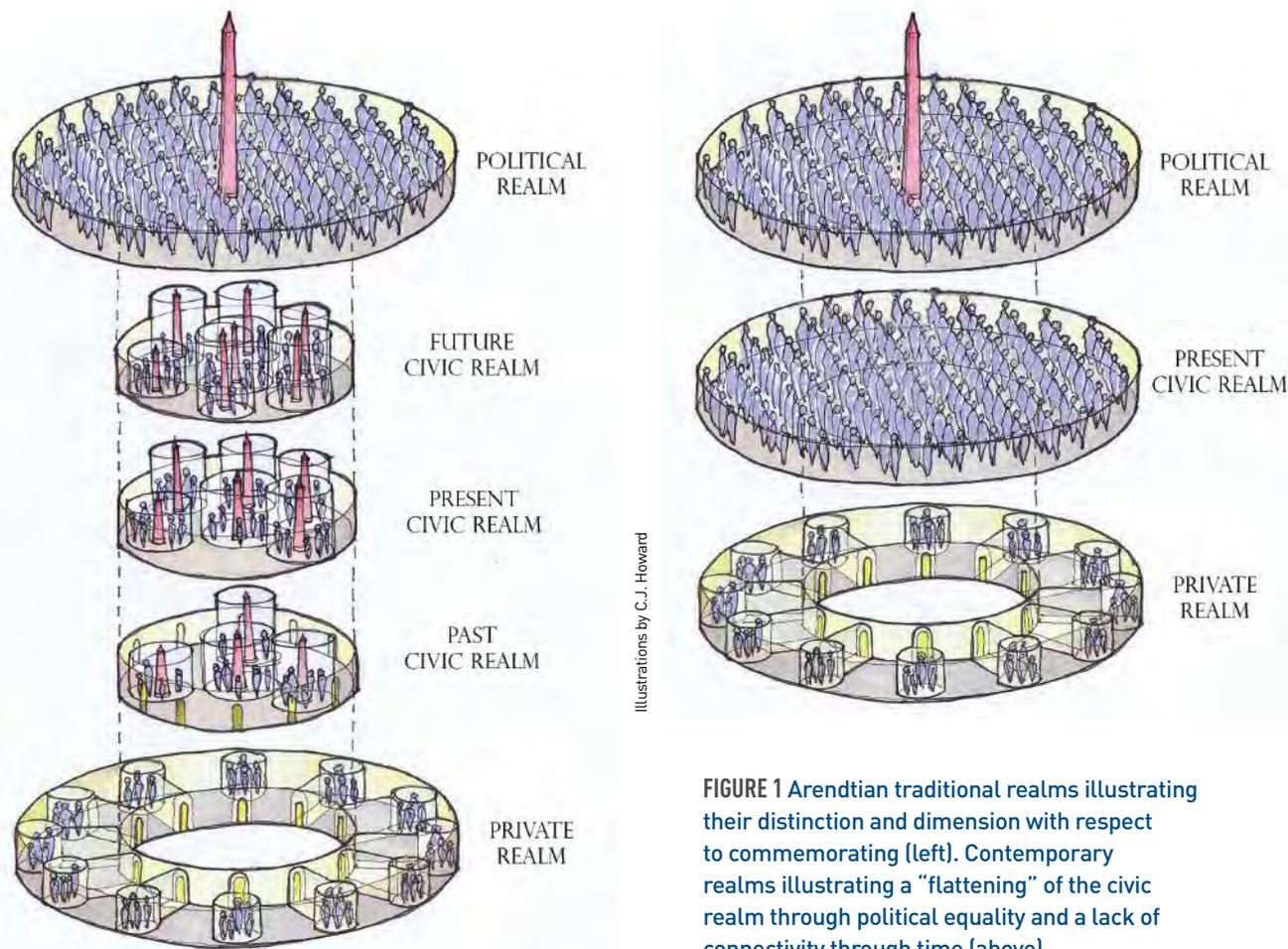
## **Traditional monuments are symbols of oppression and racism.**

Accusations about traditional and Classical architecture inherently being oppressive and racist is denying the ontological reality of architecture, which is that inanimate creations cannot harbor these qualities, despite any intended allusions by the maker. In other words, the choice of architectural aesthetic is not bound by political or cultural ideology. The claim that Classical architecture, in particular, is morally bound by the Nazi or Fascist regimes because they used this language is false, given that democracies do the same. Further, in America, heroic Classical monuments are used both by and for subjects of the Confederacy and the Union alike. When assessing traditional monuments, it is critical to use both moral and aesthetic judgement.

## **Traditional monuments do not represent the values of contemporary society and its needs for commemorating.**

On this count, one could concede that this claim is true, though one might ask whether that is actually a good thing. The purpose of monuments seems to be shifting to reflect society’s current cultural ethos. Contemporary monuments tend toward autonomy, atomization, anti-heroic apologetics, equity, abstraction, and emotional release with a fixation on mourning and a provision of civic therapy. While these qualities may be needed to add to the idea of what monuments should be for us, this sweeping trajectory suggests an essence of counter-commemoration.

The contemporary ethos also participates in a conscious dismissal of the past with a discriminating and arrogant posture that emboldens hostility and espouses moralizing from a contemporary pulpit. “We would surely have done differently if we were in your shoes and certainly know better now.” This stigmatization extends to the traditional languages employed by monuments and



**FIGURE 1** Arendtian traditional realms illustrating their distinction and dimension with respect to commemorating (left). Contemporary realms illustrating a “flattening” of the civic realm through political equality and a lack of connectivity through time (above).



Shutterstock/ Cire notrevo

explains recent overt reactions aimed at traditional monuments deemed offensive to our modern sensibilities, regardless of location or subject matter. It is healthy to understand that we are products of our own age and that it is unreasonable to expect different eras to reflect the morality of another. The continuity of traditional design inherently mediates these conflicts and differences through neutrality, timelessness, and appropriation.

**Tolerance of intolerance should not be tolerated in our civic spaces.**

Arguably, the greatest challenge traditional monuments face is having the cultural context within which they can exist. Calls for reimagining commemoration in civic spaces by exorcising past traditional monuments because they are thought of as being intolerant or incorrect espouse a principle of equity in attempting to purify and level the civic playing field. While correction and representation for underrepresented people is needed, this default mode causes an atomization of commemorative causes and a repudiation of the values of a tradi-

tional civic realm. Cautionary admonitions such as “the slippery slope” and “those who forget the past are destined to repeat it” come to mind.

Writing more than a half century ago, political philosopher and holocaust survivor Hannah Arendt foreshadowed our current state and offers a compelling approach to help navigate these complex and sensitive waters. In her estimation, it is necessary in a traditional democracy to have three different and overlapping spheres that accommodate human affairs. Those spheres or realms are the political, the private, and in-between the two, the civic or social. The essence of the political realm is equality under law for all people, without discrimination. The private realm is exclusively for individual expression. Finally, the civic or social realm allows for distinctions or discriminating actions such as association, engagement, expression, and commemorating (Fig. 1). It is an ambiguous paradoxical realm where all things are not equal, yet there are implicit expectations of civility, commonness, and charity.

The key lesson here is about properly

placed expectations and the provision for necessary human activity. When stepping out from the private to the social realm, the milieu of humanity is admitted with all its attendant complexities. This is important because it is precisely where, by free association, group diversity can happen. Further, it nurtures a habit of togetherness, past, present, and future. In this model, civil discourse is more easily achieved. Absent this expectation, one is predisposed to misreading the room.

Contemporary notions of the civic realm seem to be moving toward a blurring of the political and social realms, where the expectation of literal individual equality found in the political realm and distrust of the past replace discriminating acts, therefore compromising the healthy distinction between the essential realms. This manifestation of the social realm has a flattening effect that ironically creates resentment and intolerance and inhibits traditional commemoration (Fig. 1).

**Atonement: at – one – ment.**

Memory, identity, and aesthetics all have

key roles to play in the primary medium for monuments. The memories that happen through commemoration help us to make sense of the world in developing a comprehensive and truthful narrative. In order for this to happen, those memories necessarily need to be curated for relevance. That is to say, sometimes forgetting/removing or correcting a memory is necessary, sometimes it is prudent, and sometimes it is an overreaction based on misplaced expectation. Whatever the realm, we can set as a worthy goal for commemorating the tenets of our nation’s founding documents. These principles would help monuments communicate the aspirational values of equality, or at least not contradict them. The cumulative effect ultimately helps us to remember the right things in the right ways to acquire a better sense of our identity and to potentially atone for wrongs in moving forward.

**Traditional monuments are not just for powerful, rich white men.**

Traditional monuments and a traditional civic realm hold somewhat unexpected keys to successful resolution in address-



LEFT A statue of General Robert E. Lee in New Orleans before it was taken down.



FIGURE 2 (RIGHT) New, traditionally inspired USCT monument at the main town square in Franklin, Tennessee, designed by Joe Howard and set in juxtaposition to an existing Confederate monument.

