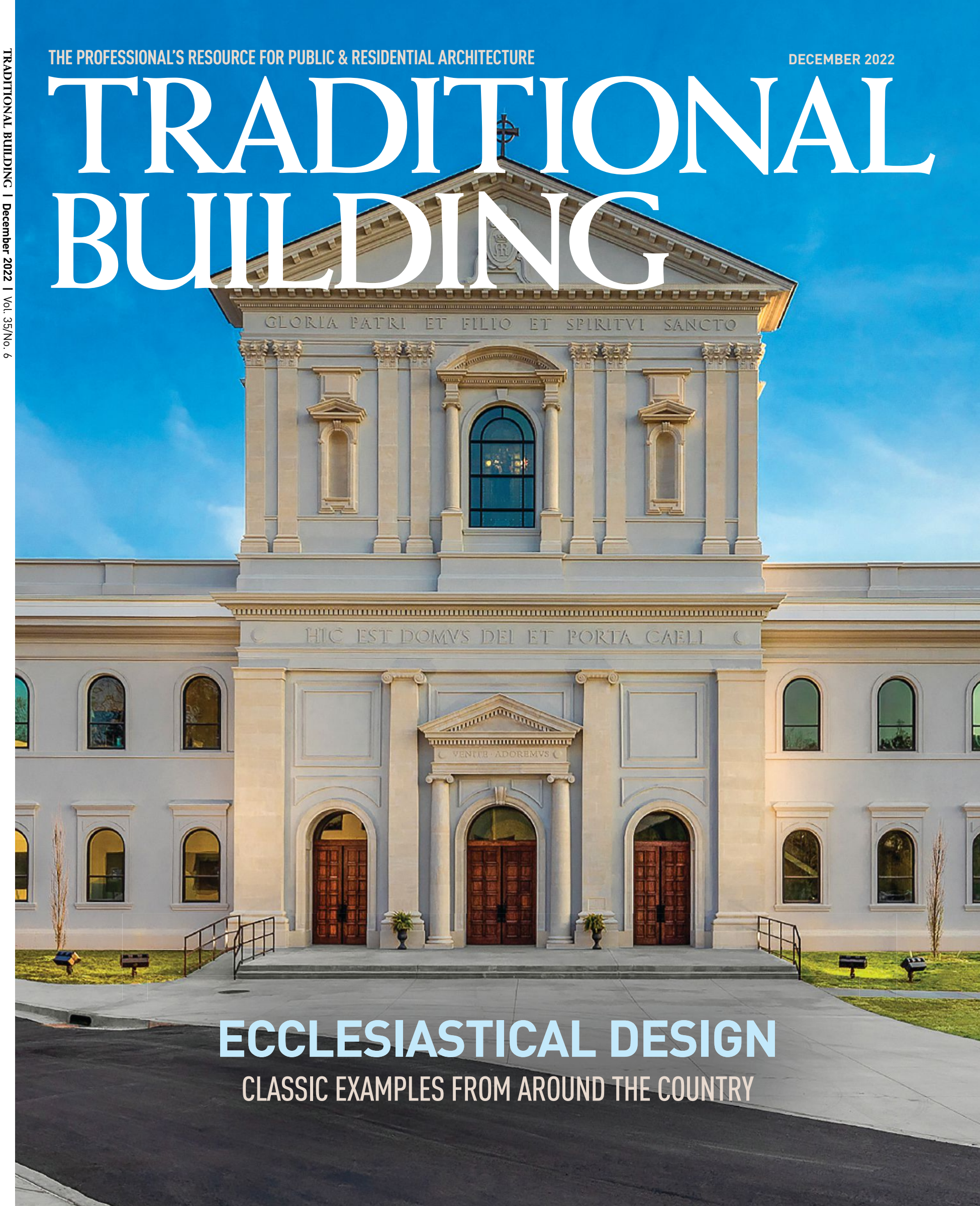


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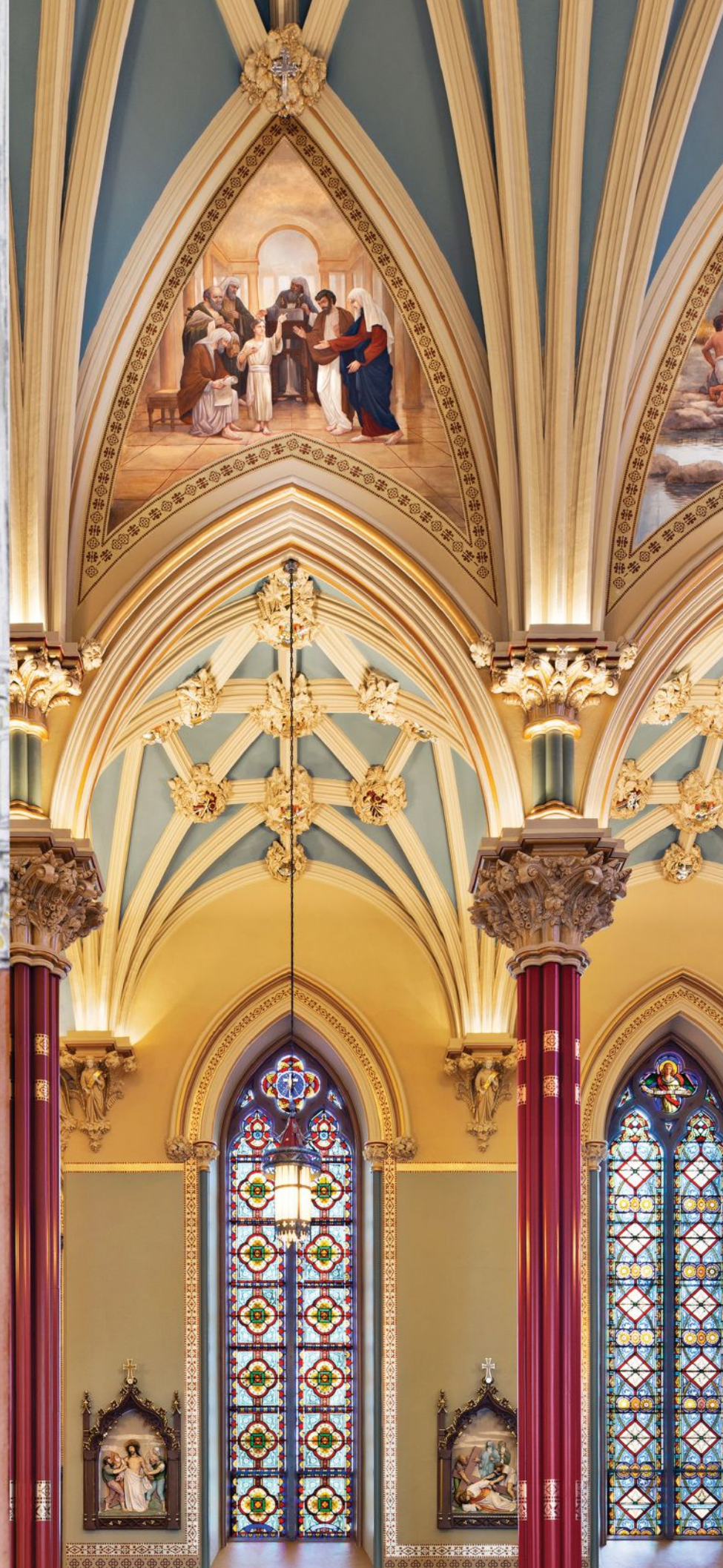
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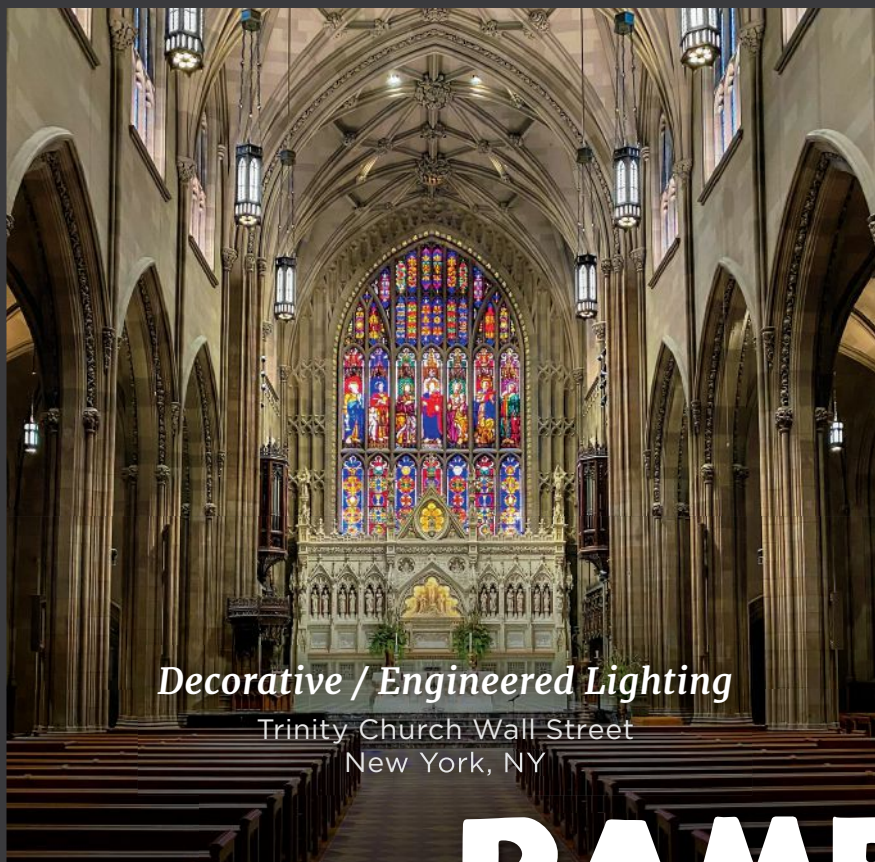
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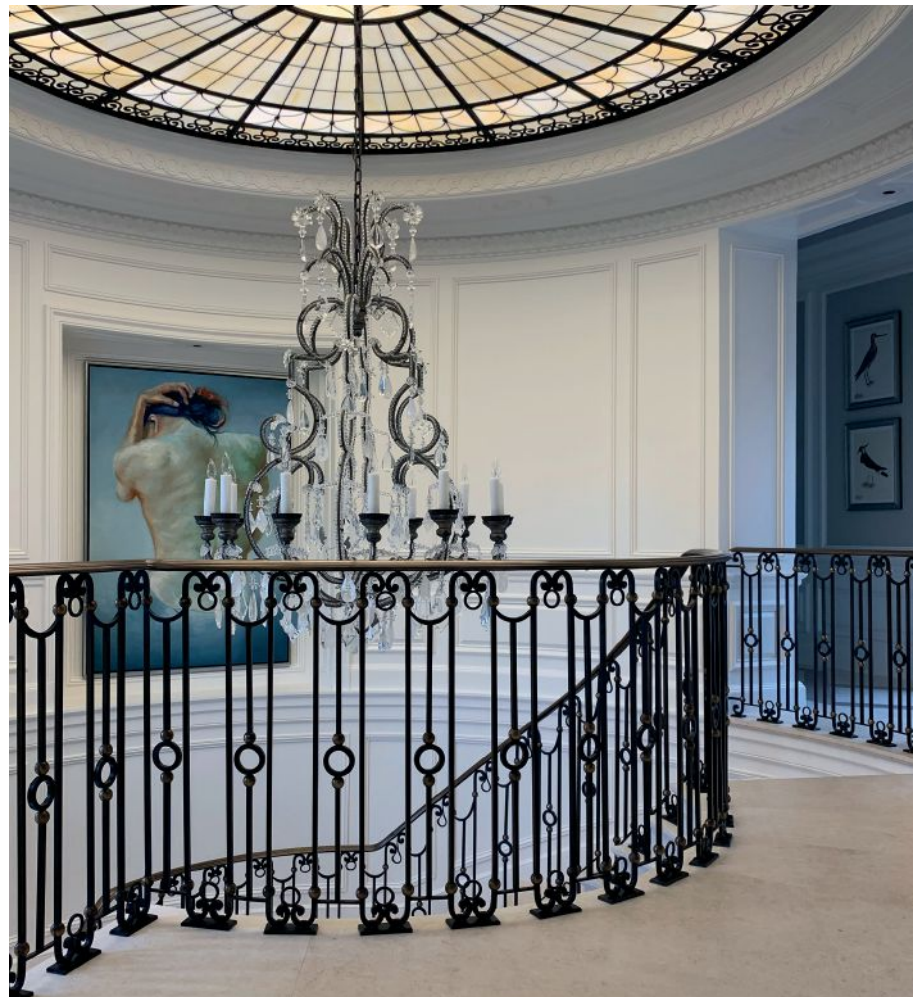
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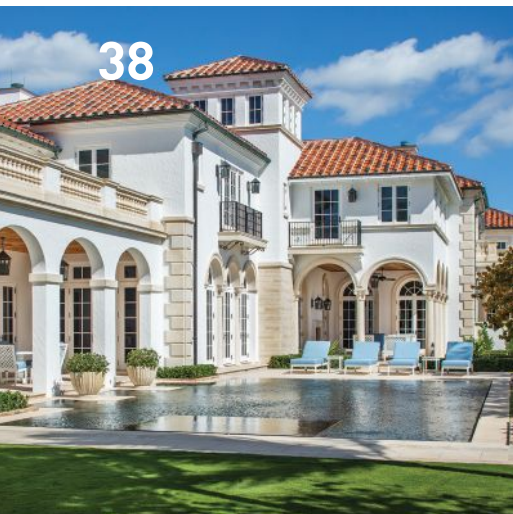
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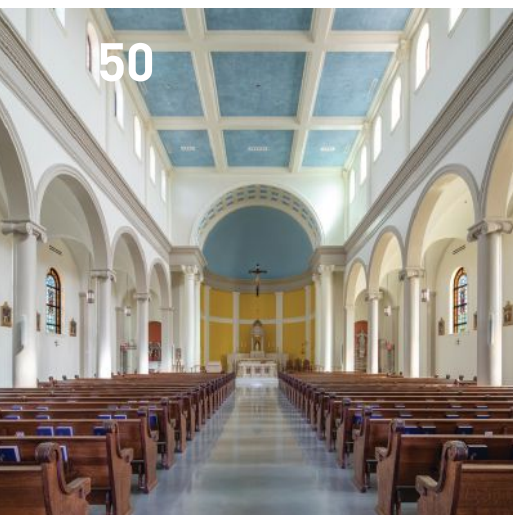
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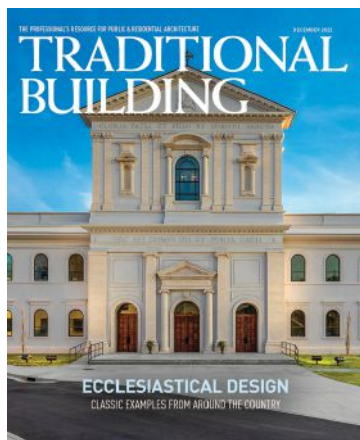
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Traditional Building® (ISSN 2688-1543) (USPS 024-240) is published bimonthly by Active Interest Media Holdco Inc., 2143 Grand Avenue, Des Moines, IA 50312. The known office of publication is 2143 Grand Avenue, Des Moines, IA 50312. Periodicals postage paid at Des Moines, IA 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., Des Moines, IA. 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.



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BY KILEY JACQUES

Preserving the Built Environment, Across Two Continents

The Richard Morris Hunt Prize cultivates a cross-cultural exchange between leading historic preservation and restoration professionals.

The enthusiasm with which architect Mary Brush speaks about her experience as a recipient of the Richard Morris Hunt Prize is contagious. She conveys honest joy when describing the value of her time spent abroad learning from other experts in her field. It is the professional exchange and camaraderie that stays with the 2005 laureate, even after all these years.

Founded by Michèle le Menestrel Ullrich in 1990, the prize honors Richard Morris Hunt (1827–1895), the first American architect to graduate from the École des Beaux-Arts in Paris and founder of the American Institute of Architects. It is awarded annually to support in-depth research travel by two laureates, a Fellow and a Scholar, and it alternates each year between French and American practi-

tioners working in historic preservation and restoration. U.S. design professionals study in France, and French prize winners study in the U.S. After three decades, it has forged a transcontinental network of architects—“a family of laureates”—whose shared mission is the co-existence of historic and contemporary architecture.

Laureates are selected, in part, based on their research goals. Recipients’ areas of expertise are wide-ranging—anything from emergency preparedness of historic buildings to regulatory processes of preservation to the impact of new construction on centuries-old buildings to retrofitting historic factories for housing developments, and well beyond.

Brush recalls witnessing the restoration of a Notre Dame gargoye, as well as the first day of the restoration of the Pope’s private chapel. “Every day I was there was that level of special,” she says, adding that France has been preserving its buildings for over 400 years and the U.S. has learned much from their techniques. She notes, too, that the prize elevates an architect’s standing in the field and expands their professional network to include some of the most knowledgeable and forward-thinking architecture preservation experts. “Through this experience we gain an extra level of professional confidence by being in others’ offices and learning how they do their work,” she explains.

Recipients go on to share best practices as alumni, and every two years, the group hosts a reunion in either France or the U.S. to continue relationships and professional growth. Brush has attended many reunions and says, “I don’t know of another award or prize that has a lifetime commitment. We get to do wildly amazing work, either in France or the United States.” She recalls the most recent reunion, which saw the laureates climbing the scaffolding inside the Notre Dame Cathedral accompanying one of the lead conservators to learn what was being done following the destructive 2019 fire.

Constance Lai, another laureate and manager of historic preservation services at Grunley Construction Company, works on the construction side of historic preservation projects. Her area of interest is federal buildings in Washington, D.C. She has worked on the Washington Monument, the Jefferson Memorial, the U.S. Capitol, and numerous Smithsonian Institution buildings. “There is a general philosophy that these buildings need to be preserved and because they are stone structures they will last, if they are maintained,” she says, noting that her time spent in Paris as a prize recipient has deeply informed her approach to the

preservation of masonry construction.

“Preservation is about sustainability,” Lai says, noting the connection between the longevity of Paris’s historic buildings and construction techniques aimed at longevity. “These buildings last thousands of years . . . the original masons and today’s hands-on architectural conservators . . . pride themselves on craftsmanship. It’s craftspeople who are the ones maintaining our buildings for the next century. Going to France and seeing how respected craftspeople are and how [the country of France] wants to maintain its buildings forever . . . it’s not just a cultural thing, it’s about sustainability—that’s what motivates me.”

Lai was part of the reunion group that toured post-fire Notre Dame. Although she agrees it was a trip highlight, she says that more important than all the sites visited was the exchange between colleagues across the two continents. “We learned about the different construction techniques French architects use,” she recalls, “and we can learn from mistakes they shared.” She explains that the French system is more of a “top-down type of government,” meaning all historic buildings must be reviewed by the French State, whereas in America, the preservation movement is grassroots and reliant on local communities to band together to raise funds to preserve a building or revitalize a main street. “We get state and federal funding but the idea for those projects comes from the ground up,” she says. “The French are fascinated by that approach. They find it loosey-goosey and chaotic, but they also appreciate that we have the freedom to do preservation the way we want to.”

Lai provides just one of innumerable examples of the ways in which professional and cultural exchange between countries can inform one’s work. Learning from the keepers of France’s most precious buildings is invaluable to American architects. And those practicing in France benefit from the more contemporary context in which U.S. architects work. All told, it’s this sharing of information, ideology, and inspiration that makes the Richard Morris Hunt Prize such a stand-out offering.

The Richard Morris Hunt Prize is a curated six-month fellowship, divisible into two or three periods. It includes a \$20,000 award for registered architects to pursue research on emerging trends in historic preservation; the runner-up receives a \$5,000 scholarship for a five-week course of research and study. The next laureate will be chosen in 2024; applications can be found at www.architectsfoundation.org.



ABOVE Lai’s current work at the Jefferson Memorial. The prize is run by Architects Foundation in the U.S. and Les Amis du Richard Morris Hunt in France.

LEFT Connie Lai in Lyon, France.

Preservation is an art.

BEFORE

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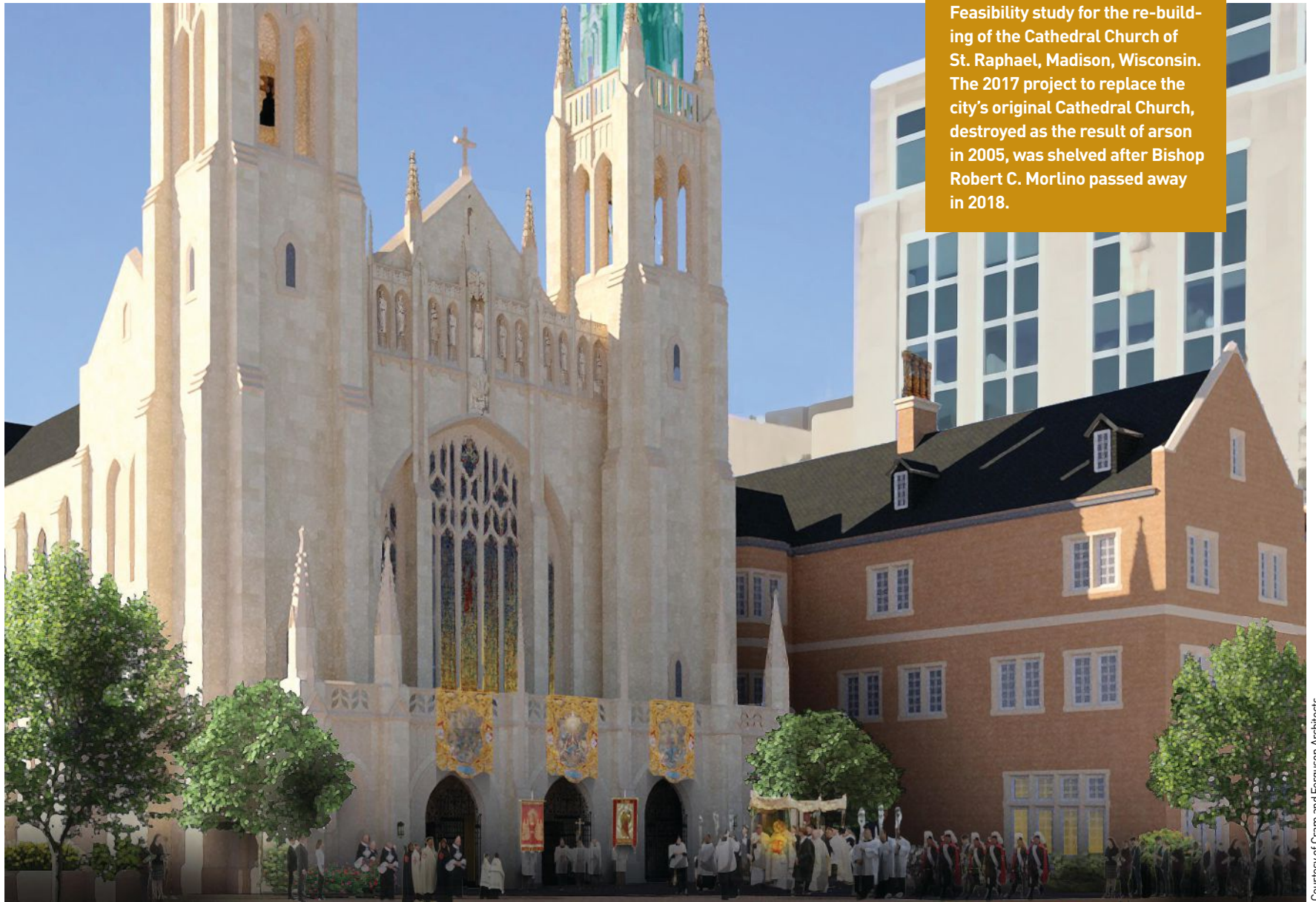
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INTERVIEW

INTERVIEWED BY ERICA FIRPO



Feasibility study for the re-building of the Cathedral Church of St. Raphael, Madison, Wisconsin. The 2017 project to replace the city's original Cathedral Church, destroyed as the result of arson in 2005, was shelved after Bishop Robert C. Morlino passed away in 2018.

Courtesy of Cram and Ferguson Architects



ETHAN ANTHONY

Heavenly Designs

Ethan Anthony on designing ecclesiastical celebrations.

Ethan Anthony builds a framework for spirituality. Or at least, that's what I envision after our nearly two-hour chat on his work for Cram and Ferguson Architects, the historic Boston firm where he is chief executive, principal designer, and president. For the better part of his career, Anthony has designed ecclesiastical buildings—churches, mausoleums, monasteries, and other church-related institutions that celebrate liturgy via architecture.

The Boston native and alumnus of the University of Oregon is an architect, a writer, and the de facto disciple of Ralph Adams Cram, the prolific American architect who worked in the Gothic Revival at the turn of the twentieth century. In fact, nearly one hundred years after Cram first ventured out into the professional world, Anthony merged his own architectural firm with Cram and Ferguson Architects. The result is a lineup of contemporary ecclesiastical

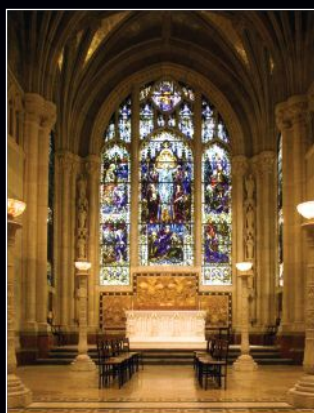
monuments like Our Lady of Walsingham Catholic Church (Houston, Texas), church for the St. Thomas Aquinas University Parish (University of Virginia), Syon Abbey (Blue Ridge Mountains), and Records Mausoleum (Oklahoma City), in a showcase of how symbolism, style, materials, and craftsmanship come together for worship.

Asking Anthony about church architecture turns into a conversation about craftspeople, materials, historic church-

es, and of course, Augustus Pugin, the architect and writer who pioneered England's Gothic Revival by innovating tradition. Pugin's philosophies inspired Cram to design epic college campus building and churches, and their legacy is today's Cram and Ferguson, which designs ecclesiastical buildings that shirk banality. It's no coincidence that in 2007, Anthony authored *The Architecture of Ralph Adams Cram and His Office*.



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Cathedral of St. John the Divine
-New York, NY (Restoration)



Basilica of St. Patrick's Old Cathedral
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“We’re trying to reawaken and use inspiration.”

Inspiration is key to all of Cram and Ferguson’s projects, and Anthony not only finds inspiration in his firm’s storied heritage (which includes an archive of hand-rendered drawings), but also in collaboration with world-acclaimed artists, sculptors, and craftspeople as well as CAD designers, architects, and others who create every innovative detail and element, from tiny hand-carved rosettes and technicolor stained-glass landscapes to wooden communion rails and ceiling vaults.

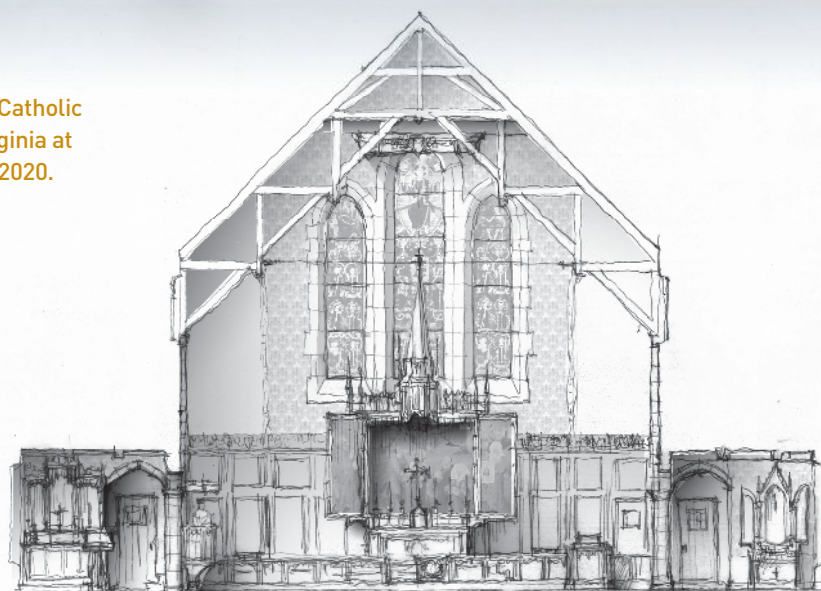
“We really feel like celebrating the material is a wonderful thing to do.”

Material is fundamental and every building is designed to last for centuries. “We [the general public] had this whole thing that happened in the ‘70s and ‘80s, where the idea was that buildings would not be permanent, that you would have infinitely modifiable structures. All that really happened was that these spaces became so ubiquitous, and so without personality and without interest that nobody wanted to be in the buildings,” says Anthony when we talk about materials and making buildings that matter. Magnificent marbles, beautiful bricks, Cram and Ferguson’s projects are designed to last for centuries.

RIGHT Unbuilt Sanctuary for Church of the Incarnation, Dallas, Texas. Visitor Welcome Center and Education Wing completed in 2018 for the Rector Bishop Anthony Burton.



ABOVE New Sanctuary for the Catholic Parish at the University of Virginia at Charlottesville, completed in 2020.

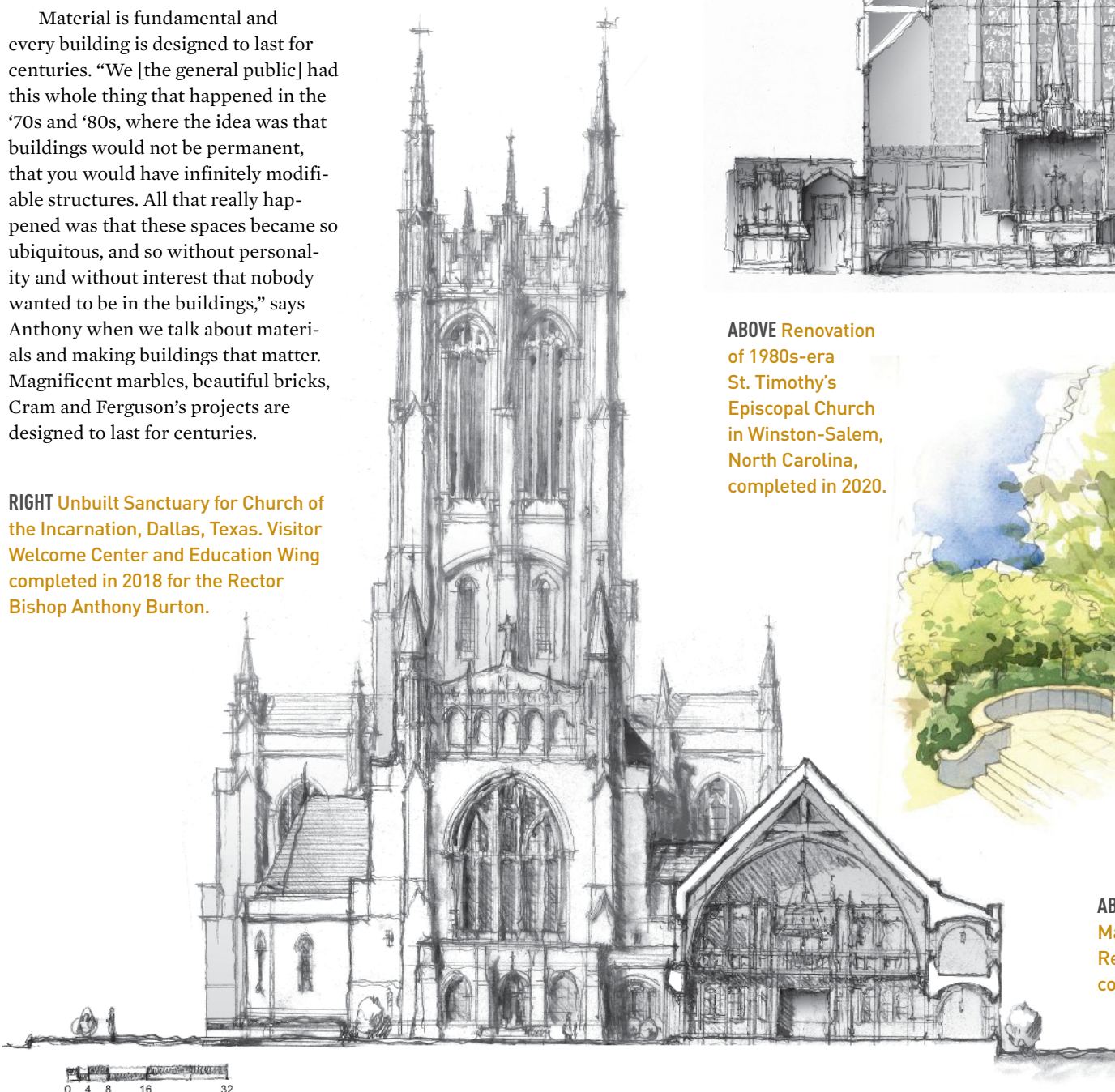


View Towards Altar

ABOVE Renovation of 1980s-era St. Timothy's Episcopal Church in Winston-Salem, North Carolina, completed in 2020.