Photo by Cassie Allen

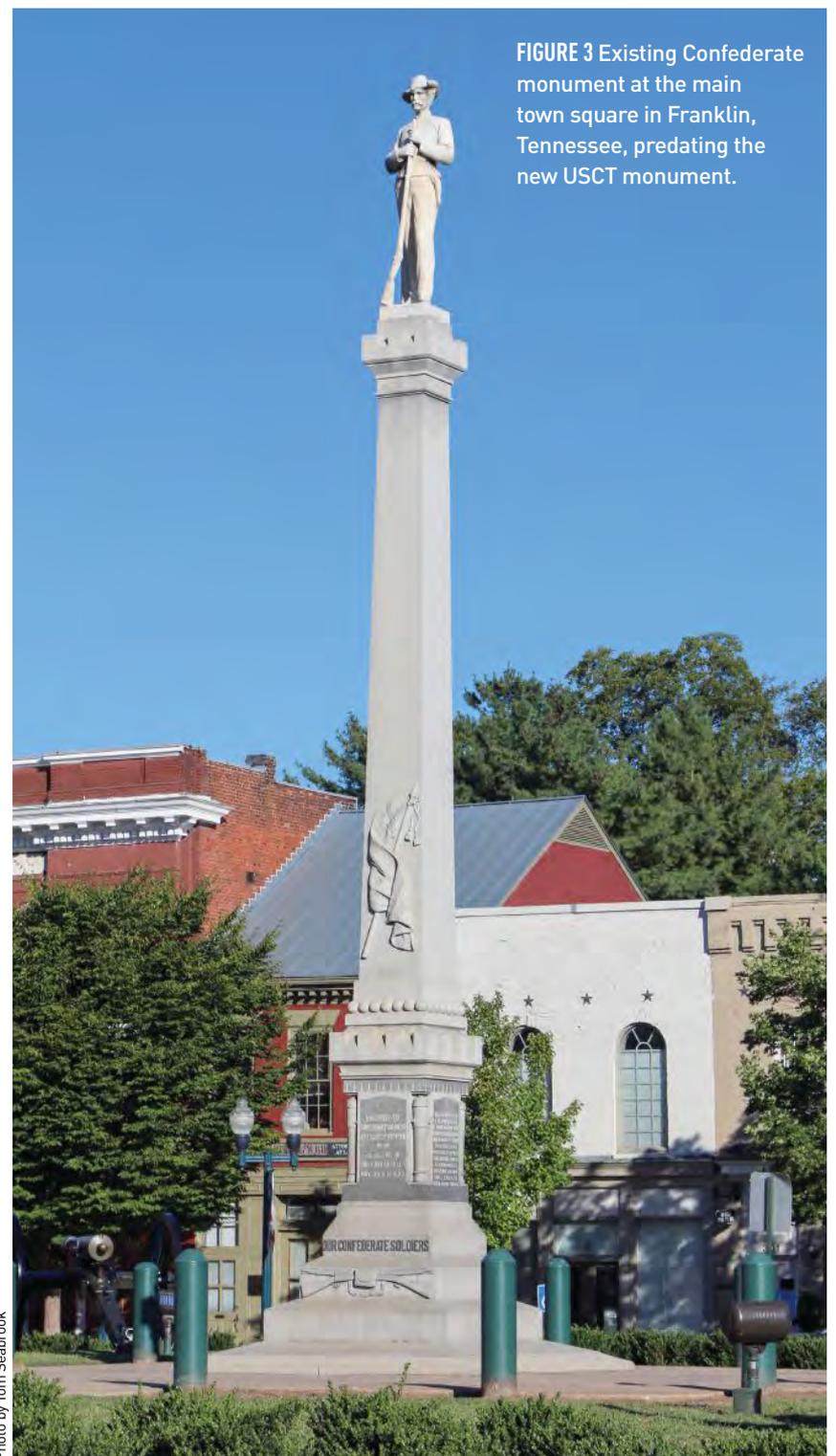


FIGURE 3 Existing Confederate monument at the main town square in Franklin, Tennessee, predating the new USCT monument.

Photo by Tom Seabrook

ing commemorative injustice, with a particular capacity to attract and inspire with beauty and nobility. In Franklin, Tennessee, there is a new traditional statuary monument of a humble-noble United States Colored Troops soldier in juxtaposition with an overwrought-noble Confederate monument (Fig. 2). The dynamic between the two is jarring, but what is important here is the deployment of the powerful dignified image of that heroic black figure fighting for a noble cause in the same capable language as the Confederate soldier. This inclusionary act of representation brings a particular group of people together to help form a more complete and hopeful narrative, elevating issues that still need resolving within the context of the civic realm, using an architectural language that is unparalleled in its ability to please and inspire through connectivity.

For this reason, current ideas of contextualizing monuments, whether by juxtaposition or increased representation, are very compelling. Other contemporary traditional examples contribute to the increasing presence of diverse and under-represented groups that enliven

the commemorative landscape, one example being a new monument honoring Women's Rights Pioneers in New York City (Fig. 3). Contextualization allows us to remember and see the truth, and to potentially reconcile and forgive in a rich and dignified way.

#### How can we move forward?

The qualities of traditional monuments should not be jettisoned because of who uses them. Instead, this language, with its formal and poetic potential, should be encouraged and made more available to all people. And if differences are to be celebrated, they need to be in the same civic room with calibrated expectations. The hope, then, is to bolster broader group identity of sameness through charity and memory—a memory that resonates with the cultural depth and dimension of our nation, a nation that is young, gifted, and not flat.

**C.J. HOWARD** is an assistant professor at the School of Architecture and Planning, The Catholic University of America.

# FREE INFORMATION GUIDE

Visit [traditionalbuilding.com/page/lit](http://traditionalbuilding.com/page/lit) for FREE information on traditional buildings and products provided by the companies below.

## Historical Products Showcase

Abatron .....	37
800-445-1754 www.abatron.com	
Aeratis Porch Products .....	6, 72
888-676-2683 www.aeratis.com	
Architectural Grille .....	37
800-387-6267 www.archgrille.com	
EverGreene Architectural Arts, Inc. ....	39
212-244-2800 www.evergreene.com	
John Canning Conservation & Painting Studios .....	27
203-272-9868 www.JohnCanningCo.com	
Kennebec Co. ....	13
207-443-2131 www.kennebeccompany.com	
Preservation Products, Inc. ....	64
800-553-0523 www.preservationproducts.com	
Timberlane, Inc. ....	1, 65
215-616-0600 www.timberlane.com	
Trow & Holden .....	64
800-451-4349 www.trowandholden.com	

## Columns & Capitals

Chadsworth Columns .....	4, 63
910-763-7600 www.columns.com	

## Metal, Wood & Composite Windows

Architectural Components .....	66
413-367-9441 www.architecturalcomponentsinc.com	
Cooper Historical Windows .....	Inside Front Cover, 67
860-599-2481 www.thecoopergroupct.com	
Hope's Windows, Inc. ....	9, 67
716-665-5124 www.hopeswindows.com	
Hull Millwork .....	10
817-332-1495 www.hullworks.com	
J.A. Gulick Window Co. ....	21
716-427-8804 www.jagulick.com	
Jim Illingworth Millwork, LLC .....	66
315-232-3433 www.jimillingworthmillwork.com	
Kolbe Windows & Doors .....	3, 67
800-955-8177 www.kolbewindows.com	
Marvin .....	17
888-537-7828 www.marvin.com	
Pilkington NA .....	7, 67
800-221-0444; 419-247-3739 www.pilkington.com	
St. Cloud Window, Inc. ....	31
800-383-9311 www.stcloudwindow.com	

## Doors & Door Hardware

Brownstone Door Co. ....	15
718-832-1058 www.brownstonedoors.nyc	
Historic Doors .....	19
610-756-6187 www.historicdoors.com	
Nostalgic Warehouse .....	14
800-522-7336 www.nostalgicwarehouse.com	
Rockwood Doors & Millwork .....	5, 68
330-893-2392 www.rockwooddoor.com	
Vintage Millwork and Restoration .....	Back Cover, 68
717-407-5880 www.vintagemillworkrestoration.com	

## Window Hardware

Accurate Machine-Made Metal Weatherstripping .....	69
207-887-9231 www accuratemachinemade.com	
Architectural Resource Center .....	69
800-370-8808 www.brasswindowhardware.com	
Gaby's Shoppe .....	17
800-299-4229 www.gabys.com	

## Storms, Screens & Soundproofing

Allied Window, Inc. ....	Inside Back Cover, 70
800-445-5411 www.alliedwindow.com	
Arch Angle Window & Door .....	70
330-723-2551 www.archangleohio.com	
Innerglass Window Systems .....	27
800-743-6207 www.stormwindows.com	

## Fences & Gates

Compass Ironworks .....	21
717-442-4544 www.ironworkclassics.com	
James DeMartis Metal Studio .....	21
631-329-2966 www.jamesdemartis.com	
Robinson Iron Corp. ....	25
800-824-2157 www.robinsoniron.com	
Wiemann Metalcraft .....	73
918-592-1700 www.wmcraft.com	

## Landscape & Streetscape Specialties

Haddonstone (USA), Ltd. ....	39
719-948-4554 www.haddonstone.com	
Historical Arts & Casting, Inc. ....	8, 74
800-225-1414 www.historicalarts.com	

## Exterior & Gas Lighting

Ball & Ball Lighting .....	15
610-363-7330 www.ballandball.com	
Deep Landing Workshop .....	76
877-778-4042 www.deeplandingworkshop.com	
Grand Light .....	17
800-922-1469 www.grandlight.com	
Heritage Metalworks .....	15
610-518-3999 www.hmwp.com	
Herwig Lighting .....	77
800-643-9523 www.herwig.com	
House of Antique Hardware .....	19
888-223-2545 www.houseofantiquehardware.com	
Remains Lighting .....	14
212-675-8051 www.remains.com	
St. Louis Antique Lighting Co. ....	11, 76
314-863-1414 www.slalco.com	
Steven Handelmann Studios .....	77
805-962-5119 www.stevenhandelmannstudios.com	

## Architectural Sheetmetal

B&B Sheetmetal .....	27
718-433-2501 www.bbsheetmetal.com	
NIKO Contracting Co., Inc. ....	37
412-687-1517 www.nikocontracting.com	
W.F. Norman Corp. ....	31
800-641-4038 www.wfnorman.com	

## Bird Control

Bird-X, Inc. ....	19
800-662-5021 www.bird-x.com	

## Specialty Brick & Mortars

Belden Brick Co., The .....	2, 79
330-456-0031 www.beldenbrick.com	
Weathercap, Inc. ....	79
985-649-4000 www.weathercap.net	



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

LOG & TIMBER HOME LIVING  
COZY CABINS & COTTAGES  
DREAM HOME SHOWCASE  
LOG & TIMBER FAVORITE HOMES  
BEST LOG & TIMBER FLOOR PLANS  
LOG & TIMBER HOME PLANNER  
OUR HOME FOREVER  
CABINLIFE.COM  
LOGHOME.COM

## ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER

**Jennifer Baldwin**

[jenbaldwin1@msn.com](mailto:jenbaldwin1@msn.com)

718-619-7645



**BROCKWELL INCORPORATED**  
 980-282-8383  
[columnsdirect.com](http://columnsdirect.com)  
 Stone Mountain, GA 30087  
 Producers of classically-inspired architectural products including: authentically-correct interior & exterior columns, balustrades, shutters, historic millwork, ceilings and more; in several materials. Custom capabilities.



**CHADSWORTH COLUMNS**  
 910-763-7600; Fax: 910-763-3191  
[www.columns.com](http://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.  
**SEE OUR AD ON PAGE 4, 63.**



**EVERGREENE ARCHITECTURAL ARTS, INC.**  
 212-244-2800; Fax: 212-244-6204  
[www.evergreene.com](http://www.evergreene.com)  
 Brooklyn, NY 11232  
 Since 1978, EverGreene Architectural Arts has provided award-winning design and fabrication, conservation and restoration services for many of the world's most significant buildings and objects. Expertise includes: murals, decorative painting, gilding, plaster, wood, metal, stone, mosaics, new design, conservation, restoration, ecclesiastical, institutional, public, commercial projects; offices in Brooklyn, Chicago, Washington DC & Los Angeles.  
**SEE OUR AD ON PAGE 39.**



**GEORGE PAGELS COLUMN CO.**  
 708-478-7036; Fax: 708-478-7037  
[www.pagelswoodcolumns.com](http://www.pagelswoodcolumns.com)  
 Mokena, IL 60448  
 Manufacturer of custom wood turnings & wood columns: oak, maple, cherry, walnut or any wood; since 1878.



**HADDONSTONE (USA), LTD.**  
 719-948-4554; Fax: 719-948-4285  
[www.haddonstone.com](http://www.haddonstone.com)  
 Pueblo, CO 81001  
 Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.  
**SEE OUR AD ON PAGE 39.**



**KEPCO+**  
 801-975-0909; Fax: 801-975-9911  
[www.kepcoplus.com](http://www.kepcoplus.com)  
 Salt Lake City, UT 84104  
 Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building façades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.



**ROYAL CORINTHIAN**  
 800-265-8661, 630-277-9084  
[www.royalcorinthian.com](http://www.royalcorinthian.com)  
 West Chicago, IL 60185  
 Manufacturer of architectural columns, balustrade systems, cornices, pergolas, domes, fireplace surrounds, and exterior shutters from long-lasting composite materials (fiberglass, FRP, PVC, synthetic stone, polyurethane, wood, GFR, and cast stone). Thousands of standard products. Specializes in custom orders.



**WASSMER STUDIOS**  
 816-332-4210; Fax: 816-332-4214  
[www.wassmerstudios.com](http://www.wassmerstudios.com)  
 Kansas City, MO 64111  
 Manufacturer of interior & exterior ornament: cast-limestone columns, balustrades, cornices & range hoods; plaster brackets, ceiling domes, medallions, moldings & mantels.

To see larger photos and informational captions, visit [traditionalbuilding.com/page/the-magazine](http://traditionalbuilding.com/page/the-magazine)

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



**WORTHINGTON MILLWORK**  
 800-872-1608; Fax: 850-640-0488  
[www.worthingtonmillwork.com](http://www.worthingtonmillwork.com)  
 Panama City Beach, FL 32413  
 Distributor of architecturally correct columns: adjusted fluting, priming & asphaltum; mouldings, balustrades, pediments, ceiling medallions, niches, pedestals & brackets.



**CHADSWORTH INCORPORATED**

*See our Ad on Page 4*

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

# HISTORICAL PRODUCTS SHOWCASE



## ABATRON

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

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

SEE OUR AD ON PAGE 37.



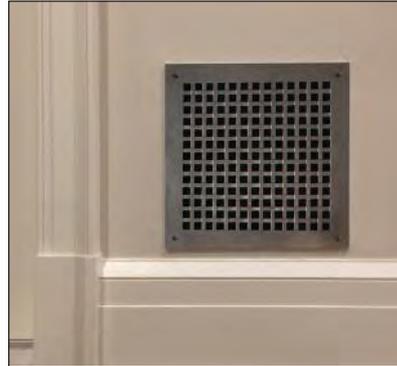
## AERATIS PORCH PRODUCTS

888-676-2683; Fax: 480-907-1124  
www.aeratis.com  
Chandler, AZ 85248

Aeratis Traditions solid PVC tongue-and-groove porch flooring is a paint ready alternative to wood decking. The flooring is highly durable and has the ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application. Repainting cycles are typically every 7 to 10 years in high traffic areas. It is also warranted against expansion and contraction.

SEE OUR AD ON PAGE 6, 72.

TRADITIONAL BUILDING CONFERENCE SPONSOR



## ARCHITECTURAL GRILLE

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

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

SEE OUR AD ON PAGE 37.



## EVERGREENE

### ARCHITECTURAL ARTS, INC.

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

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

SEE OUR AD ON PAGE 39.

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

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

**Period Homes**  
DIGITAL

Buying Guides Digital Magazine Projects Profiles Features Product Reports Palladis Awards

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

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

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

**Partial List of Historic Projects**

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

**TROW & HOLDEN COMPANY**  
FINE STONEMWORKING TOOLS

### Tools for Limestone

**NEW** Driving Chisel  
effect on limestone

Limestone's unique characteristics call for chisels that are both strong and sharp. Our steel Limestone Chisels are hardened for durability, with sharpened blades for efficiency and precision. Carbide chisels are beveled to deter breakage and can be used for more aggressive material removal.

- **Limestone Driving Chisel** – carves parallel lines quickly and precisely
- **Limestone Pitching Tool** – for maximum control when trimming or shaping
- **Limestone Hand Chisels & Machine Chisels** – with steel or carbide blades

*Find these tools and more on our website and in our new catalog!*

**1-800-451-4349 • www.trowandholden.com**

**MADE TO LAST SINCE 1890 IN BARRE, VERMONT USA**



**JOHN CANNING CONSERVATION & PAINTING STUDIOS**

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

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

SEE OUR AD ON PAGE 27.



**KENNEBEC CO.**

207-443-2131; Fax: 207-442-0844  
www.kennebeccompany.com  
Bath, ME 04530

Custom period cabinetry, designed, crafted, and finished in true period detail; Georgian, Federal, Shaker, Greek Revival, Victorian, Colonial Revival, and Arts & Crafts.

SEE OUR AD ON PAGE 13.



**LUDOWICI ROOF TILE, INC.**

800-945-8453; Fax: 740-342-0025  
www.ludowici.com  
New Lexington, OH 43764

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



**PRESERVATION PRODUCTS**

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

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

SEE OUR AD ON PAGE 64.

INSTITUTE OF CLASSICAL ARCHITECTURE & ART  
NEW ENGLAND

## BULFINCH AWARDS CALL FOR ENTREES

### DEADLINE JUNE 15, 2022

The Bulfinch Awards recognize practitioners from across the nation who are committed to promoting excellence in the classical tradition and allied arts within New England.