ABOVE Design sketches for Family Mausoleum for George and Nancy Records, Oklahoma City, Oklahoma, completed in 2008.





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Introduction to Hand Drafting

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This course introduces the materials and mechanics needed to create hand-drafted architectural drawings. Each exercise will include a short lecture or demonstration followed by hands-on practice. The focus will be on orthogonal drawings. The program opens with an orientation to the unique materials and manual skills that are used in traditional hand drafting. Participants will then complete a series of short exercises that focus on developing proper techniques for creating crisp linework, consistent and effective line weights, and maintaining a clean finished product. Participants of all backgrounds and skill levels are welcome. This course is especially recommended for anyone without prior hand drafting experience who wishes to attend the ICAA's The Elements of Classical Architecture courses, which focus on drawing the classical orders.

Introduction to Architectural Proportion with Rachel Fletcher

December 3, 2022

This course provides a fundamental introduction to architectural proportion, with an emphasis on the art of geometric proportion. Students will learn design techniques for achieving well-proportioned spatial compositions, practice drawing, and study the congruous proportions of famous architects in the classical tradition such as Andrea Palladio and Thomas Jefferson. The course includes: an introduction to the value of proportion and the experience of drawing with a compass and rule; useful definitions and theorems; step-by-step instructions for drawing geometric constructions and elementary $\sqrt{2}$, $\sqrt{3}$, and golden mean systems of proportion; techniques for composing spaces harmonically; analyses demonstrating the appearance of incommensurable proportions in the human anatomy, the natural world, and works of design and architecture.

The ICAA Intensive in Classical Architecture: New York

January 7 – 14, 2023

The Intensive is an eight-day immersion in the ICAA's core curriculum. The program is designed for professionals and students with limited time who seek a methodical introduction to the language of classical architecture. Participants learn how to draw, identify, and compose with the classical elements to form an understanding of the basic tenets on which the classical tradition is founded. The week culminates in a studio project in which students use the classical canon in the design of a small building. Students are guided through a design process rooted in the Beaux-Arts system in which an initial parti is developed during an esquisse and a charrette into a finished design proposal. The program concludes with a review by an esteemed panel of architects.

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





BELOW Ludowici Tile dome of the 2008 St. John Neumann Catholic Church, Farragut, Tennessee.



RIGHT Project for A Chapter House, part of the planned but as yet unrealized church at the St. Thomas Aquinas Seminary in Dillwyn, Virginia.



Photos and illustrations courtesy of INTBAU

LEFT Competitive façade design for planned new chapel at St. Francis Assisi University, Steubenville, Ohio.

ABOVE Design for a baldachin in the rebuilt Cathedral Church of St. Raphael, Madison, Wisconsin.

“The story of the Reformation makes my blood boil when I hear about it because I think there were a lot of really good spiritually beneficial pieces of the church prior to the Reformation, and in some ways, the secular world chose the most spiritual things for destruction.”

Along with its gorgeous cathedrals and charming chapels, Europe is a landscape of tumbled church structures. And it’s those ruins, crumbled monasteries, and leftover churches that Anthony travels to explore and documents in *Ruins & Rosemary*, a kind of Stanley-Tucci-meets-Indiana-

Jones blog. When asked what his favorite churches are, Anthony cites Milan’s brick Sant’Ambrogio and says “all of the English monasteries, many of them ruins, probably were the most important influence on me; Fountains Abbey, specifically.” Fountains was one of the world’s wealthiest monasteries until its 1539 dissolution by Henry VII, one of thousands of bankrupted church buildings left abandoned.

“If you’re going to do architecture that’s worship architecture, why can’t it celebrate? Why should it be in a straitjacket, the straitjacket of modernism or the straitjacket of Puritanism?”

Prior to interviewing Anthony, I let my mind wander to all of the churches I’ve visited in the U.S. Nothing I recalled was quite as bombastic and indelible as Italian Baroque or Northern European Gothic. (Yes, there are exceptions.) I asked Anthony how he navigates that landscape of mediocrity.

“Mediocrity is a word that explicitly means in the middle, halfway to the top, commonplace. If I look at architectural output as a spectrum of different buildings, all requiring the design and supervision of an architect, the range is from a fast-food restaurant, casino,

or hospital to a museum or a church; the range is from utilitarian to symbolic and representational. A utilitarian building design is dictated to a degree by its use and the architect is restricted in responding to the program. A symbolic or civic building may offer the architect more freedom to respond and thus the utilitarian building is, by definition, mediocre; the symbolic building is by definition exceptional, and the architect more free to respond. One can avoid mediocrity by avoiding an unexceptional response. Avoid the easy answer.”

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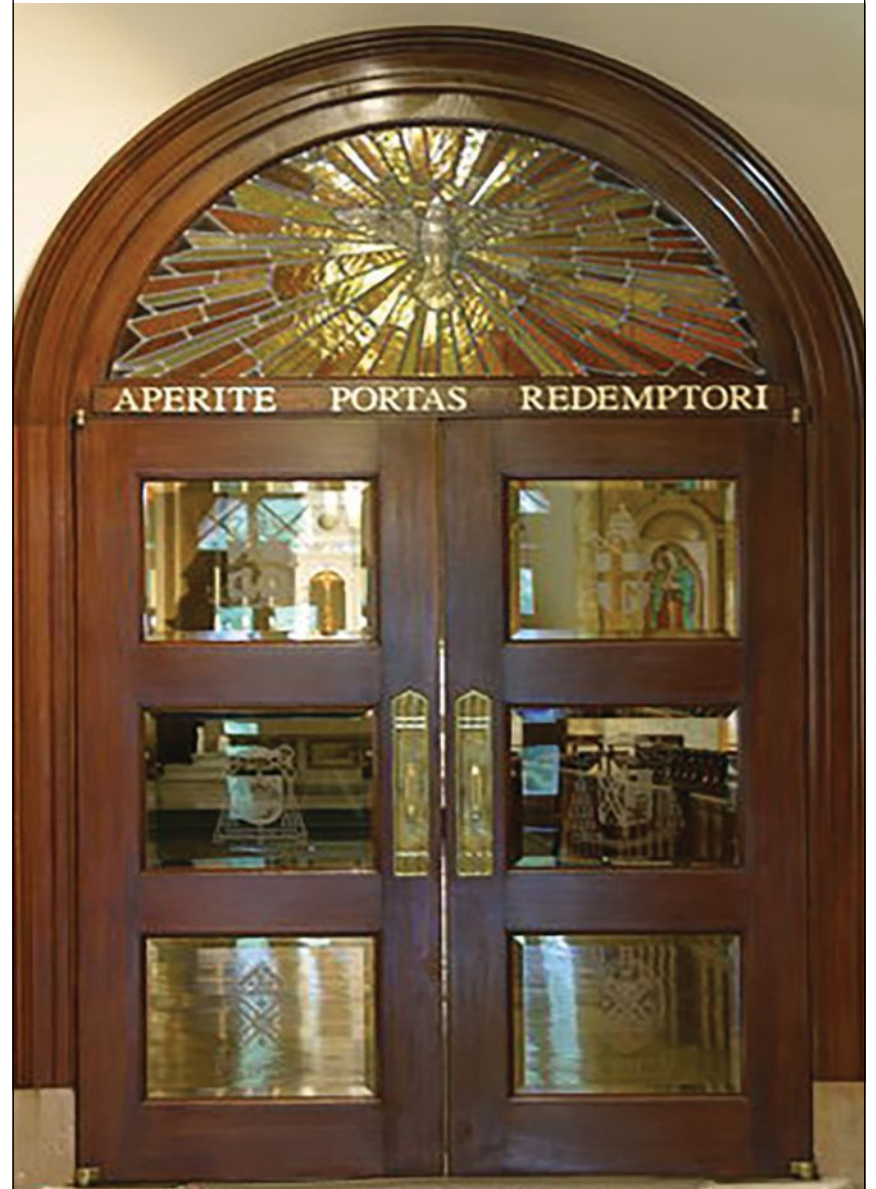
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LEFT As the reception gateway to piano showrooms, the rotunda at Steinway Hall is a symphony of lavish classical decoration, with allegorical murals of musical entertainment in the octagonal ceiling supported by faux-marble arches, columns, and pilasters.

Good work leads to more good work, as the saying goes, and it's hard to find a better example than the rotunda of the famed Steinway Hall building in New York City. According to David Riccio, managing principal at John Canning & Co., "We were first brought in to work on assessments of the plaster and decorative paint, and that led to a much fuller fine-art conservation project."

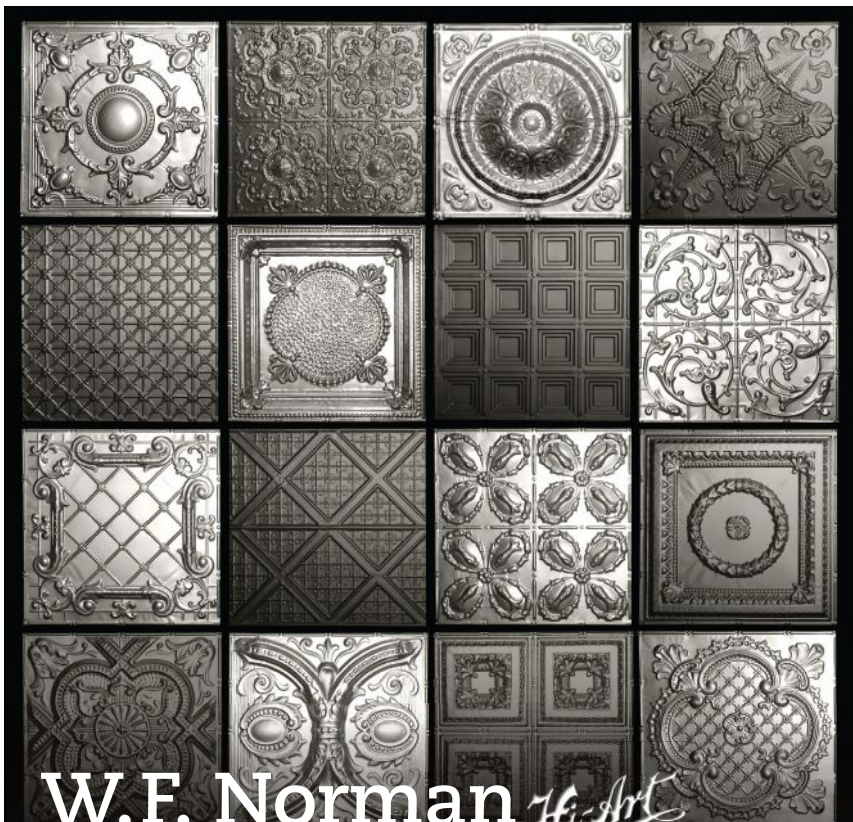
The rotunda is the heart of Steinway Hall, the home and showcase of the legendary piano manufacturers Steinway & Sons, completed in 1925 by renowned architects Warren and Wetmore. Both the building and rotunda are designated New York City Landmarks. "Being astute businessmen and marketers, the Steinways strategically placed their building across from Carnegie Hall to attract artists, musicians, and educators to audition their pianos," he explains, "so as the reception room, the rotunda finishes are exquisite, with fine artwork on the ceiling." The walls are treated with sophisticated, subtle glazes and textures, he says, and high-relief plaster with faux marble effects. "When first decorated in the 1920s, it was carried out with the highest caliber of craftsmanship one could find in the United States at that time." Originally a commercial-use building, Steinway Hall is now residential as part of the new development of 111 West 57th Street, though the historic rotunda will remain a retail space.

Unfortunately, until new owners JDS Development Group began restoration, the rotunda suffered water intrusion and minimal upkeep for some 15 years. "Our initial observation of the artwork conditions were tragic," recalls Riccio. Adds fine arts conservator Rachel Rodrigues Gilberti, "I think there were attempts not to conserve but just prevent the finishes from deteriorating further." The scenic paint layers in particular were covered in many layers of shellac applied merely to ensure they stayed put.

The space is effectively mixed media. "The allegorical four main panels in the dome ceiling are all painted on canvas," explains Gilberti. This method saved time and effort because artists could work in their studios then adhere the

Harmonious Hall Reprise

Careful conservation of decorative artwork renews a landmarked interior for another century.