The winners of the Bulfinch Awards will be recognized at a ceremonial reception and dinner gala on October 29th, 2022 in the Harvard Hall at the Harvard Club of Boston.

For more information about submissions, visit [classicist-ne.org](http://classicist-ne.org)



**TIMBERLANE, INC.**

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

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

SEE OUR AD ON PAGE 1, 65.



**TROW & HOLDEN**

800-451-4349; Fax: 802-476-7025  
www.trowandholden.com  
Barre, VT 05641

Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; stone-masonry & -splitting tools.

SEE OUR AD ON PAGE 64.

**LASTING IMPRESSIONS BEGIN WITH EXTERIOR SHUTTERS**



**TIMBERLANE**  
Because every "Welcome Home" moment should be extraordinary.

See Our Ad on p. 1

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



Finely Crafted Reproduction &  
Custom Windows, Doors, &  
Architectural Millwork

413-367-9441

architecturalcomponentsinc.com



**ARCHITECTURAL COMPONENTS**

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

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

SEE OUR AD ON PAGE 66.



**COLD MOUNTAIN CUSTOM**  
475-655-8535  
www.coldmountaincustom.com  
Putnam Valley, NY 10579

Cold Mountain Custom and The Mixlengo Group have partnered to distribute The Mixlengo Groups custom Italian Doors, Windows and other Fine Fenestration products to the United States.

TRADITIONAL BUILDING CONFERENCE SPONSOR



**COOPER HISTORICAL WINDOWS**

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

Manufactures and restores historical wood & steel windows. Also manufactures their own restoration cylinder glass in house. Offers insulated glass units with heat mirror technology, providing energy-efficient, historically accurate windows.

SEE OUR AD ON INSIDE FRONT COVER, 67 .



**CRITTALL WINDOWS, LTD.**

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

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



**HISTORIC DOORS**

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

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

SEE OUR AD ON PAGE 19.



**HISTORICAL ARTS & CASTING, INC.**

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

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

SEE OUR AD ON PAGE 8, 74.

TRADITIONAL BUILDING CONFERENCE SPONSOR

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

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



**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.

SEE OUR AD ON PAGE 9, 67.

To see larger photos and informational captions, visit [traditionalbuilding.com/page/the-magazine](http://traditionalbuilding.com/page/the-magazine)

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



**HULL MILLWORK**

817-332-1495; Fax: 817-332-1496  
[www.hullworks.com](http://www.hullworks.com)  
 Fort Worth, TX 76104

Custom fabricator & installer of historical millwork: casing/moldings, built-in furniture, paneling, paneled & carved doors & complete entryways; historically accurate wood windows,

SEE OUR AD ON PAGE 10.



**J.A. GULICK WINDOW CO.**

716-427-8804  
[www.jagulick.com](http://www.jagulick.com)  
 Buffalo, NY 14213

Manufacturer of highest-quality custom wood windows and doors for over 30 years. Their skilled craftsmen are able to accommodate their clients with their ability to manufacture wood windows that reflect the design, integrity, beauty, or historic requirements of buildings and homes of various architectural styles.

SEE OUR AD ON PAGE 21.



**JIM ILLINGWORTH MILLWORK, LLC**

315-232-3433  
[www.jimillingworthmillwork.com](http://www.jimillingworthmillwork.com)  
 Adams, NY 13605

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

SEE OUR AD ON PAGE 66.



**KOLBE WINDOWS & DOORS**

800-955-8177; Fax: 715-845-8270  
[www.kolbewindows.com](http://www.kolbewindows.com)  
 Wausau, WI 54401

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

SEE OUR AD ON PAGE 3, 67.



**MARVIN**

888-537-7828; Fax: 651-452-3074  
[www.marvin.com](http://www.marvin.com)  
 Warroad, MN 56763

Manufacturer of wood, aluminum clad and fiberglass windows and doors; all products made-to-order; offer specialty and custom sizes; expertise in historic replication. Provide residential, replacement, coastal and commercial window and door solutions.

SEE OUR AD ON PAGE 17.



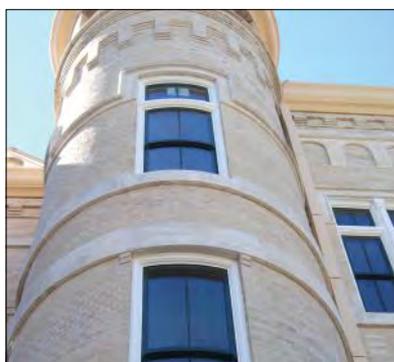
**PILKINGTON NA**

800-221-0444; 419-247-3739;  
 Fax: 419-247-4517  
[www.pilkington.com](http://www.pilkington.com)  
 Toledo, OH 43697

Manufacturer of low-e glass: hard coat; double-pane unit; emissivity of 0.15; AviS-afe™ - a bird repellent solution.

SEE OUR AD ON PAGE 7, 67.

TRADITIONAL BUILDING CONFERENCE SPONSOR

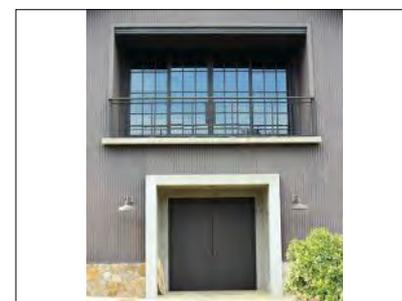


**ST. CLOUD WINDOW, INC.**

800-383-9311; Fax: 320-255-1513  
[www.stcloudwindow.com](http://www.stcloudwindow.com)  
 Sauk Rapids, MN 56379

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

SEE OUR AD ON PAGE 31.



**WIEMANN METALCRAFT**

918-592-1700; Fax: 918-592-2385  
[www.wmcraft.com](http://www.wmcraft.com)  
 Tulsa, OK 74107

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

SEE OUR AD ON PAGE 73.



**COOPER HISTORICAL WINDOWS**  
 A DIVISION OF THE COOPER GROUP  
 Specializing in Window Restoration & Replication



SEE OUR FULL PAGE AD: INSIDE FRONT COVER



**Keep the sash.  
 Improve the glass.**

Milwaukee War Memorial



see our full page ad on p. 7




**HOPE'S®**  
 Windows, Inc.

THE WORLD'S FINEST  
 WINDOWS AND DOORS  
 SINCE 1912

See our full page ad  
 on page 9

Photo: IMG\_INK



**KOLBE**  
 WINDOWS & DOORS

We're for the visionaries.™

See our full pg ad on p. 3

# DOORS & DOOR HARDWARE



**BROWNSTONE DOOR CO.**  
718-832-1058

[www.brownstonedoors.nyc](http://www.brownstonedoors.nyc)  
Brooklyn, NY 11220

Specializing in expertly crafted reproduction of historic doors, entryways and storefronts. Our knowledge of New York City historic door details is unparalleled. We provide custom entry door solutions from conception to installation for historic and designer homes and commercial landmark properties.

SEE OUR AD ON PAGE 15.



**HISTORIC DOORS**

610-756-6187; Fax: 610-756-6171

[www.historicdoors.com](http://www.historicdoors.com)  
Kempton, PA 19529

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

SEE OUR AD ON PAGE 19.



**HISTORICAL ARTS & CASTING, INC.**

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

[www.historicalarts.com](http://www.historicalarts.com)  
West Jordan, UT 84081

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

SEE OUR AD ON PAGE 8, 74.

TRADITIONAL BUILDING CONFERENCE SPONSOR



**HOPE'S WINDOWS, INC.**

716-665-5124; Fax: 716-665-3365

[www.hopeswindows.com](http://www.hopeswindows.com)  
Jamestown, NY 14702

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

SEE OUR AD ON PAGE 9, 67.



**J.A. GULICK WINDOW CO.**  
716-427-8804

[www.jagulick.com](http://www.jagulick.com)  
Buffalo, NY 14213

Manufacturer of highest-quality custom wood windows and doors for over 30 years. Their skilled craftsmen are able to accommodate their clients with their ability to manufacture wood windows that reflect the design, integrity, beauty, or historic requirements of buildings and homes of various architectural styles.

SEE OUR AD ON PAGE 21.



**JIM ILLINGWORTH MILLWORK, LLC**

315-232-3433

[www.jimillingworthmillwork.com](http://www.jimillingworthmillwork.com)  
Adams, NY 13605

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

SEE OUR AD ON PAGE 66.



**KOLBE WINDOWS & DOORS**

800-955-8177; Fax: 715-845-8270

[www.kolbewindows.com](http://www.kolbewindows.com)  
Wausau, WI 54401

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

SEE OUR AD ON PAGE 3, 67.



**NOSTALGIC WAREHOUSE**

800-522-7336

[www.nostalgicwarehouse.com](http://www.nostalgicwarehouse.com)  
Denver, CO 80216

Vintage door hardware: solid brass, new construction or historic renovation; over 20 doorset patterns with coordinating cabinet hardware & accessories; dealers throughout US & Canada.

SEE OUR AD ON PAGE 14.