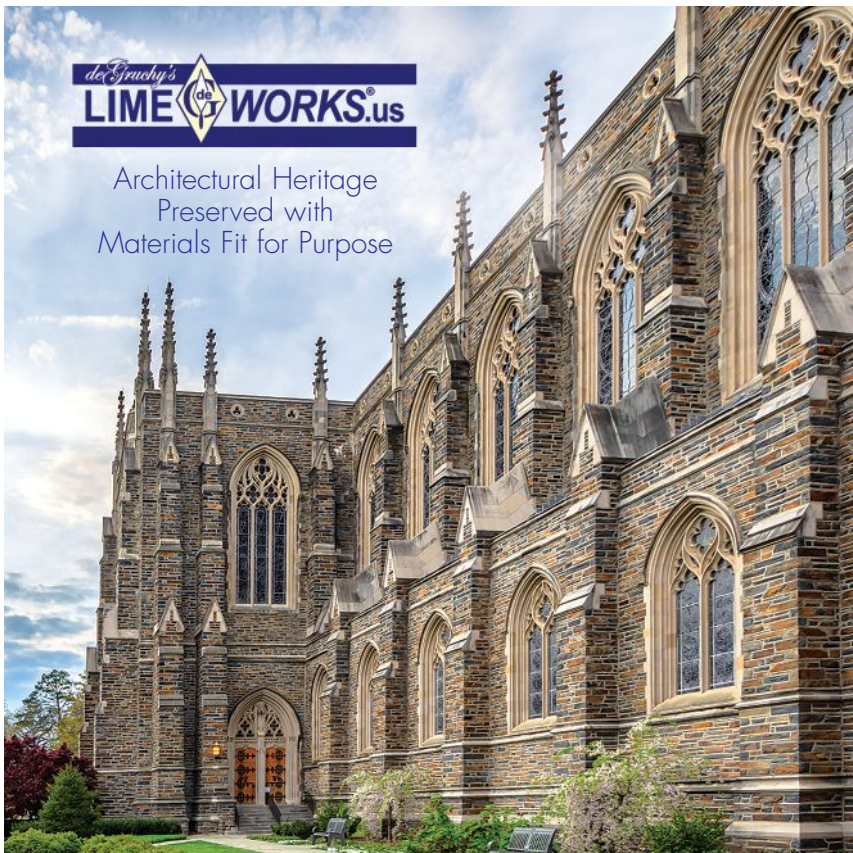


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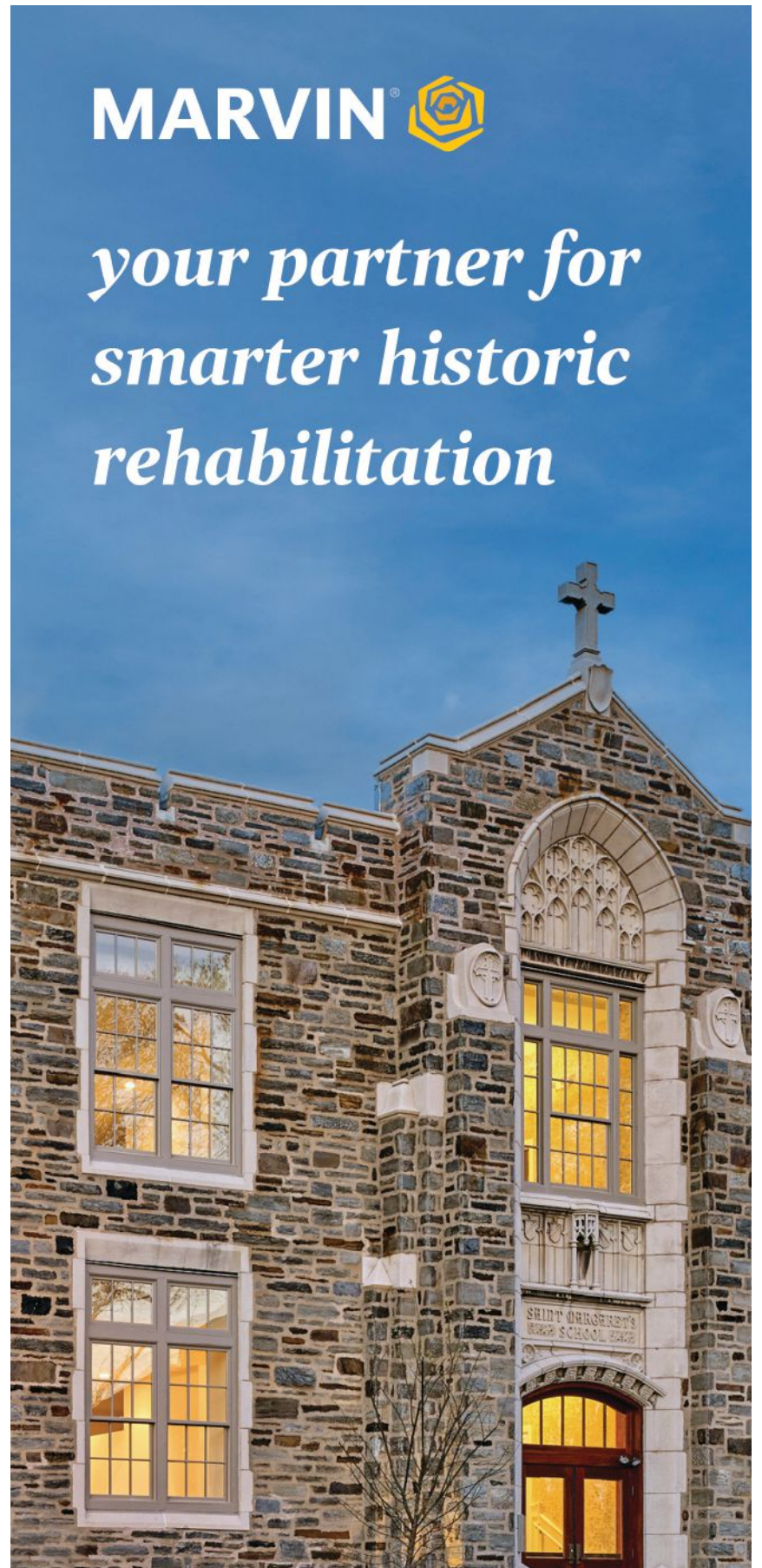


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ABOVE Paint loss was most severe on plaster substrate areas, where water infiltration had caused delamination. Conservation included re-attachment with adhesives and in-fill painting with modern, reversable materials.

canvas back at the site. “You never had to build scaffolding for the artists; they could work in the comfort of their own studios.” Painting on canvas then shipping became standard practice, with many works coming from artists in Europe. “In this case, however, Paul Arndt, the artist, was a New Yorker and local.”

As a result, the conservators faced two separate types of substrates and treatments: oil-painting-on-plaster and oil-painting-on-canvas. Since many canvases had been repeatedly shellacked over, they had completely changed the color and atmosphere of the environment. “When we first arrived, everything was very dark, very subdued. In some panels you couldn’t actually see part of the scenery,” says Gilberti. Fortunately, shellac is soluble in denatured alcohol so, with careful applications of alcohol on a swab, she was able to remove the varnish. “Once we started removing the shellac, all of a sudden the colors as originally applied appeared extremely vibrant, as if something lit them up.”

The integrity of the panels themselves ranged widely. “The four large-art

main panels were in fairly good condition, however, the smaller panels, some medallions, and a few lunettes were in varying states of disrepair due to water damage,” explains Riccio. Water infiltration probably pooled in these areas, and ultimately, became a structural problem. “The water infiltration caused efflorescence of the plaster substrate, which, in turn, was the primary cause for paint delamination.” The conservation treatment then required spot consolidation to stabilize the paint layer and re-adhere it back to the substrate or plaster. Using a brush or injections, the restoration team carefully applied adhesive in or surrounding cracks, in areas of paint loss, and in the peeling paint.

The canvas panels fared better. “It’s often possible to remove and re-attach the canvas,” says Gilberti, “but at the rotunda this was unnecessary because the plaster was sound underneath.” In a way, the canvas protected the paintings, so they injected and re-adhered many of them. “The canvasses were also anchored to the ceiling with tacks—a kind of belt-and-suspenders attachment—so

BELOW Scenes painted on canvas survived relatively unscathed except for being obscured by repeated shellackings. After painstaking shellac removal with swabs, the original colors of the 18th-century style murals sprang to life as if lit from behind.



Photos copyright © John Canning & Co., Ltd.

even where the glue failed, the tacks held the panels in the ceiling”

One of the lunettes, however, was left as-is as a window to the past. “The original was so deteriorated that, were we to remove the different later finishes, there would have been very little left.” In fact, the company deliberately leaves untouched swatches of finish as a historic record for future conservators.

What took everyone by surprise, though, was the faux marble in arches and entablatures. Created to appear as black marble, green marble, and white marble with black and gold veins, the illusion is so convincing no one from owners to preservation experts suspect-

ed they were paint over plaster. “In fact, when we came on board,” recalls Riccio, “we were asked to develop a marble cleaning program.” Luckily, the faux marble survived in fairly good condition. Some areas had paint and ground loss, which were in-filled and in-painted, and the entire area was surface-cleaned.

“What’s interesting for Canning & Co. about Warren and Wetmore is that, a few years ago, we were fortunate to conserve the sky mural in Grand Central Terminal,” the architects’ most important and well-known work. “Now it’s been an honor to conserve the murals at the Steinway Hall building, so it’s really a point of pride.”



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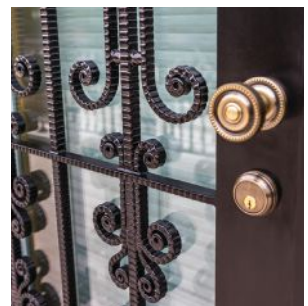
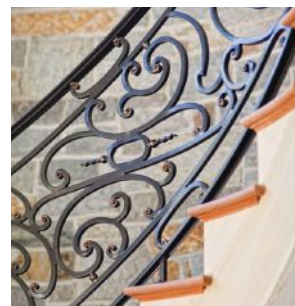
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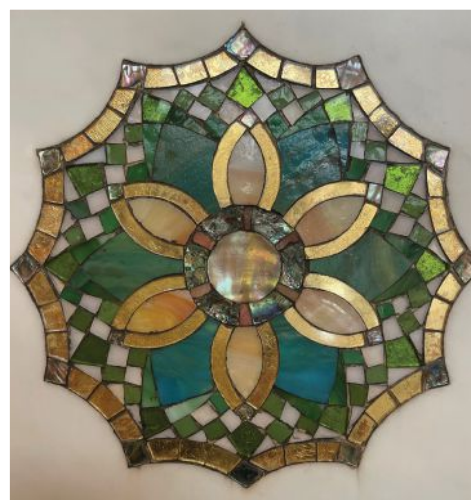


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BY SUSAN D. TURNER FAIA



Pattern Play

Mosaic tiles add beauty to buildings and beyond.

Classic mosaics consist of many small pieces of colored stone, glass, or ceramic, called tesserae, arranged in patterns using color and shape to depict scenes or make patterns. Tesserae are either square or irregular, set in mortar or plaster to hold them in place. The size and arrangement (random, linear, rows, columns, or both) of the tesserae create subset names for mosaics, but this will not be differentiated for the purposes of this article. Mosaics can be used on floors, walls, ceilings, interior or exterior, and on moveable panels or artwork.

HISTORY

Mosaic tiles date back to 3000 BC, as found

in Mesopotamia, in the form of pebbles set into the floor using bituminous adhesive from naturally occurring tars. Starting in the fourth century BC, the Greeks began to produce precise geometric patterns and depictions of figures and animals. Romans brought mosaics into a popular art form, introducing soft mortars containing sand, crushed shells, pottery shards, and lime. Setting beds were frequently made of hard mortars, using the same materials with the addition of pozzolans, such as gravel, marble dust, and volcanic ash. Grouts were typically colored with crushed marble. By the eighth century, glass, colored stones such as lapis lazuli, along with shells and ceramics, began to be incorporated in both religious and domestic subjects.

From ancient times, there have been two application methods: direct and indirect. Direct setting places the individual tiles into the grout or adhesive, attaching it directly to a substrate, and is typically used on smaller areas. For larger areas, the indirect method was used. Clay was rolled out and the tesserae set in the desired pattern and tamped down to a flat surface. Historically, fabric soaked in water-soluble glue was placed over the mosaic to adhere the pieces into one surface. Once the fabric was bonded and dry, the sheet of mosaic tiles was removed from the clay and the sheets were transferred to the project site. Once set into its final location, the fabric was removed and the tiles grouted.

LEFT The Hermitage Museum, ca. 1764

INSET Chicago Cultural Center, pattern of mother of pearl, marble, and gold leaf glass tile inset into marble, south grand stair.

CURRENT APPLICATIONS

Classic mosaic flooring is typically installed using the indirect method, with a paper backing on the top face to hold all the tiles in position. The paper similarly provides an even face, so that the grout may be applied to the tiles deeply into the joints without smearing the face of the tiles before flipping the sheet onto the mortar substrate and tamping it into the grout bed. This is the traditional installation but can be problematic for matching patterns, since the paper obscures the pattern being matched. The modern evolution is to use a clear plastic adhesive sheet on the top face of the mosaic bits. The clear plastic permits pattern matching, and its adhesion to the top face of the tesserae permits deep grouting from the backside before placing the tiles in the grout bed for a full bond.

Modern mosaic flooring has much less pattern, with tesserae adhered to a fiber mesh backing for mass-produced mosaic sheets. Individual tesserae are set right side up by machine with precise spacing onto a backing on the bottom side. This backed square is then laid directly into the grout. This method is best for nonporous tiles, since they would then be grouted from the front face after placement. One drawback is that the backing can prevent a full bond with the grout bed.

WAYS THAT MOSAICS FAIL

To begin any repair, carefully document the pattern and salvage any loose tesserae. Remove any deteriorated grout, using what grout is present for analysis.

Glass, ceramic, and shell tesserae can be brittle, subject to impact damage. Rogue retrofit work such as electrical conduits or mounting light fixtures can disfigure the mosaic with large holes crudely patched. Given cracking of the substrate, or differential movement between hard, nonporous tesserae and soft, porous grout, individual tesserae may become detached, or they could push against each other and dislodge upwards like a tent. In all these cases, the individual tiles can be reset, or new matching replacement tiles can be set.

If there are adjacent tiles that seem loose, do not attempt to remove and reset them as well, since the removal process could easily damage other tiles. Dry fit the tiles to ensure that they are positioned



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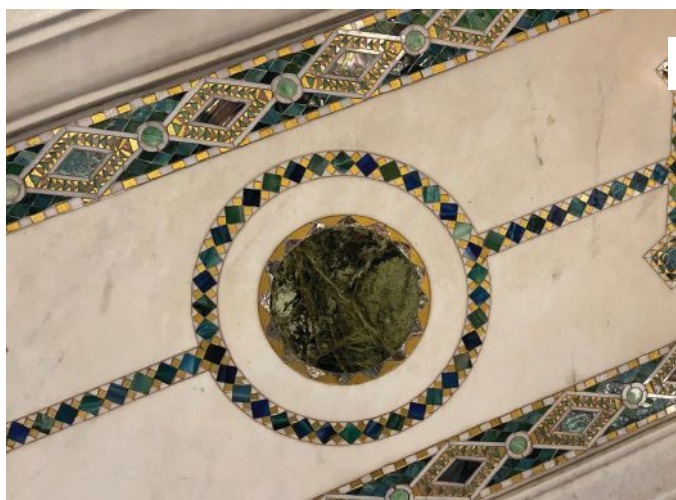
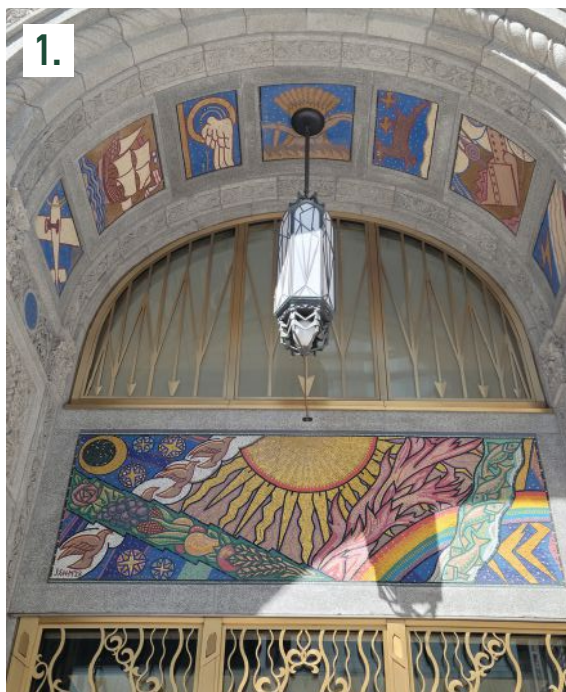


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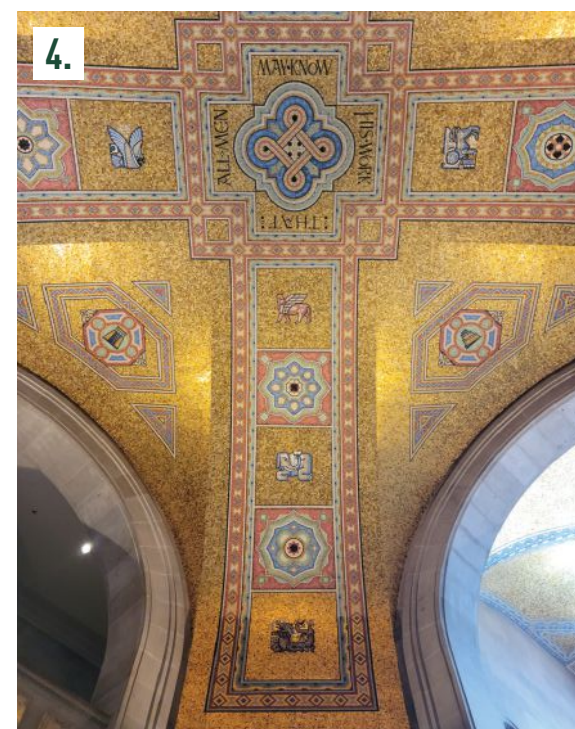


1. Concourse building, exterior entrance, Toronto, 1928, mosaics by J. E. H. MacDonald

2. Old City Hall, Toronto, Canada, 1899, mosaics laid by Jacomo Bepirt. Example of poor mosaic repair and inappropriate grout repair.