**VINTAGE**  
MILLWORK + RESTORATION

SEE OUR AD ON THE BACK COVER



**ROCKWOOD DOORS & MILLWORK**

330-893-2392

[www.rockwooddoor.com](http://www.rockwooddoor.com)  
Millersburg, OH 44654

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

SEE OUR AD ON PAGE 5, 68.



**VINTAGE MILLWORK AND RESTORATION**

717-407-5880; Fax: 717-687-3510

[www.vintagemillworkrestoration.com](http://www.vintagemillworkrestoration.com)  
Paradise, PA 17562

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

SEE OUR AD ON BACK COVER, 68.

**Rockwood**

**Fine Architectural  
Doors & Millwork**

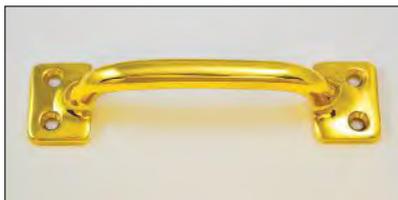
rockwooddoor.com | [info@rockwooddoor.com](mailto:info@rockwooddoor.com) | 330.893.2392

SEE OUR AD ON PG. 5



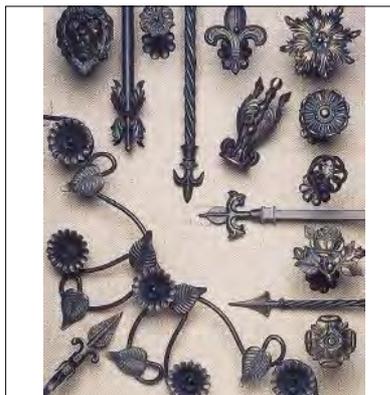
**ACCURATE MACHINE-MADE METAL WEATHERSTRIPPING**

207-887-9231  
 www accuratemachinemade.com  
 Gorham, ME 04038  
 Double-hemmed spring bronze weather-strip for windows & doors. Available in 100 foot rolls of 3/4 inch to 1 3/8 inch.  
 SEE OUR AD ON PAGE 69.



**ARCHITECTURAL RESOURCE CENTER**

800-370-8808; Fax: 603-942-7465  
 www.brasswindowhardware.com  
 Northwood, NH 03261  
 Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.  
 SEE OUR AD ON PAGE 69.



**GABY'S SHOPPE**

800-299-4229; Fax: 214-748-7701  
 www.gabys.com  
 Dallas, TX 75207  
 Manufacturer of handcrafted decorative iron drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 100 finial options.  
 SEE OUR AD ON PAGE 17.



**JOHN WRIGHT CO.**

717-252-4442; Fax: 717-252-3392  
 www.jwright.com  
 New Providence, PA 17560  
 Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in shutter and window hardware; for fine renovation & quality new construction; since 1880.



**PHELPS COMPANY**

603-336-6213; Fax: 603-336-6085  
 www.phelpscompany.com  
 Hinsdale, NH 03451  
 Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, push-out casement hardware, storm/screen-door latch sets & more.



**SA BAXTER ARCHITECTURAL HARDWARE**

800-407-4295; Fax: 888-713-6042  
 www.sabaxter.com  
 New York, NY 10016  
 Designer & manufacturer of custom & semi-custom door, cabinet & window hardware: complex designs; wide selection of finishes; for high-end residential homes & buildings..



**SRS HARDWARE**

401-954-9431  
 www.srshardware.com  
 Dallas, TX 75219  
 Manufacturer & distributor of traditional hardware: for wood windows; full line from weights to pulleys, lifts & locks.

*Original Accurate  
 Machines are still  
 rolling and  
 producing this time-  
 tested weatherstrip  
 for windows & doors*

FIND OUT MORE & PURCHASE AT ACCURATEMACHINEMADE.COM

ACCURATE METAL WEATHER STRIP

**TRADITIONAL BRASS HARDWARE**  
 "A Veteran Owned Business"

**Pulleys**  
 CUSTOM CUT  
 Square & Round  
 Phillips & Slotted Screws

**Chains**

**Locks**

**Lifts**

**Stackable Weights**  
 Iron & Lead  
 Square or Round

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

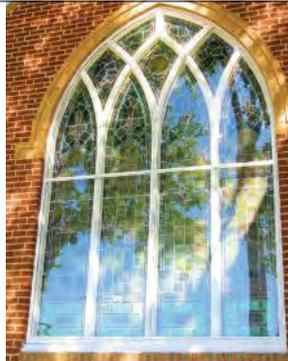
STORMS, SCREENS & SOUNDPROOFING



**ALLIED WINDOW, INC.**  
800-445-5411; Fax: 513-559-1883  
www.alliedwindow.com  
Cincinnati, OH 45241

Manufacturer & installer of aluminum interior & exterior custom "invisible" storm windows® that disappear in the window opening. Custom colors, shapes, bent glass, various glazing materials for energy efficiency, sound reduction and protection from UV & vandalism. Historic, commercial, residential & industrial applications.  
**SEE OUR AD ON INSIDE BACK COVER, 70.**

TRADITIONAL BUILDING CONFERENCE SPONSOR



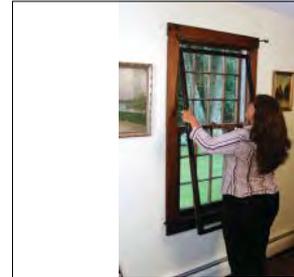
**ARCH ANGLE WINDOW & DOOR**  
330-723-2551; Fax: 330-722-4389  
www.archangleohio.com  
Medina, OH 44256

Custom fabricator of special shape aluminum storm doors, windows, hardware & screens: round top, arch top, cathedral & Gothic designs; tempered & low-e glass.  
**SEE OUR AD ON PAGE 70.**



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

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



**INNERGLASS WINDOW SYSTEMS**  
800-743-6207; Fax: 860-651-4789  
www.stormwindows.com  
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation.  
**SEE OUR AD ON PAGE 27.**



**MON-RAY, INC.**  
800-544-3646; Fax: 763-546-8977  
www.monray.com  
Hopkins, MN 55343

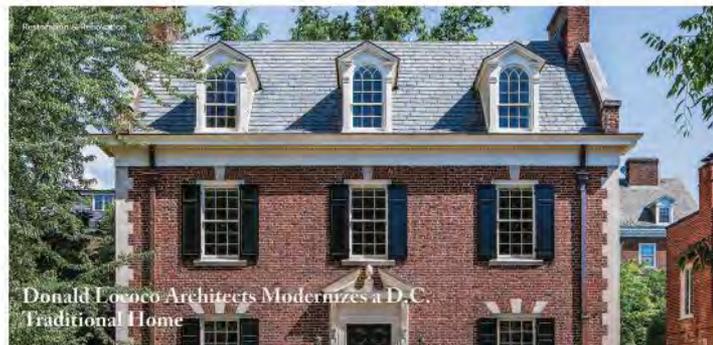
Manufacturer of DeVAC aluminum windows & Mon-Ray secondary windows: high-performance replacements & storms for existing windows; operating & fixed; for historical residential & commercial projects.

To see larger photos and informational captions, visit [traditionalbuilding.com/page/the-magazine](http://traditionalbuilding.com/page/the-magazine)

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

Period Homes  
DIGITAL

Buying Guides Digital Magazine Projects Profiles Features Product Reports Palladio Awards



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



**Allied Window, Inc**  
CUSTOM

"Invisible" Storm Windows®

See our ad on Inside Back Cover



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

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



# TRADITIONAL BUILDING CONFERENCE SERIES



Photo by AdobeStock.com / Liberty Photo Art

Earn  
10+ AIA  
Learning Units  
with seminars  
relevant  
to you!

## MATERIALS & METHODS

**J**oin your fellow architects, designers, preservationists, building artisans, specialty trades people, restoration and renovation contractors, building owners, facilities managers and suppliers for the only national conference about traditional building materials and methods.

In 2022, we will be hosting 3 in-person events and 6 webinars. Our events will be held this Spring in Alexandria, Virginia;

Summer 2022 in Newport, Rhode Island; and Fall 2022 in Palm Beach, Florida. In addition to AIA CEU-registered courses, we'll host architectural walking tours of the significant architectural accomplishments in each city.

The Traditional Building Conference Series is a registered provider of AIA Continuing Education Credits. Credits for AIBD, NARI, and certain classifications for NAHB can be arranged.



INSTITUTE OF CLASSICAL  
ARCHITECTURE & ART

AIA  
Continuing  
Education  
Provider

## For more information, please visit [traditionalbuildingshow.com](http://traditionalbuildingshow.com)

### REGISTRATION INQUIRIES:

Carolyn Walsh  
cwalsh@aimmedia.com

### SPONSORSHIP INQUIRIES:

Jennifer Baldwin 718.619.7645  
jenbaldwin1@msn.com

### MARKETING INQUIRIES:

Genevieve Dickinson 202.689.4649  
gdickinson@aimmedia.com

### EDUCATION INQUIRIES:

Judy Hayward 802.356.4348  
jhayward@aimmedia.com

### THANK YOU TO OUR UNDERWRITERS!

ALLIED WINDOW, INC.



PILKINGTON



METAL ART & DESIGN STUDIO



# STAIRS & RAILINGS



**BILL'S CUSTOM METAL FABRICATIONS**  
 516-945-4077; Fax: Same as phone  
[www.billscustommetal.com](http://www.billscustommetal.com)  
 Westbury, NY 11590  
 Manufacturer of ornamental metalwork: railings, gates, furniture, fireplace doors, mantels, hardware & candelabras; hand-crafted & hand forged.



**COMPASS IRONWORKS**  
 717-442-4544; Fax: 717-442-1948  
[www.ironworkclassics.com](http://www.ironworkclassics.com)  
 Gap, PA 17527  
 Fabricator of wrought-iron metalwork: gates, fences, railings, décor; family owned; hand crafted; historical styles; recycled content.  
**SEE OUR AD ON PAGE 21.**



**JAMES DEMARTIS METAL STUDIO**  
 631-329-2966  
[www.jamesdemartis.com](http://www.jamesdemartis.com)  
 East Hampton, NY 11937  
 JDMS creates site specific custom indoor/ outdoor traditional and contemporary architectural metal and restores historic and antique objects. Specializing in furniture, railings, sculpture, lighting, fireplace accessories, artifact mounts and hardware. Textural and hand applied patina finishes are trademarks of our craftsmanship.  
**SEE OUR AD ON PAGE 21.**



**STAIRWAYS, INC.**  
 800-231-0793; Fax: 713-680-2571  
[www.stairwaysinc.com](http://www.stairwaysinc.com)  
 Houston, TX 77018  
 Designer & manufacturer of spiral stairs: in wood (any species), metal, stainless steel, aluminum & brass; stock or custom; any size; ships worldwide.



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

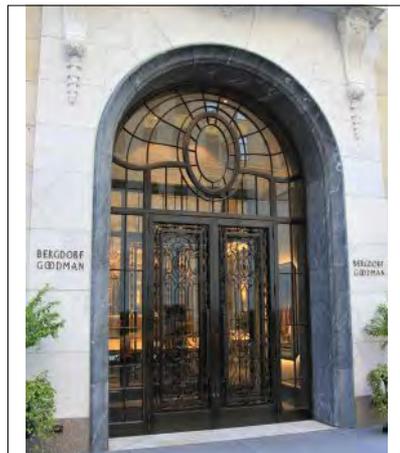
visit **TraditionalBuilding.com** today for web exclusives like blogs by industry leaders & experts.

# STOREFRONTS & FACADES



**HISTORICAL ARTS & CASTING, INC.**  
 800-225-1414; Fax: 801-280-2493  
[www.historicalarts.com](http://www.historicalarts.com)  
 West Jordan, UT 84081  
 Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.  
**SEE OUR AD ON PAGE 8, 74.**

TRADITIONAL BUILDING CONFERENCE SPONSOR



**LOUIS HOFFMAN CO.**  
 262-251-7060; Fax: 262-251-7123  
[www.louishoffmann.com](http://www.louishoffmann.com)  
 Menomonee Falls, WI 53051  
 Manufacturer of metalwork: entryways, storefronts, grilles, railings, ornament, balustrades, stairs & more.

**Period Homes**  
 DIGITAL

Buying Guides Digital Magazine Projects Profiles Features Product Reports Palladio Awards

Donald Looco Architects Modernizes a D.C. Traditional Home

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



**CAMBEK DESIGNER DOORS**  
800-241-0525; Fax: 715-426-4999  
www.cambek.com

River Falls, WI 54022  
Manufacturer of handcrafted garage doors & complementary entrance ways, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other innovative materials.



**COMPASS IRONWORKS**  
717-442-4544; Fax: 717-442-1948  
www.ironworkclassics.com  
Gap, PA 17527

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

SEE OUR AD ON PAGE 21.



**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.

SEE OUR AD ON PAGE 15.



**HISTORICAL ARTS & CASTING, INC.**

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

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

SEE OUR AD ON PAGE 8, 74.

TRADITIONAL BUILDING CONFERENCE SPONSOR

To see larger photos and informational captions, visit [traditionalbuilding.com/page/the-magazine](http://traditionalbuilding.com/page/the-magazine)

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



**JAMES DEMARTIS METAL STUDIO**  
631-329-2966

www.jamesdemartis.com  
East Hampton, NY 11937

JDMS creates site specific custom indoor/outdoor traditional and contemporary architectural metal and restores historic and antique objects. Specializing in furniture, railings, sculpture, lighting, fireplace accessories, artifact mounts and hardware. Textural and hand applied patina finishes are trademarks of our craftsmanship.

SEE OUR AD ON PAGE 21.



**ROBINSON IRON CORP.**  
800-824-2157; Fax: 256-329-8960  
www.robinsoniron.com

Alexander City, AL 35010

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

SEE OUR AD ON PAGE 25.



**WIEMANN METALCRAFT**  
918-592-1700; Fax: 918-592-2385  
www.wmcraft.com

Tulsa, OK 74107

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

SEE OUR AD ON PAGE 73.



Visit us online at [TraditionalBuilding.com](http://TraditionalBuilding.com) to

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

**WIEMANN METALCRAFT**

**DETAILS MATTER**

Proudly Made in the USA

www.wmcraft.com (918) 592-1700 sales@wmcraft.com

# LANDSCAPE & STREETScape SPECIALTIES



**HADDONSTONE (USA), LTD.**  
719-948-4554; Fax: 719-948-4285  
www.haddonstone.com  
Pueblo, CO 81001

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

SEE OUR AD ON PAGE 39.



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

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

SEE OUR AD ON PAGE 77.



**HISTORICAL ARTS & CASTING, INC.**  
800-225-1414; Fax: 801-280-2493  
www.historicalarts.com  
West Jordan, UT 84081

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

SEE OUR AD ON PAGE 8, 74.

TRADITIONAL BUILDING CONFERENCE SPONSOR



**ROBINSON IRON CORP.**  
800-824-2157; Fax: 256-329-8960  
www.robinsoniron.com  
Alexander City, AL 35010

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

SEE OUR AD ON PAGE 25.

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

See our Ad on p. 8

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

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

## PAVERS



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

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



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

Manufacturer of brick: The Belden Brick Company pioneers innovation in the art of brick making for architects, builders, and homeowners. Offering a unique blend of manufacturing capabilities and bringing modern technology together with our heritage of quality craftsmanship, Belden Brick products represent the brick industry-standard of comparison.

SEE OUR AD ON PAGE 2, 67.



**GAVIN HISTORICAL BRICKS**  
319-354-5251; Fax: 319-688-3086  
www.historicalbricks.com  
Iowa City, IA 52245

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



**PAVESTONE COMPANY**  
404-634-9100; Fax: 404-841-0174  
www.pavestone.com  
Atlanta, GA 30328

Manufacturer of interlocking pavers, interlock retaining-wall systems using blocks and reinforcement connection, and landscape systems.



INSTITUTE OF CLASSICAL  
ARCHITECTURE  
& ART

## LEARN FROM THE PAST TO BUILD FOR THE FUTURE

### Upcoming Spring & Summer Education Programs

#### Architectural Rendering in Wash with David Genther

*March 18 – 20, 2022*

This course introduces the techniques of Beaux-Arts wash rendering. Students will begin by learning the basic skills needed to produce a traditional ink wash rendering of a classical elevation. They will then develop an understanding of the qualities and characteristics of light, shade, shadow, and reflected light, as well as a sensibility for how architectural geometries, forms, planes, and profiles modulate light and shade and subsequently render form apparent.

This course is designed to increase students' command of the formal possibilities of space, mass, form, and profile.

#### Workshop in Classical Architecture

*Samford University, March 25 & 26, 2022*

*Mississippi State University, April 1 & 2, 2022*

The ICAA Workshop in Classical Architecture introduces classical architecture as a living language to encourage literacy with the enduring forms which shape our built environment.

The grammar, syntax, and proportional relationships of the classical canon are explored through freehand drawings of the classical orders and exercises that adapt the language to an architectural composition. The workshop kicks off with a series of short architectural case studies that highlight the use of the classical tradition in the design of new buildings and places today.

#### Studio in Perspective Drawing:

#### How to Graphically Represent the Three-Dimensional World

*Fort Mason Center, April 2, 2022*

Starting in the studio then outdoors for plein air sketching, students will learn how to use linear perspective in constructing a three-dimensional view with proper use of shade and shadow to create the illusion of three-dimensions. Study of shading techniques for many types of subject matter, from wall surface to vegetation.

#### Christopher H. Browne Washington, DC Drawing Tour

*May 12 – 15, 2022*

Building on successful ICAA Drawing Tours in Williamsburg, Charleston, and Savannah, the 2022 Christopher H. Browne Washington DC Drawing Tour is a four-day program to intensely study, through measured and analytical field drawing in a sketchbook, the rich diversity of architecture and urbanism of the Federal City of Washington, D.C.