3. The grand staircase of white Carrara marble designed by Robert C. Spencer, Jr. of Shepley Rutan and Coolidge includes mosaics executed by Tiffany Studios made of green marble, Favrite glass, stone, and mother of pearl. Chicago Cultural Center, ca. 1897.

4. Entrance foyer vaulted ceiling with gold leaf tiles. Royal Ontario Museum, Toronto, Canada, 1914.



accurately, and place adhesive plastic film on top of the repair area. Remove the dry fit tile with the plastic attached. Apply grout deeply between the bits and install using the indirect method. Use matching mortar, comparing cured samples to the original mortar, to ensure the repairs blend well.

Indirect applied tile can sometimes lose the bond to the substrate, if the grout was too dry before setting. When bond loss occurs, epoxy or thin slurry mortar can be injected through a grout joint to fill the void. This repair should only be performed by professionals and is considered non-reversible if done with epoxy.

If the substrate becomes wet, mosaics could experience efflorescence, a whitish deposition of salts which come out of the mortar or concrete bed. For efflorescence to occur, three conditions must be present. 1) Soluble compounds (or salts) must be present in the grout or substrate. 2) There must be moisture to solubilize them. 3) A moisture drive in the form of hydrostatic pressure or evaporation must be present to cause the salt to migrate or deposit. Re-

move any one of the three conditions, and the formation of efflorescence no longer occurs. Once the cause of the efflorescence is removed, surface salts can be removed with a stiff natural bristle brush wetted with an acidic solution. Note: test the solution in an inconspicuous spot to ensure that it is compatible with the types of stone used.

Mosaics that are continually moist could experience mold or mildew growth. As with any repair of a symptom, first remove the cause: the source of the moisture. Then, to remove biological growth, use a biocide cleaner.

Rinse any chemical treatment well, mopping up any liquid present as quickly as possible. At the completion of cleaning, ensure the substrate is pH neutral by testing with litmus paper. Continue cycles of rinsing until pH neutral is achieved.

Floor mosaics will wear due to abrasion by foot traffic, which grinds in dirt and grit. This abrasion can frequently wear away the glazed surface, which permits further erosion of the substrate that is now exposed.

For areas of high traffic, use walk-off mats to remove the grit from shoes. Avoid rubber backed mats, as these can trap moisture, which in turn discolors the grout or could permit biological growth.

Cleaning of mosaic floors can be performed using a mild detergent to remove a build-up of wax or grease, while acidic cleaners are useful for spot-cleaning stains on cementitious grout. Wooden or plastic scrapers could be helpful in removing paint drips or sealant smudges. Never use steel scrapers or steel wool, which can leave behind trace iron that will oxidize and stain. Water may be used sparingly for rinsing, ensuring that the water is fully dried up. Once the floor is clean, it is possible to use a thin wax or acrylic clear coat to protect it, but these coatings will require maintenance.

CAUTIONS

Resetting mosaic tile is best executed by experienced professionals, to avoid detectable repairs. Any consolidation of voids is a task best left to professionals.

With care and minimal maintenance, a character-defining mosaic floor, wall, or ceiling will remain a beautiful feature in perpetuity.

Resources

Information for Historic Building Owners: Ceramic Tile Flooring, Historic Scotland, Alba Aomhhor, published March 2014, principal author Roger Curtis

Care and Conservation of Historic Architectural Tiles, Historic England, updated October 2020

Technical Preservation Brief No. 40 Preserving Historic Ceramic Tile Floors, Anne E. Grimmer Caring for Old Floors Advice from SPAB, The Society for Protection of Ancient Buildings, London, © 2016

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 sturner@jlkarch.com

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TECHNIQUES

BY MARILYN KAPLAN, RA, FAPT AND MIKE JACKSON, FAIA, FAPT

Future changes in model existing building codes can help facilitate the reuse of vacant main street buildings, including providing housing on upper floors.



Photo by Mike Jackson, FAIA

Up to Code

Working with model codes to encourage building rehabilitation.

THE MODEL CODES

The *International Existing Building Code* (IEBC), first published by the International Code Council (ICC) in 2003, is the model code applicable to existing and historic buildings of all occupancy and construction types, whether otherwise governed by the *International Building Code* (IBC) or the *International Residential Code* (IRC). The IEBC was created by merging and enhancing the codes or provisions for existing and historic buildings previously published by the three regional

model code organizations. The IEBC provides predictability to the code and design process, considers many of the unique conditions presented by existing buildings, and establishes a graduated basis for required improvements.

While the IEBC can be difficult to navigate, it is essential for owners, design professionals, and code officials to understand how to use it effectively.

The ICC publishes 15 model codes which only become law once adopted by the jurisdiction. A jurisdiction may adopt one, many or all the model codes, and is

free to update to current editions when desired. Adoption most often includes modifications to the administrative procedures of Chapter 1 to reflect local policy but can also include modifications to any other code section. The model codes are re-issued on three-year cycles: references in this article are to the 2021 International codes.

The IEBC is not a stand-alone document, requiring interaction with the *International Building Code* (IBC), *International Energy Conservation Code* (IECC), and ICC 117.1 *Accessible and*

Usable Buildings and Facilities. The *International Fire Code* (IFC) provides limited retroactive requirements for building rehabilitation in Chapter 11, *Construction Requirements for Existing Buildings*.

The simpler format of the *International Residential Code* (IRC), which is applicable to one-and two-family dwellings and townhouses up to three stories in height with separate entrances and their accessory structures, is more of a stand-alone document used by residential builders. Establishing requirements for new construction, only *Appendix J*:

Gaby's Shoppe

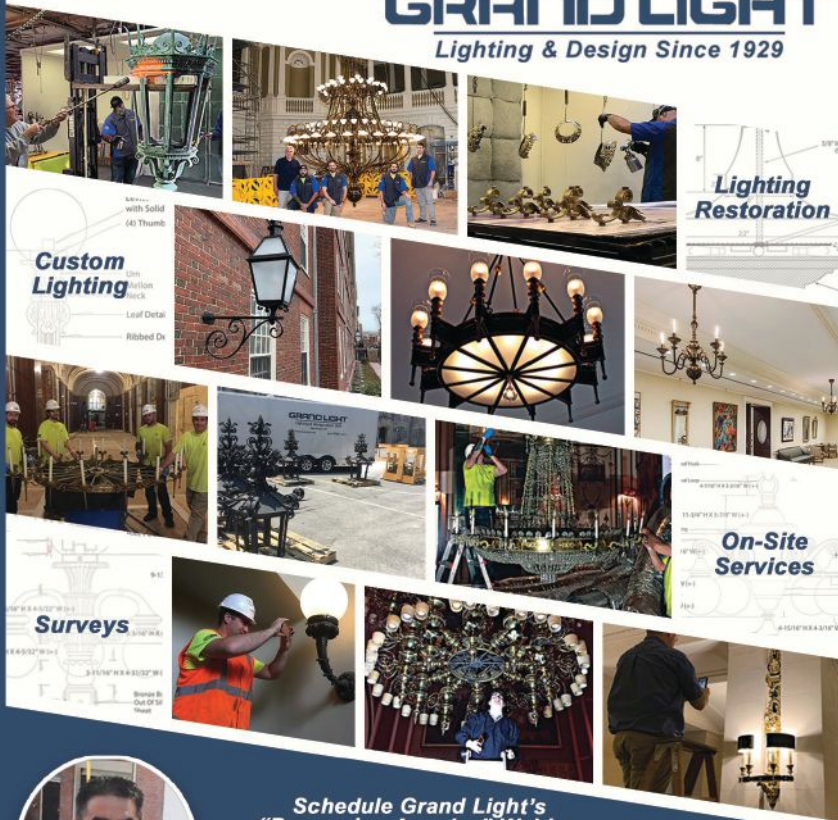
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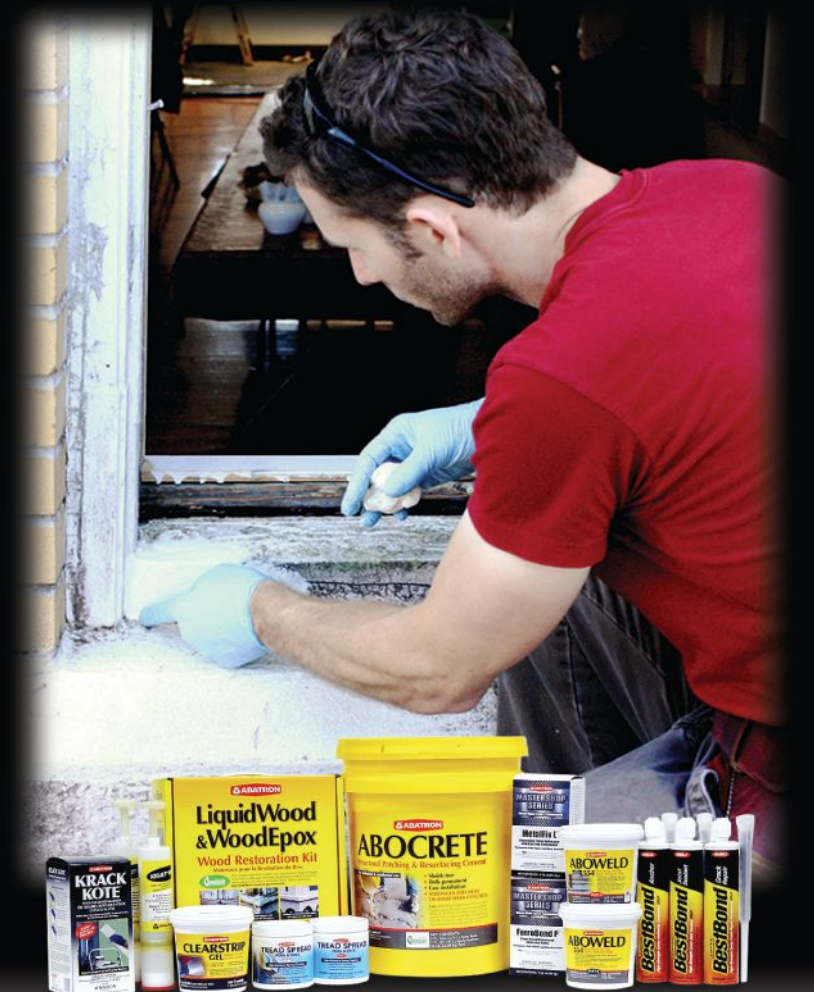
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LEFT For main street buildings, narrow footplates, a lack of water for fire suppression, and egress limitations are among the conditions that can often be addressed by using one of the code compliance methods included in the model *International Existing Building Code*.

Existing Buildings and Structures, which must be independently adopted by the jurisdiction, contains provisions for existing structures. The IRC contains no provisions for historic buildings, even though most properties designated as historic in the U.S. are residential one- and two-family structures.

CHOOSING A COMPLIANCE METHOD

The IEBC contains four optional code methods, each reflecting a different approach and philosophy based on one of the legacy regional rehabilitation codes. The requirements of IEBC Chapter 3 (accessibility, structural, and flood hazard provisions) are applicable to all code paths. Apart from the “Law-in-effect” compliance method, the designer or applicant selects the compliance method. Given the unique conditions presented by the intersection of construction and occupancy classifications and a project’s proposed scope of rehabilitation work, it is valuable to explore multiple compliance methods to determine which is best suited to a particular project.

- *Law-in-Existence*. (301.3 Exception). Alteration projects are permitted to comply with the laws in existence at the time the building was constructed, except for accessibility improvements, substantial improvement in flood areas, and structural provisions. This method often works well for buildings of relatively recent construction.
- *Performance Compliance Method* (Chapter 13). Scoring system with compliance determined by total score received in each of 21 categories. Deficiencies in one category can be compensated for in another. This method can be advantageous in establishing alternatives to sprinklers for small-scale, mixed-use buildings

typical of Main Streets.

- *Prescriptive Compliance Method* (Chapter 5). This method is most similar to the language and approach of the IBC for new construction and includes a direct reference to requirements of the IFC.
- *Work Area Compliance Method* (Chapters 6-12). The applicability of code requirements is a function of which of four categories of work is proposed by the applicant. In order of increasingly broader scopes of work, these are Alteration Level 1, Level 2, Level 3, or Change of Occupancy. This method, with code stringency increasing proportionally as a function of the scope and extent of proposed work, was a major innovation of the IEBC.

HISTORIC BUILDINGS

The IEBC’s approach to historic buildings varies depending on the selected compliance method. Chapter 3 provides limited relief from the accessibility provisions and is applicable to all code paths. No further allowances for historic buildings exist if using the Law-in-Existence or Performance Compliance Method.

The Prescriptive Compliance Method states that the code applies only to the historic buildings judged by the code official to constitute a distinct life safety hazard (507.2). Additional discretion is granted the code official relative to structural provisions and repair of substantial structural damage (507.4).

In the Work Area Compliance Method, Chapter 12 Historic Buildings provides specific allowances for historic buildings that function as an overlay to the Repair, Alteration, and Change of Occupancy chapters of this method. These allowances range from general

provisions for historic house museums to treatment of specific features such as transoms, door swings, stairs, etc. Provisions are either as-of-right or require explicit approval via language stating “... as approved by the code official...” Projects using Chapter 12 may be required to submit a Report documenting historic features and how the performance intent of the code will be met.

MODIFICATIONS AND ALTERNATIVES

When a project is best served by solutions not contained in the code, the administrative chapter of the IEBC and other I-codes permits modifications to be accepted if the strict letter of the code is determined by the code official to be impractical, the modification complies with the intent and purpose of the code, and does not lessen health, accessibility, life and fire safety, or structural requirements. A specific process exists for submission of alternative materials, design, and methods of construction and equipment.

WORKING WITH THE CODE OFFICIAL

The code official may not be fully versed in the options summarized above but, as the “Authority Having Jurisdiction” (AHJ), they are a critical member of the project team. Early-on coordination may result in recommendations for which compliance method might be most appropriate for a given project, identification of local ordinances and procedures, and an indication of other officials who will be involved in a project’s approval, as is often the case with the fire code.

ADDRESSING BARRIERS, IMPROVING RESILIENCE

Twenty years of experience with the IEBC have demonstrated its value as well as the barriers still faced by existing buildings. This is particularly important now as vacant buildings and

vacant upper floors of smaller scale structures on main streets across the U.S. present unequalled opportunities for addressing the nation’s housing shortages and climate change. The infrastructure and building shells exist, and planning approvals may be significantly shorter than required for new construction projects. Other benefits include the creation and strengthening of walkable communities, and the transformation of vacant, underutilized, and unsafe structures to viable, contributing community resources.

To realize the full potential of the existing building stock, the Association for Preservation Technology, Intl. (APT) Technical Committee on Codes and Standards is researching best practices in using the IEBC and proposing code changes to the IEBC. Among the findings are that a project classified as a “change of occupancy” is penalized by needing to meet or exceed most of the provisions for new construction: jurisdictions which accept any previous occupancy or use, and not just the most recent, have removed this significant barrier. The APT Committee advocates for a more user-friendly format; codification of commonly accepted solutions for certain smaller buildings that do not rely on sprinklers; greater acceptance of previously permitted construction materials, techniques and dimensions; a definition for “distinct life safety hazard”; and the inclusion of existing building and historic preservation provisions in the IRC. The committee recently led a workshop on Building Codes on Main Street and continues to add reference materials to apti.org/codes-and-standards.

Further information on these efforts is available through the authors and committee co-chairs: preservationarchitecture@gmail.com and arch419@aol.com.