#### The Elements of Classic Architecture: The Doric Order in Design

*Part I, July 23, 2022*

*Part II, July 30, 2022*

This hands-on drawing course in The Elements of Classical Architecture sequence picks up where the Introduction to the Doric Order course leaves off. Part I introduces the extended apparatus of classical forms, syntax, and principles of composition related to the Doric Order. Part II explores the use of the Doric order within an interior and exterior architectural composition in a manner that ensures that the individual components of the design are integrated into a coherent and unified whole. The course introduces classical design principles, 'rules of thumb', and compositional strategies that are deployed to achieve a design that exhibits the attributes of stability, legibility, and harmony.

Explore these programs and more at [classicist.org](http://classicist.org)

EXTERIOR & GAS LIGHTING



**AURORA LAMPWORKS**  
 (718) 384-6039; Fax: 718-384-6198  
[www.auroralampworks.com](http://www.auroralampworks.com)  
 Brooklyn, NY 11206

Provider of full-service custom lighting restoration, replication & fabrication: metalsmithing, glass blowing & slumping; metal finishing & patination; gas burning; blending old-world techniques with modern-day technologies.



**AUTHENTIC DESIGNS**  
 800-844-9416  
[www.authenticdesigns.com](http://www.authenticdesigns.com)  
 West Rupert, VT 05776

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



**BALL & BALL LIGHTING**  
 610-363-7330; Fax: 610-363-7639  
[www.ballandball.com](http://www.ballandball.com)  
 Exton, PA 19341

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

SEE OUR AD ON PAGE 15.



**CRENSHAW LIGHTING**  
 540-745-3900; Fax: 540-745-3911  
[www.crenshawlighting.com](http://www.crenshawlighting.com)  
 Floyd, VA 24091

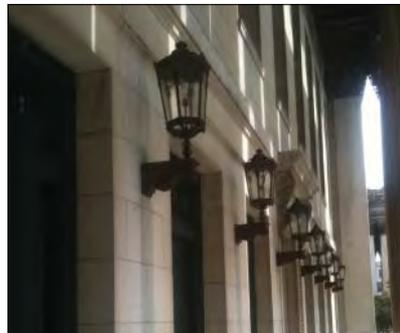
Designer and manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum. Interior & Exterior. Handmade in the USA.



**DEEP LANDING WORKSHOP**  
 877-778-4042; Fax: 410-778-4070  
[www.deeplandingworkshop.com](http://www.deeplandingworkshop.com)  
 Chestertown, MD 21620

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

SEE OUR AD ON PAGE 76.



**GRAND LIGHT**  
 800-922-1469; Fax: 203-828-6307  
[www.grandlight.com](http://www.grandlight.com)  
 Seymour, CT 06483

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

SEE OUR AD ON PAGE 17.



**HERITAGE METALWORKS**  
 610-518-3999; Fax: 610-518-7264  
[www.hmwp.com](http://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.

SEE OUR AD ON PAGE 15.



**HERWIG LIGHTING**  
 800-643-9523; Fax: 479-968-6422  
[www.herwig.com](http://www.herwig.com)  
 Russellville, AR 72811

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

SEE OUR AD ON PAGE 77.



**DEEP LANDING WORKSHOP**

115 Deep Landing Rd  
 Chestertown, MD 21620  
 877-778-4042  
 410-778-4042  
 410-778-4070 fax  
[www.deeplandingworkshop.com](http://www.deeplandingworkshop.com)  
[deeplandingworkshop@gmail.com](mailto:deeplandingworkshop@gmail.com)



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



**HISTORICAL ARTS & CASTING, INC.**

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

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

SEE OUR AD ON PAGE 8, 74.

TRADITIONAL BUILDING CONFERENCE SPONSOR



**HOUSE OF ANTIQUE HARDWARE**

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

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

SEE OUR AD ON PAGE 19.



**PERIOD LIGHTING FIXTURES**

800-828-6990; 413-664-7141;  
Fax: 413-664-0312  
www.periodlighting.com  
Clarksburg, MA 01247

For over 40 years we have been producing Handmade 18th- and 19th century chandeliers, sconces, and lanterns. Aged tin, oxidized copper-, natural copper-, and pewter- finishes. Exterior and interior lanterns. Over 200 historically accurate models. Made in the USA. UL listed.



**REMAINS LIGHTING**

212-675-8051  
www.remains.com  
New York, NY 10001

Custom lighting manufacturer: commercial, residential & institutional; exterior & interior lighting; historical & traditional lighting & mirrors; lighting restoration; design services; UL certified, LEED-Gold factory.

SEE OUR AD ON PAGE 14.



**SCOFIELD LIGHTING**

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

This signature 19th century inspired collection by Heritage Metalworks provides over 120 original custom and reproduction designs in the finest handmade interior and exterior lighting. Artisans use traditional tools and proven techniques that show the mark of the human hand.



**ST. LOUIS ANTIQUE LIGHTING CO.**

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

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

SEE OUR AD ON PAGE 11, 76.

**Steven Handelman Studios**

Quality. Integrity. Service.  
since 1972

Andalucia  
Wall Bracket



See our extensive catalog of historically inspired designs.

Specializing in custom work.



stevenhandelmanstudios.com  
805-962-5119



DESIGNERS AND MANUFACTURERS OF FINE LIGHTING AND ACCESSORIES



CAST ALUMINUM LIGHTING FIXTURES, POSTS, BOLLARDS, BENCHES & STREET CLOCKS

MOUNTINGS: WALL, BRACKET, POST, & PIER

HUNDREDS OF STANDARD DESIGNS & SIZES

HANDCRAFTED QUALITY

**HERWIG LIGHTING**

P.O. BOX 768  
RUSSELLVILLE, AR 72811  
HERWIG@HERWIG.COM • HERWIG.COM  
800-643-9523



**STEVEN HANDELMAN STUDIOS**

805-962-5119; Fax: 805-966-9529  
www.stevenhandelmanstudios.com  
Santa Barbara, CA 93103

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

SEE OUR AD ON PAGE 77.



**WIEMANN METALCRAFT**

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

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

SEE OUR AD ON PAGE 73.

# ARCHITECTURAL SHEETMETAL



**B&B SHEETMETAL**

718-433-2501; Fax: 718-433-2709  
[www.bbsheetmetal.com](http://www.bbsheetmetal.com)  
 Long Island City, NY 11101

Manufacturer of copper cornices, dormers, flashing, cupolas, gutters, downspouts, louvers, conductor heads, radius/tapered roof & wall panels, aluminum composite panels: water-jet custom cutting; CNC routing; ES-1 Testing; 'How to Solder' DVD. Winner of the Copper In Architecture Awards for 2011, 2013, 2014, and 2017! Recently published in Metal Architecture Magazine for sheet metal work in zinc. 30,000 SF facility located in Long Island City, NY offering competitive pricing and lead times. Certified by the SCA, NYCHA, MTA and DDC

SEE OUR AD ON PAGE 27.



**NIKO CONTRACTING CO.**

412-687-1517; Fax: 412-687-7969  
[www.nikocontracting.com](http://www.nikocontracting.com)  
 Pittsburgh, PA 15213

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

SEE OUR AD ON PAGE 37.



**W.F. NORMAN CORP.**

800-641-4038; Fax: 417-667-2708  
[www.wfnorman.com](http://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.

SEE OUR AD ON PAGE 31.

To see larger photos and informational captions, visit [traditionalbuilding.com/page/the-magazine](http://traditionalbuilding.com/page/the-magazine)

Scroll down and click on the Buying Guides link

visit [TraditionalBuilding.com](http://TraditionalBuilding.com) today for web exclusives like blogs by industry leaders & experts.

## BIRD CONTROL



**AVIAN ENTERPRISES, LLC**

888-868-1982; Fax: 888-877-4355  
[aviancontrol.com](http://aviancontrol.com)  
 Juniper, FL 33477

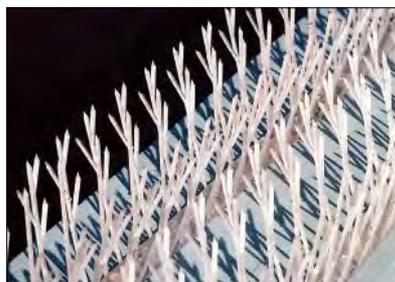
Manufacturer and distributor of 'ReJeX-iT' bird repellents that humanely manage and control bird populations. Goose repellent for turf, and TP-40 for fogging warehouses, barns, etc.



**BIRD-B-GONE**

800-392-6915; Fax: 949-472-3116  
[www.birdbgone.com](http://www.birdbgone.com)  
 Irvine, CA 92618

Manufacturer of humane, effective bird control products: professional-grade bird spikes, bird netting, electric bird track, visual, chemical & audible systems; stainless steel & polycarbonate spikes; Bird Net 2000, Bird Jolt Flat Track & Bird Shock Track; extensive base of authorized installers who are available for consultation & installation.



**BIRD-X, INC.**

800-662-5021; Fax: 312-226-2480  
[www.bird-x.com](http://www.bird-x.com)  
 Elmhurst, IL 60126

Bird-X specializes in humane bird and wildlife control solutions. Chicago-based company supplies a complete line of unique products including spikes, netting, shock track, bird wire, repellent gels, ultrasonic and sonic deterrents, and visual deterrents for all types of structures. Contact us for free consultations.

SEE OUR AD ON PAGE 19.



**PILKINGTON NA**

800-221-0444; 419-247-3739;  
 Fax: 419-247-4517  
[www.pilkington.com](http://www.pilkington.com)  
 Toledo, OH 43697

Manufacturer of low-e glass: hard coat; double-pane unit; emissivity of 0.15; AviSafe™ - a bird repellent solution.

SEE OUR AD ON PAGE 7, 67.

TRADITIONAL BUILDING CONFERENCE SPONSOR



## JUMP IN THE CONVERSATION

@PeriodHomes

@TradBuilding

@TradBldgShow



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

Manufacturer of brick: The Belden Brick Company pioneers innovation in the art of brick making for architects, builders, and homeowners. Offering a unique blend of manufacturing capabilities and bringing modern technology together with our heritage of quality craftsmanship, Belden Brick products represent the brick industry-standard of comparison.

SEE OUR AD ON PAGE 79.



**CLASSIC ROCK FACE BLOCK**  
260-704-3113  
www.classicrockfaceblock.com  
Fort Wayne, IN 46802

Manufactures historic concrete rock face block; commonly known as rusticated concrete block, often found as patterned blocks on foundations and porches of homes built between the late 19th and early 20th centuries.



**EDISON COATINGS, INC.**  
860-747-2220; Fax: 860-747-2280  
www.edisoncoatings.com  
Plainville, CT 06062

Manufacturer of customized repair & repointing mortars, adhesives, breathable coatings & surface treatments: for stone, masonry & concrete; terra-cotta repair & glaze-replacement materials; custom matching; training services.



**NAWKAW CORP.**  
866-462-9529  
www.nawkaw.com  
Bogart, GA 30622

Manufacturer of masonry stains designed to permeate brick, block, mortar, pre-cast, concrete, stucco & manufactured stone: for decorative re-coloring, renovation, restoration & corrective-coloring projects; 25-year warranty.



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

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



**OLD CAROLINA BRICK CO.**  
704-636-8850; Fax: 704-636-0000  
www.handmadebrick.com  
Salisbury, NC 28147

Manufacturer of handmade brick, pavers, arches & special shapes: custom & stock designs; restoration consulting & matches.



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

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

SEE OUR AD ON PAGE 79.

**BELDEN**  
THE BELDEN BRICK COMPANY

See our Ad on page 2  
RESIDENTIAL | COMMERCIAL | PAVERS  
beldenbrick.com | 330-456-0031 | *The Standard of Comparison Since 1885*

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

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

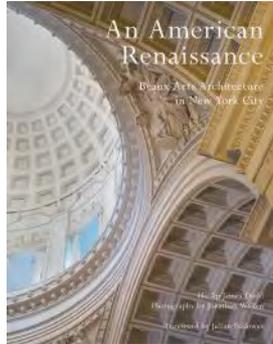
We are honored to assist in  
the protection of our Supreme  
Court Building & National  
Cemetery

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

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

## BOOKS

REVIEWED BY  
GORDON H. BOCK



### An American Renaissance: Beaux-Arts Architecture in New York City

BY PHILLIP JAMES DODD

The Images Publishing Group 2021

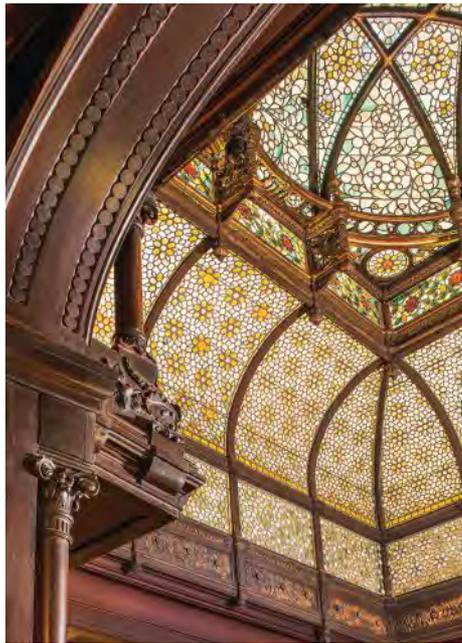
412 pages; color

**RIGHT** American Victorian design meets Islamic ornament in the domed library ceiling of the Samuel Tilden House, updated by Calvert Vaux.



**LEFT** Architect Thomas Hastings proposed an Italian palazzo for Henry Clay Frick, but the steel magnate's ultimate mansion is French-inspired.

**BELOW** What else would the "Napoleon of Finance" build for his vast collection but The Pierpont Morgan Library by Charles Follen McKim?



Photos by Jonathan Wallen

ANYONE THINKING THAT "Beaux Arts" is simply a synonym for overwrought mansions and museums, or that king-size architecture books are a thing of the past, will be pleasantly surprised upon cracking the covers of *An American Renaissance*. The second volume in a series on Classical and traditional architecture, here architect and author Phillip James Dodd takes readers on an erudite and visually jaw-dropping tour of Beaux-Arts architecture through 20 examples in and around New York City, the wellspring of Gilded Age cash and egos that made it all possible.

As architectural historian Richard Guy Wilson explains in his preface, the phrase Beaux Arts—French for fine art—is less a codified style than an umbrella term cooked up in the mid-20th century to corral a wide range of classically inspired buildings. Drawing on historic European models and monuments of the Renaissance and Baroque eras, they trade in a melange of eclectic forms and ornaments once derided as merely derivative, but admired today for what we might even call a tasty gumbo.

Indeed, the buildings in this book are diverse in both type and design. However, what they do have in common is great—often immense—size, scope, and detail driven by even vaster wealth. If you like marble, there's plenty to love in these buildings, and this book is for you.

The American Renaissance of the title is another

broad heading, applied to architecture as early as 1904, and beyond just buildings. In graphic arts, for example, it embraces roughly the same time period—late 1880s up to the 1920s—when perfected lithographic printing ignited an explosion of color illustration. In much the same way, the flourishing of Beaux-Arts architecture was made possible by new building technologies—steam power, iron and steel frame construction, glass—when coupled with the abundant traditional crafts of plasterwork, stone carving, and brick masonry.

As befits a big subject on big buildings, this is a very big book. The moneyed names behind them—Morgan, Frick, Gould, Woolworth, and their ilk—not only built big, they thought big, creating the first trusts, mega corporations, and monopolies in an era unfettered by government regulation. These are buildings built to bowl you over—and not just the general public but their multimillionaire peers. These builders wanted to put America on the world cultural map, thereby fueling the City Beautiful movement and, perhaps, assuaging some guilt over amassing titanic fortunes.

Running from the illustrious to infamous, Dodd hits plenty of the major bases. Of course, there are the "usual suspects" like The Metropolitan Museum of Art, New York Public Library, and Grand Central Terminal. However, it's equally pleasing to see some often-overlooked architects, such as George B. Post, designer of the Williamsburgh

Savings Bank, and Calvert Vaux, Central Park's co-creator, who updated the eye-popping Samuel Tilden House on Grammercy Park (now the National Arts Club).

Also on the semi-obscure list is Gould Memorial Library, Stanford White's take on the Pantheon way uptown at Bronx Community College, as renowned today for its lofty Guastavino tile dome as the iconic Hall of Fame. An unlikely, but enticing, entrant is Woodlawn Cemetery, also in the Bronx, home to mausoleums by McKim, Mead & White, Carrère & Hastings, James Renwick, and John Russell Pope (and some of my relatives, who are permanent residents).

Dodd explores not just enlightening architectural details but also the social and economic milieu that engendered it. The backbone of the book, however, is the lavish photos by Jonathan Wallen, who clearly knows his way around historic buildings with a camera and enjoys a page format that does his work justice.

Ultimately, *An American Renaissance* is not merely about bygone extravagance, but an argument for its appreciation and preservation. We need to experience and value these buildings, not only because they are often so over-the-top but, a century later, still well done, still working, and irreplaceable. For anyone who has yet to travel to New York in our pandemic-curtailed world and see these buildings firsthand, this sumptuous book is the next best thing.

# Custom "Invisible" Storm Windows®



## Allied Window, Inc.

1111 Canal Rd., Cincinnati, OH 45241

[www.alliedwindow.com](http://www.alliedwindow.com) 800-445-5411

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

*Make Every Entrance Grand*



DOORS • WINDOWS • CUPOLAS • TACK ROOMS • DRIVEWAY GATES  
STAIRCASES • SCREENED PORCHES • HISTORICAL RESTORATION

  
**VINTAGE**  
MILLWORK + RESTORATION



Contact us today to start your custom work.

34 S Vintage Road, Paradise, PA 17562 • 717.407.5880 • [vintage-mr.com](http://vintage-mr.com)