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Fitzgerald's Heavy Timber Construction is a design-build company that also is a historic restoration services contractor. In addition, the family-owned company offers consulting engineering and architectural services.

"Throughout our nearly four decades of experience we have found that historic building technologies create unexpected issues for designers and project managers not used to adapting them," says president/CEO Dean C. Fitzgerald. "We are dedicated to helping clients find lasting solutions to just these sorts of historic preservation and period construction challenges."

The company makes and works with

traditional, double-locking, standing-seam, and batten-seam metal (copper, lead-coated, and galvanized) roofing styles.

"When it comes to historic styles, we design our own, often duplicating what we take off the building with a learning curve from carefully observing what made the old roof fail," Fitzgerald says. "We like the complex projects, we solder seams and flashings when needed, we make lots by hand, we have our own roll former, shaping on site what we need as we need it."

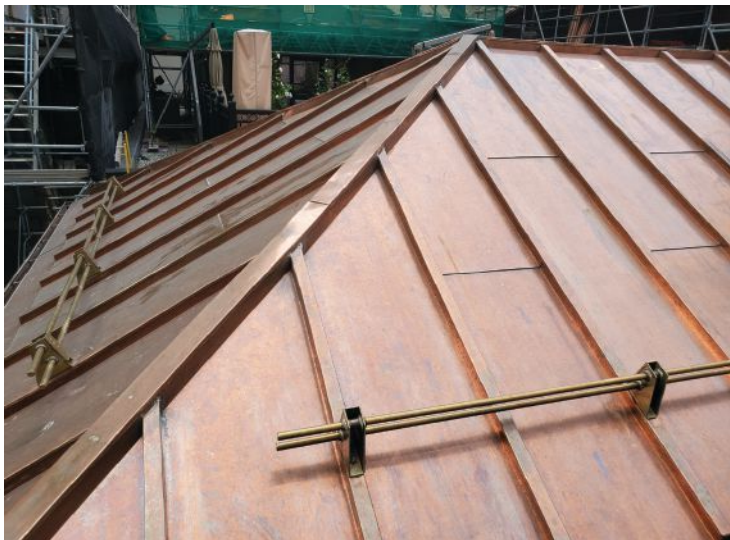
Noting that most of the company's projects are in Maryland, Pennsylvania, and Virginia, Fitzgerald says that "we

have traveled as far as Ireland, Ohio, and Vermont. No job is too large, too small or too far."

HEATHER & LITTLE LIMITED

heatherandlittle.com
A specialist in the manufacture of custom historic replication sheet metal roofing, Canada-based Heather & Little Limited has been working in the industry for nearly a century.

Its products—lead, copper, zinc, pre-painted metal, and Victorian metal shingles as well as slate and cedar shingles—are paired with modern underlayments and ventilation sheets to maximize the performance and lifespan of the roof.



TOP LEFT Fitzgerald's Heavy Timber Construction is a full-service timber-framing specialist and historic restoration services contractor that makes and installs traditional-style roofing.

LEFT A copper batten seam roof with custom bronze snow guards by Heather & Little Limited at a private club in Ontario, Canada.

ABOVE The Weckbaugh House in Denver, Colorado, recently received a new Ludowici roof.

OPPOSITE Yale University uses custom Ludowici tile.

"Most of our work is historic replication," says Marc Jamieson, vice president of sales and projects for the family-owned and -operated company that has more than 40 employees. "However, we are often involved in designing improvements for the roof system such as adding ventilation, rectifying points of failure, adding insulation, and adding expansion joints. Architects and designers often use our company as a consultant during the design process."

The company has worked on Canada's Parliament buildings, the U.S. Library of Congress, and many churches, courthouses, and other public buildings in North America.

Heather & Little Limited's replacement of the roofs at the historic Toronto Club in Canada is a prime illustration of its expertise and experience, Jamieson says, because it included the use of a variety of products—slate roofing, batten-seam copper roofing, flat-seam copper roofing, sheet lead roofing, inlaid cop-

per gutters, and a copper cornice.

"We have over 95 years of company experience and literally hundreds of years of individual hands-on experience amongst our management and our entire team," he says. "This sets us apart from newer competitors. Also, our willingness to go the extra mile to carry out work exactly as required to satisfy the historical accuracy and design intent of the project allows us to fabricate and install truly custom work."

LUDOWICI **ludowici.com**

From the New York Life Building in Manhattan to the Pennsylvania State Capitol, Ludowici terra-cotta roof tiles adorn some of the country's most important historical, government, educational, commercial, residential, and religious structures.

"For thousands of years, villages and cities of old-world Europe, Asia, and beyond have used clay roofing as a pillar

of architecture and design," says Lauren Johnson, Ludowici's head of marketing. "Inspired by this philosophy, Ludowici incorporates old-world craftsmanship with modern production technology to design equally enduring terra-cotta products that stand the test of time."

Ludowici tiles, which are guaranteed for 75 years, require little maintenance and are recyclable, energy-efficient, and free of toxic and synthetic ingredients.

"Several of our best-selling designs are made to mimic the look of other materials like real stone, slate, or wood-shake roofs—all with the benefits and longevity of terra-cotta," Johnson says. "We also produce interlocking tiles, which allow for less pieces per square, so they are lighter and perfect for renovations and provide budget-friendly solutions."

The company, which is known for its customization capabilities, offers more than 50 standard designer colors and can custom match almost any hue.

"Our craftsmen can also re-create several finish textures that authentically replicate the surface of age-old terra-cotta tiles," Johnson says. "Many tile textures are applied by hand, allowing for a distinctive, handmade look."

In addition to replicating vintage and historic tiles, Ludowici also works with architects, designers, and building owners to develop custom tiles.

Johnson notes that the company's products have been manufactured in the United States since 1888. "Our team is comprised of engineers and architects with vast product knowledge and industry experience to make getting you take-offs, tile identification, part drawings, modeling, custom-color glazes, or project estimates a breeze," she says.

MCGHEE AND CO. THE ROOF **THATCHERS** **thatching.com**

One of the few roof-thatching companies in America, McGhee and Co. The



LEFT: Photo by McGhee and Co. The Roof Thatchers; RIGHT: Photo by NIKO Contracting

ABOVE McGhee and Co. The Roof Thatchers is one of only a few companies in the United States that does this work.



RIGHT: Photo by Northern Roof Tiles US Inc.

ABOVE NIKO Contracting fabricated and installed the copper roof at the Cooper Hewitt in New York City.

FAR RIGHT Diamant, a French clay tile with a new profile, is one of the newer selections offered by Northern Roof Tiles US Inc.



KEY SUPPLIERS

ATAS INTERNATIONAL
 atas.com

B & B SHEET METAL
 bbsheetmetal.com

CAMARA SLATE PRODUCTS
 camaraslate.com

SHELTON SLATE PRODUCTS CO.
 sheldonslate.com

TILE ROOFS INC.
 tileroofs.com

VANDE HEY RALEIGH
 vrmtile.com

CLASSIC GUTTERS SYSTEMS LLC
 classicgutters.com

Roof Thatchers creates and installs water reed thatch roofs by hand on high-end residences and estate outbuildings.

“Our roofs have unique hand-crafted design elements that add to the architectural style of the building with flowing lines, dramatic curves, solid shapes, and impressive angles,” says Colin McGhee, the English master thatcher who founded the Virginia-based company in 2002. “Each roof is a unique piece of art.”

McGhee and his crew of three or more artisans typically complete ten roofs a year, working on each for weeks or even months. Like McGhee, his thatchers complete five-year apprenticeships in England, where there is much more demand for the product, and use old-world construction methods.

The thatch, which is imported from Uzbekistan and Turkey, is in ten-pound bundles.

“Thatched roofs are sustainable, and people today like the idea of green buildings,” he says, adding that the roofs generally last six decades and that the company guarantees them and checks them at least every two years at no charge. “The architects, of course, consider them key design elements.”

McGhee and Co. The Roof Thatchers has done a number of museum projects. Its work may be seen at Plimoth Patuxet living history museums in

Plymouth, Massachusetts (roofs on several buildings), at George Washington’s Mount Vernon (the roof of the open shed), and at Connolly’s, the iconic Irish pub in New York City’s Times Square (roof-top bar).

“Thatch adds a dramatic and impressive appearance to any structure,” McGhee says. “It provides vermin resistance, it’s a very effective insulator, and it can be specially treated with a fire retardant.”

NIKO CONTRACTING nikocontracting.com

Established in 1974, NIKO Contracting specializes in fabricating and installing custom architectural sheet-metal roofing as well as cornices, crestings, finials, cupolas, window surrounds, domes, crosses, and pressed metal ceilings and wall panels.

“A lot of our projects involve historic replications,” says owner/founder Nick Lardas. “We don’t have a catalog of pieces, we match existing ones.”

The company, which works with architects, building owners, and contractors, primarily supplies copper, zinc, and even steel and aluminum roofing products for clients on the East Coast, especially in Pittsburgh, Washington, D.C., and New York City. One of its major public projects was the replication, fabrication, and installation of the

copper roof for New York City’s Cooper Hewitt museum.

“We do a lot of specialized and unusual projects,” Lardas says, noting that most recently it fabricated and installed a balustrade, a dormer, a skylight, and copper roofing on the Juliet balcony project at the Clayton, the Henry Clay Frick residence that’s part of The Frick Pittsburgh. “We do a big mix of products that other companies can’t tackle.”

NORTHERN ROOF TILES US INC. northernrooftiles.com

For over three decades, the family-owned and -operated Northern Roof Tiles US Inc. has been supplying clay tiles from England, France, Belgium, Spain, and Portugal as well as English Cotswold stone to clients in the United States, Canada, and even one in Tasmania, Australia.

“Each of the manufacturers makes tiles to suit their local markets, so if a client is looking for an authentic Victorian-style roof, we can supply them from England from a company that has been making tiles since 1805,” says Stuart Matthews, who founded the “one-stop roof tile shop” in 1991. “If a client wants a country French-style roof, we can supply tiles made in the French countryside from a plant that has been making tiles for over 150 years.”

Clay and Cotswold stone, Stuart

points out, are exceedingly durable roofing choices. “They are natural materials that actually have the advantage of looking better as they age,” he says. “Clay roof tiles have a proven history and will last at least one hundred years.” They are also non-combustible and one hundred percent recyclable at the end of their life.

Matthews started the company, which has offices in Delaware and in Canada, after he was sent from England by the largest maker of concrete roof tiles to open a plant in Ontario, Canada.

Northern Roof Tiles US Inc. has supplied clay tiles for the re-roofing of a number of historically significant buildings, including the Frank Lloyd Wright Martin House in Buffalo, New York, Newport’s magnificent mansion The Breakers, and the Powder Magazine Museum in Charleston.

“We are a small family business—my sons Adam and Simon will be taking over the company soon—so we provide individual attention to our clients,” says Matthews, adding that his experience supervising up to 60 teams of tilers in a previous job prepared him for solving a variety of roofing issues. “We have a passion for magnificently beautiful clay tile roofs. In fact, I have been described as ‘the roof tile junkie,’ so be careful when you talk to me because my passion for clay tile roofs can be contagious.”



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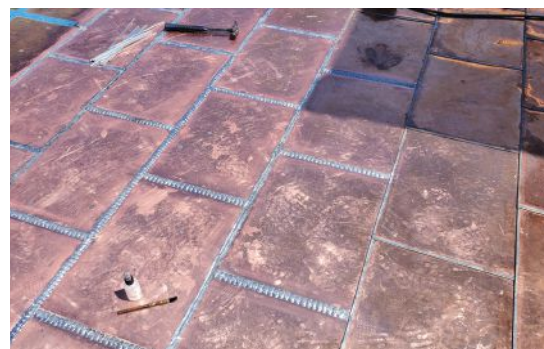
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Photos by Scott Donahue



ABOVE Slate & Copper Services replaced the roof on Zabriskie Memorial Church of Saint John the Evangelist in Newport, Rhode Island.

LEFT Examples of solder joints by Slate & Copper Services.

SLATE & COPPER SERVICES slateroofs.com

Established in 1978, Slate & Copper Services specializes in the installation, maintenance, and repair of slate, tile, wood, copper, and sheet-metal roofing systems.

The company, which has operations in Portsmouth, Rhode Island, and Easton, Connecticut, has worked on a number of roofs of historic buildings. It replaced the slate roofs at the National Museum of Illustration in Newport, Rhode Island, at St. Columba's Chapel in Middletown, Rhode Island, and at the parish house of St. Michael's Episcopal Church in Bristol, Rhode Island.

And it installed Ludowici tile roofing at the Zabriskie Memorial Church of Saint John the Evangelist in Newport, Rhode Island.

"Our reputation sets us apart," says owner Scott Donahue. "We do whatever it takes to facilitate effective execution of our scope of work, we are available 24/7 to our customers and have high workmanship standards. We bring thoughtful planning, proactive communication, and a sense of stewardship to every project."

VERMONT SLATE CO. vermontslateco.com

The natural-slate specialist Vermont Slate Co. offers several roofing products that pair color and elegance to enhance the beauty of historic structures.

"We offer the best natural product

that has been proven over the course of time and years of experience in taking architects' and designers' visions and finding the best fit for their specific project," says Lucas Severance, the company's director of domestic sales and services. "We have a variety of slate colors and product options."

One of the newer options is READYSLATE from CUPA GROUP, the first pre-assembled natural slate roofing system.

Slate, Severance says, is a cost-conscious choice. "When compared to all other roofing materials, natural slate's life cycle cost makes it the least expensive product on the market. The lifespan of natural slate has been proven by the real test of time. A lesser roof will need to be replaced three, four, or more times during the lifetime of a single application of slate."

Vermont Slate has facilities in Vermont, Baltimore, Savannah, Houston, and Los Angeles that supply historic projects all over the United States and overseas.

The 15-employee company has supplied hundreds of high-profile roof restorations over the past several decades, including the Union Station Hotel in Nashville, Flushing High School in New York City, Glenn Memorial United Methodist Church at Emory University, Maryville College in Tennessee, the Chelsea Hotel in New York City, and Milwaukee City Hall as well as several historic train stations, military bases and other government buildings and major universities.

Partners for Sacred Places connects historic houses of worship with firms specializing in sacred place design, construction, preservation, and more.

sacredplaces.org/professional-alliance

AT THE INTERSECTION OF HERITAGE, FAITH, & COMMUNITY

Partners for Sacred Places

Detail of St. Cecilia window (pre-treatment) at Saint Boniface Catholic Church, San Francisco, CA. Photo by Nzilani Glass Conservation, Professional Alliance Member.



2023 PALLADIO AWARDS CALL FOR ENTRIES



The Palladio Awards program is produced by Clem Labine's **Traditional Building**. Presented by The Traditional Building Conference, the award is named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while drawing on past models for inspiration.



EXCELLENCE IN TRADITIONAL DESIGN

Honoring outstanding achievement in traditional design, The Palladio Awards program recognizes both individual designers and design teams whose work enhances the beauty and humane qualities of the built environment, through creative interpretation or adaptation of design principles, developed through 2,500 years of the Western architectural tradition. The Palladio Awards are the first and only national awards program for residential and commercial/institutional projects which demonstrate excellence in traditional design.

SUBMISSION DEADLINE: DECEMBER 16, 2022

AWARDS WILL BE CONSIDERED IN THE FOLLOWING CATEGORIES

COMMERCIAL, INSTITUTIONAL & PUBLIC ARCHITECTURE:

- Restoration & Renovation
- Adaptive Reuse and/or Sympathetic Additions
- New Design & Construction – less than 30,000 sq.ft.
- New Design & Construction – more than 30,000 sq.ft.
- Public Spaces: Parks, Plazas, Gardens, Streetscapes
- Craftsmanship
- Interior Design

RESIDENTIAL ARCHITECTURE:

- Restoration & Renovation
- Adaptive Reuse and/or Sympathetic Additions
- New Design & Construction – less than 5,000 sq.ft.
- New Design & Construction – more than 5,000 sq.ft.
- Exterior Spaces: Gardens & Landscapes
- Residential Multi-Unit
- Craftsmanship
- Interior Design

PROJECTS MUST HAVE BEEN COMPLETED BETWEEN NOVEMBER 2017 AND NOVEMBER 2022.
(LANDSCAPE PROJECTS CAN BE COMPLETED AS EARLY AS NOVEMBER 2013.)

For more information, or to submit your entry, go to www.palladioawards.com



The family areas of the house surround a serene swimming pool, as the footprint of the house steps away from South Ocean Blvd. to create a private garden enclosure. The tower, a design element found in many historic Palm Beach homes, is placed at the transition from the formal to the informal rooms.

Carving a Niche

Phillip James Dodd redefines Palm Beach architecture with a new Spanish Mediterranean home.

BY J. MICHAEL WELTON | PHOTOS BY JON WALLEN UNLESS OTHERWISE NOTED



The dining loggia, accessed off the dining room and kitchen, marks the transition to a more causal and vernacular use of materials and details. Many of the details on the house were inspired by nearby historic homes, with the capitals based upon those used by Maurice Fatio at Il Palmetto.

Phillip James Dodd studied at the Prince of Wales Institute of Classical Architecture in London, worked in the office of Fairfax & Sammons, heeded Sammons' advice and attended Graduate School at the Notre Dame School of Architecture before returning to his mentor Sammons and New York.

But does that make him a Classicist? No.

"We're romantics," says the U.K. native practicing in Greenwich, Connecticut. "We talk to our clients; we paint a picture for them of how to experience the soul of the house."

He did that with a new Spanish Mediterranean-style home he created for a Greenwich family in the Estate district of Palm Beach. It's surrounded by homes by Addison Mizner, Marion Sims Wyeth, Maurice Fatio, and John Volk, in a neighborhood that breathes rarified air.

While with Sammons, he'd worked on the restoration and expansion of Maurice Fatio's 1930 masterpiece, Il Palmetto, in Palm Beach, immersing himself in the Spanish Mediterranean style.

He set up his own practice in Greenwich five years ago, after writing *The Art of Classical Details: Theory, Design & Craftsmanship*, a collection of American and British architects' essays and projects published in 2013. He followed that up with *The Art of Classical Details*

II: An Ideal Collaboration in 2015.

As he worked through the details of design for the Palm Beach Spanish Mediterranean, he was also writing his third book, *An American Renaissance: Beaux-Arts Architecture in New York City*, published in 2021, and featuring a foreword by Julian Fellowes. The book and the new home informed each other over a five-year period. "I teach, lecture, and write books about others—all of my clients think of me as a little professor."

A photograph of a white stucco house with a large arched wooden door. The door is made of dark wood with a grid pattern and a metal knocker. Above the door is a semi-circular archway. Two black lantern-style light fixtures are mounted on the wall, one on each side of the door. A small security camera is mounted on the wall to the left of the door. To the left of the door is a vertical column of four rectangular blocks. A dark brown downspout runs vertically down the wall. The house has a red-tiled roof with white decorative brackets under the eaves. A palm tree is visible on the left side of the house. The foreground shows a concrete sidewalk and some greenery.

The family entrance, located on the rear of the house, is less formal than the front entrance, with half-height quoins, and exposed wood rafter-tails at the eaves. The paneled door (which conforms to hurricane and energy codes) was fabricated from Burmese Teak, and distressed to resemble one from a historic home.





ABOVE Centered in the courtyard is an antique fountain surrounded by palm trees and orchids that creates an intimate moment.

RIGHT Phillip James Dodd receiving the 2022 Elizabeth L. and John H. Schuler Architectural Award at the Preservation Foundation of Palm Beach.



Photo courtesy of the Preservation Foundation of Palm Beach



He used that status to his advantage when it came time to present his design to the Palm Beach Architectural Review Commission. Told by peers that he'd likely go through multiple iterations with the commission, he began to think through the questions he'd be asked.

More specifically, he thought about the limestone quoins that rise halfway up the home's exterior at the family room. And Dodd was sure he'd be asked about his half-high quoins. Sure enough, when one commission member said, "Tell me about those

quoins," Dodd pulled out a number of Italian precedents that he'd researched and identified.

His design passed review unanimously. "It was the first time in almost ten years that had happened," he says. "While it was very gratifying as a designer, more importantly, it countered the argument for only going local—or to a large New York City firm."

His design breaks the home up into two sections, one public on the north and the other private, to the south where family spaces are out

of view. "There are more plantings at the rear, near the pool, to muffle sounds from the street," he says.

Because it's in the Estate district of Palm Beach, he was allowed to design a tower for the 12,000-square-foot home. "It's an essential part of the overall massing of the house. It helps give the home a little bit of gravitas."

Inside, the home is suffused with details. Upon arrival, guests first experience a vaulted ceiling, then turn to find a stairway to the upper level. Its landing is elevated by three risers

centered on a small window that gives a peek into the exterior courtyard that awaits. "We're setting it up with little things like that—there's a sense of romance and whimsy and the unexpected that I love," he says.

Outside, he used a substantial palette beyond the stucco and limestone quoins. There's a terra-cotta roof, mahogany windows, porches of pecky cypress, and a front door made of Burmese teak. "We treated it and sandblasted it to make it look old," he says.

The local preservation founda-



The north end of the house accommodates the entrance hall and staircase, living room, library, and dining room, and uses a more formal palette of materials and details. This part of the house was designed to have a public street presence that would engage with the architectural heritage of the historic Estate district of Palm Beach.

INSET This architectural model—crafted by Mike DelPriore at Ryerson Studio—was presented to the town’s architectural review commission. The house was designed without the need for an architectural variance, and was approved unanimously at its first municipal hearing.

tion encouraged the architect to present the home for its Schuler Architectural Award, established in 2005 to recognize achievement in new architecture that expresses superior design and complements Palm Beach’s architectural history.

Dodd not only presented, but gave board members a tour. “They look at the design and ask the question, how does this improve the streetscape?”

The answer was favorable. He won the 2022 Elizabeth L. and John H. Schuler Architectural

Award, for designing a modern home that looks as if it’s always been on site. “It was nice to show them a new house designed in this style, where you could still have every modern convenience that you want and not live like your grandparents,” he says.

Dodd says his design goal at the outset was not to embarrass himself. But he’s actually achieved just the opposite. He’s carved a niche for himself, alongside the rest of the great Palm Beach architects.



Photo by Neil Landino

HISTORIC HOSPITALITY

Perkins&Will transforms a vacant building in Dallas into a dynamic hotel.

BY MARY GRAUERHOLZ | PHOTOS BY LEONID FURMANSKY



Dallas has embodied its own brand of dynamic optimism since its founding in the 1840s. One of its most meaningful neighborhoods, Deep Ellum, was established later that century and quickly became a lively center of fine music and food, as well as a hub for business and for the Texas city's Black community to socialize.

But throughout the 20th century, Deep Ellum lost much of its vitality. One particular building, the Knights of Pythias Temple, was hit hard. As the first major commercial building in Dallas constructed for Black businesses with Black funding, and designated a historic site, it was too important to be ignored.

"There is a lot of history here," says Kristin Winters, AIA, an associate principal in the Dallas office of Perkins&Will, a global architectural firm. When Winters and her colleagues first saw the 1916 Pythian temple, it was a melancholy experience. "The building was in a large open field; it had sat vacant for many years. We understood the importance of this building culturally and historically. We wanted to do it justice."

The temple was designed by architect William Sidney Pittman, a son-in-law of Booker T. Washington. Despite its vibrant history, there were not many places that could put the building to use, Winters says. Then an opportunity arose to save it: Today the temple, with its modern addition, is

the 164-room Kimpton Pittman Hotel.

The original was four stories high, with shops and professional offices on the bottom floors and a ballroom crowning the structure. In the 1980s, another floor was slipped in, for a total of five stories. The team took it back to the original four floors and restored the ballroom, an important social venue in the past and the present, to its original double-volume space.

Luckily, Winters adds, the temple was in good condition when work started. The exterior walls, triple wythe brick, had kept water out of the building. While the building had no structural rebar, the building had very little movement or cracking.

The task of blending the historic

temple with the modern addition, and tying the hotel to its neighboring buildings, was a challenge. "We wanted to ensure that the old and new would complement each other in a way that honors the original," Winters says. "We knew we didn't want to replicate the past." The team also had to meet the criteria of the National Parks Service, Texas Historical Commission, and Local Landmark Commission. It was also challenging to insert modern amenities and infrastructure to create a full-service hotel. "We had to carefully negotiate MEP systems, structural considerations, acoustics, and many other things that go unseen to make this a seamless design," Winters says.

Functionally, the main challenge



ABOVE Careful fenestration patterning and proportion establish a dialogue between the 19th- and 21st-century architectural languages.



The main entry and lobby intersect where the old and new buildings touch, creating a special moment.

This historic building, the first hotel in the neighborhood, serves as a new gateway, welcoming both locals and visitors and serving as a reminder that existing buildings play a meaningful role in the urban and social fabric of the city.







The design team studied the proportions of the original windows, their vertical orientation, and their patterning on the facade in order to harmonize the fenestration on the new addition.

was connecting the addition to the historic building, joined by a beautiful glassy ground-floor connector. The Perkins&Will team met this challenge by creating a basement level in the new addition and digging a basement under part of the historic building to provide the necessary function circulation.

The facade also required finesse. The original temple is in Beaux-Arts style, with the typical features that it evokes: a rusticated first floor, pronounced cornices, and arched windows. The front had more formal brickwork, colored a dark maroon, and more formal stonework and ornamentation, an elegant veneer that was retained in the renovation. The sides of the building transition to a common orange brick color. The team used the parapet of the historic temple, measuring about 76 feet, as a guide for the height of the brick parapet on the new addition. They also studied proportions of the original windows, their vertical orientation, and patterning on the facade to harmonize the fenestration on the addition.

The addition is visually elevated above a glazed ground floor and bends to follow the site boundary and break down the building mass. Its masonry walls are built with modern construction techniques, but are detailed to visually reference the monolithic construction of the temple, rendering depth and shadows.

The 4,000-square-foot ballroom holds a story in itself. During the restoration, an original arched ballroom window was discovered buried within a wall just outside the ballroom in the stairwell. “We were able to uncover it and use it as a model for the replication of the historic window replacements,” Winters says. “We also retained the discovered window in its original location as a feature in the stairwell.”

Seeing firsthand how old can be brought back to life in contemporary society was affirming for Winters and her colleagues. “We need to preserve our history and be caretakers of it. Layers of time enhance an experience, and restoration can be economically viable if done right,” Winters says. “It was an honor to work on this building. As the first hotel in the neighborhood, it serves as a new gateway.”

RIGHT This part of Deep Ellum was originally a central hub before the elevated highway cut through the city. Many of the buildings from that era still stand today, which is a testament to their purposeful yet beautiful design.

BELOW Guests walk in and experience the glassy modern lobby with the backdrop of the historic brick wall being grazed by sunlight.



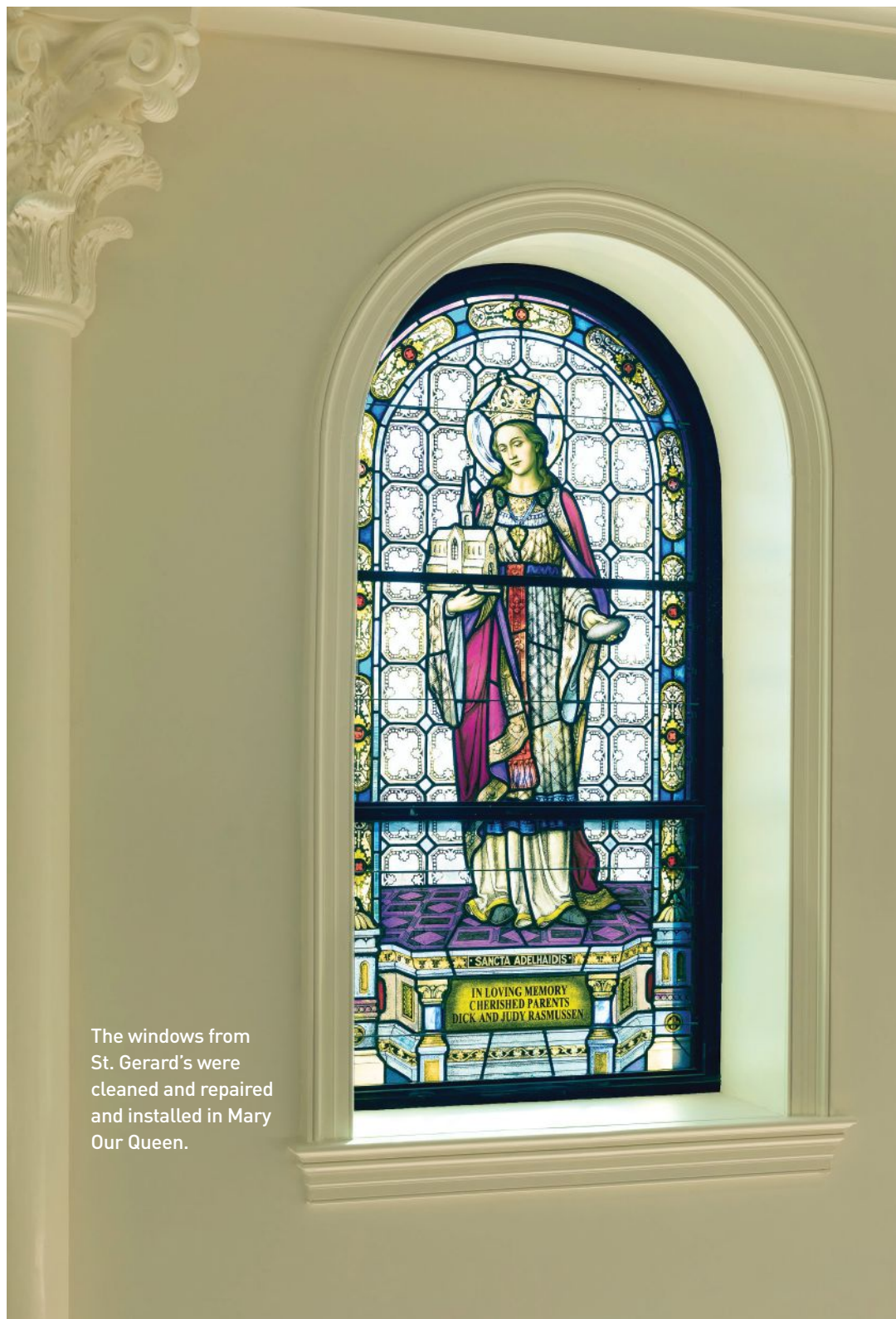
Mary Our Queen Catholic Church was modeled after St. Gerard's Catholic Church in Buffalo, New York, which was decommissioned.



House of God

Harrison Design and team build a parish on a budget in Peachtree Corners Georgia.

BY NANCY A. RUHLING | PHOTOS BY SILK BANDANA STUDIOS



The windows from St. Gerard's were cleaned and repaired and installed in Mary Our Queen.

After several years of worshipping in a generic gymnasium, the burgeoning parish of Mary Our Queen Catholic Church in Peachtree Corners, Georgia, was ready to build a proper church.

When the parish father reached out to Harrison Design, principal architect John J. Albanese, AIA, was intrigued, and more than a little surprised. “Two

of our other offices concentrate on ecclesiastical architecture, but ours, in Atlanta, specializes in building high-end residences,” he says. “When I explained this to the father, he said, ‘Well, we want you to build a house—a house of God.’”

Harrison Design came up with a design that fit the church’s needs and rather limited resources.

“They wanted an appealing exterior and an interior that was relatively simple,” Albanese says. “At that time, a

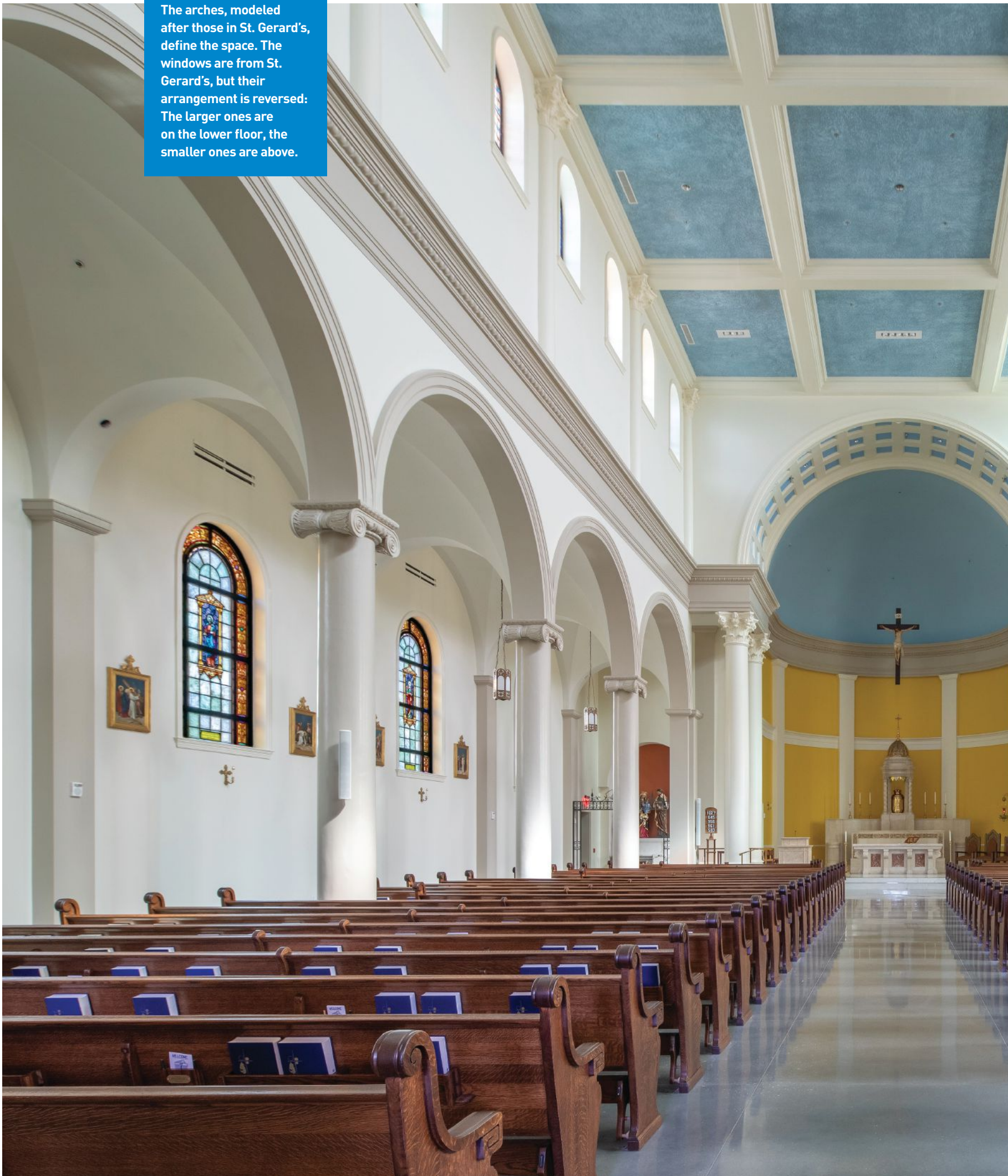
lot of Catholics were migrating to the South and churches in the North were being decommissioned. The idea was to take some of the elements, such as stained-glass windows and statuary, from these decommissioned churches and use them in Mary Our Queen Catholic Church.”

As it happens, one of the churches the design team toured in search of architectural artifacts and decorative elements was St. Gerard’s Roman Catholic

Church in Buffalo, a shuttered turn-of-the-20th-century limestone structure that had held its last mass in 2008.

St. Gerard’s, a smaller version of Rome’s Basilica of St. Paul Outside the Walls, was everything the Georgia parish was looking for. In addition to a 110-foot-tall bell tower that was added in 1930, it featured 47 stained glass windows, a dozen red-granite columns, a coffered ceiling, 15 murals, 26 rondos, and a fresco.

The arches, modeled after those in St. Gerard's, define the space. The windows are from St. Gerard's, but their arrangement is reversed: The larger ones are on the lower floor, the smaller ones are above.





The building was so desirable that “we started having discussions about taking the church apart limestone block by limestone block and transporting it the 900 miles to Atlanta and resurrecting it there,” Albanese says. “In the end, though, it wasn’t meant to be. The cost turned out to be too high.”

Danny Gonzales, founder and president of Atlanta-based DMG Architectural Specialists and then a member of the parish who was added as a consultant on the project, says that as part of that effort, he hired a company to produce a laser scan of the interior and exterior of St. Gerard’s so as-built architectural drawings could be created.

“Had we been able to move the church, it would have made history,” he says, “because this has only been done a handful of times in this country.”

As it so happened, shortly after the scan, the original plans were, in fact, discovered. “There was a story about a priest waking up in the middle of the night and remembering where they were,” he says.

Once it was determined that the move was unfeasible financially, Harrison Design returned to the drawing board with a mandate to design a Neo-Classical-style church that had the look and feel of St. Gerard’s and that would accommodate some of its distinct elements, including its stained-glass windows and mammoth marble altarpiece. “We tried to capture the feel of the Buffalo church while still making Mary Our Queen distinct,” Albanese says.

Because of budget constraints, Mary Our Queen had to make significant compromises. Stucco with cast-stone accents, including the large pilasters and entry entablature, was used instead of limestone, and the roof is shingled, not copper.

Like St. Gerard’s, though, the parish will have to wait to add a bell tower. “We incorporated it into the plans,” Albanese says.

Those who worshipped at St. Gerard’s would feel right at home at Mary Our Queen Catholic Church because the pews, the statuary, the baptismal font, the confessionals, the stained-glass windows, and even the marble altar are, indeed, from the Buffalo church.

“We repaired and cleaned all the windows, and the only thing we did



differently was their arrangement,” Albanese says. “In St. Gerard’s, the larger windows were on the top and the smaller ones were on the bottom. We reversed that order.”

When St. Gerard originals were not available, Gonzales and his team recreated some and fashioned others in similar styles. The six sets of mahogany double doors—three sets leading from

the exterior to the narthex and three sets leading to the sanctuary—were replicated. So was the design of the ceiling over the altar, which, like St. Gerard’s, is barrel vaulted but made of lightweight foam coated in plaster.

Although they are not replicas of the ones at St. Gerard’s, the church’s interior columns and arches, complete with Roman/Ionic capitals, are in the

same Classical style. Gonzales’ DMG team also faux-finished the pulpit to match the marble of the altarpiece from St. Gerard’s.

The decoration of the interior is intentionally spare—although the flooring around the altar is two colors of marble, the main floor is a stained concrete, and the walls and ceilings are colored not with murals but only

mere paint—allowing the parish to add flourishes when funding is flush.

The project, which Gonzales calls “a labor of love,” took a decade to accomplish.

“The completion of the Mary Our Queen was a monumental event for the parish, who eagerly anticipated it,” Albanese says. “And we were happy to be a part of it.”

LEFT The two-color marble flooring was selected to complement the marble altar from St. Gerard's.

RIGHT The marble altarpiece is from St. Gerard's.

BELOW A side view of Mary Our Queen, showcasing the stained-glass windows and its Classical facade.

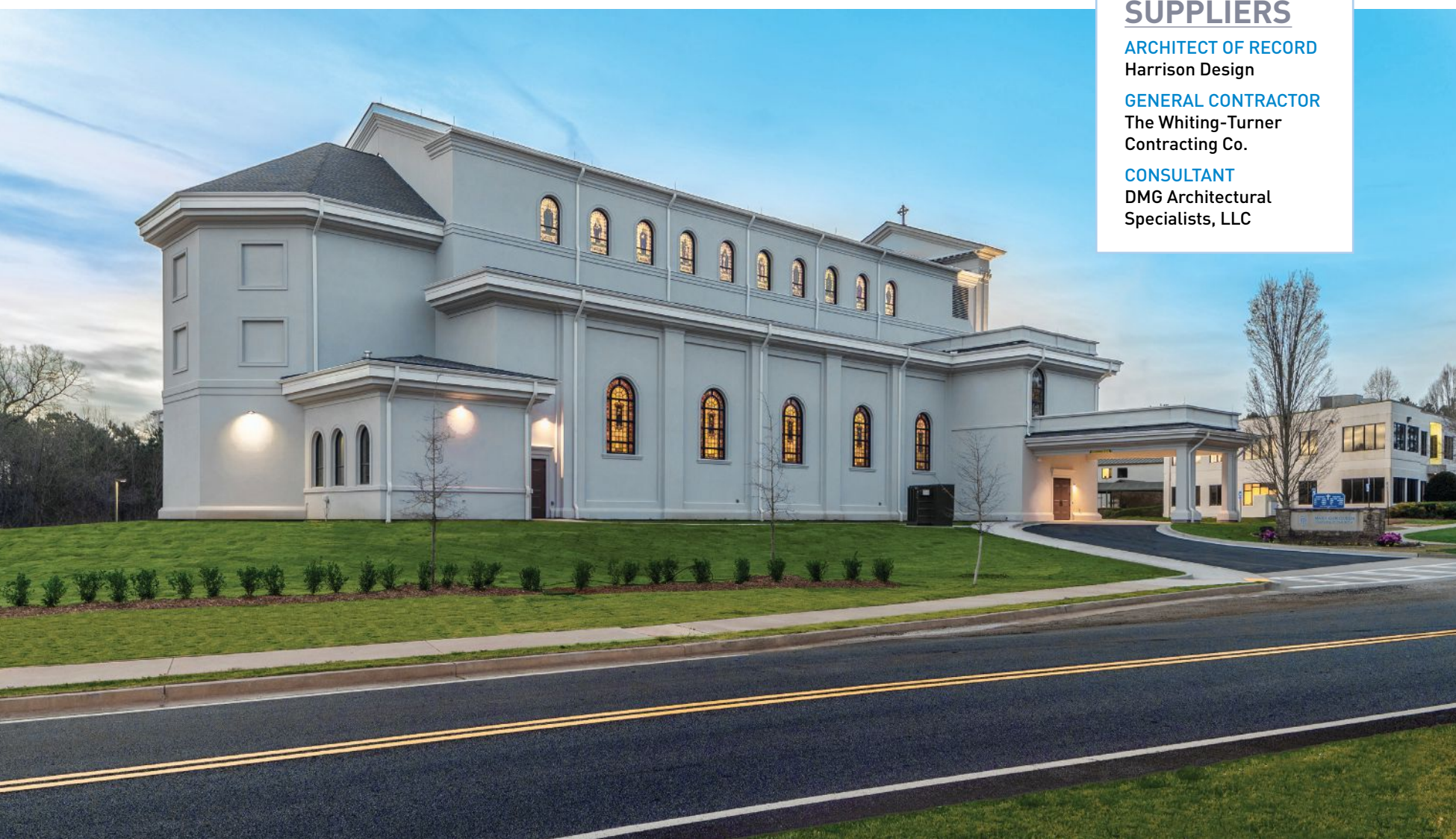


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A MONUMENTAL PROJECT

The Newport Foundation restores the grand roof and stonework of Rough Point in Newport, Rhode Island.

BY JOHN R. TSCHIRCH, ARCHITECTURAL HISTORIAN | PHOTOS BY WARREN JAGGER



LEFT Rough Point is set at the eastern and southern corner of Newport, a site of jagged granite outcroppings.

BELOW Repairs being made to the brownstone trim on the gables of Rough Point.



Rough Point lives up to its name with winds howling and waves crashing on this southern end of Newport, Rhode Island. Nature in all of its force and beauty defines this site, upon which a famous family and legendary designers created one of the monumental houses of the Gilded Age. It is a story of the creative integration of architecture and landscape, sometimes working in unison, at other times at odds with one another. The result, in either case, is high drama. The Newport Restoration Foundation, the non-profit organization that owns the house and operates it as a museum open to the public, is taking on the elements of wind and water in its present work on the roof of this landmark in order to protect and preserve the

structure, its interiors, and collections. What began as a modest investigation of water issues, according to Alyssa Lozupone, director of preservation for the Newport Restoration Foundation, grew into a major stewardship undertaking encompassing the slate roof and the extensive stonework of chimneys and architectural trim.

Designed and built by the Boston-based firm of Peabody and Stearns between 1887 and 1891 for Frederick William Vanderbilt, one of the heirs to the New York Central Railroad fortune, the house is distinctive for its monumental scale and spartan quality; no ornament adorns the facades, no sculpture tops its roofline. This building is muscular, of rough-hewn granite marked by brownstone trim. Frederick Law Olmsted, renowned for his work at Central Park in New York and

both private and public commissions nationwide, advocated for a landscape plan of open meadowlands tended by sheep. The Vanderbilts were inclined toward more formal gardens. This may have been a private project, but it incited great public interest. Olmsted's ideas were taken up by the noted architecture and landscape critic of the day, Marianna Griswold van Rensselaer, who in her writings encouraged the Vanderbilts to embrace the natural. In the end, no meadowlands or sheep were adopted, but neither was a formal plan. Instead, rolling lawns marked by evergreens defined the landscape. The final result: Stone is not only a central feature of the house, it also dominates the site as rocky outcroppings punctuate the lawns rolling down to the cliffs and an inlet at the center of the shoreline roars repeatedly with the

movement of crashing waves.

The elements wind, water, and stone dictated the rehabilitation of the roof project, which commenced in 2021 and continued through the winter of 2022. One of the challenges, according to Mark Morrow of Consigli Construction, in business since 1905, was the micro-environment created by cloaking the staging in material to retain enough heat to work on the masonry. With high winds, the material acted "like a sailboat on top of a building," according to Morrow. Nealia Morrison of DBVW Architects saw the level of planning as critical to the process, knowing that once one unveils the layers of a historic building, one can be faced with many unknown scenarios. One such example was revealed in the westernmost chimney, which had disintegrated at



ABOVE The high winds of the exposed coastal site required restoration of the gutters and drainpipes to adapt to present-day needs and to secure the long-term preservation of the roof and overall structure.

MIDDLE Restoration of the slate roof and installation of gutters.

RIGHT The southwest-facing ocean facade of Rough Point. The roof and brownstone borders preserve the original character of the structure while additional drainage systems have addressed the issues created by both water and high winds.

a higher rate than others due to the directions of the winds. Materials also posed challenges. The brownstone used to cap the building's trims on the roofline and chimneys is no longer quarried in the United States so any replacement stones had to be sourced through architectural salvage. Scale was another issue, specifically with the size of the original slate for the roof. Camara Slate of Vermont custom cut the new slate to the appropriate size for replacement. Metalwork also required the same level of attention to detail. Crocker Architectural Sheeting produced molds for downspouts and provided flashing for the chimneys. Subtle adaptations to these features address the need for future storm management, such as the addition of four new downspouts with increased

diameters from the original three to the present four inches, this one-inch change making a critical difference to effective water runoff while not compromising the visual appearance of the historic building. Modified flashing also mitigates the rain, which, on the exposed coastline of Rough Point, often assaults the house in horizontal fashion.

Detailed planning, a respect for materials, craftsmanship, and the preservation of historic character underpinned this project, while making carefully considered adjustments to ensure that the roof continues to shelter, preserve, and protect the house at Rough Point. The winds and waves on this extraordinary site will continue unabated, the stone house will be there to greet them still.





ABOVE The interiors of Rough Point feature the collection assembled by Doris Duke, from painted Chinese wallpapers and porcelains to 18th-century French furniture. Securing the monumental roof of Rough Point has protected not only the structure but also the rare collections housed within.

TOP Detail of the brownstone gable borders and slate roof, key character-defining features of the structure.



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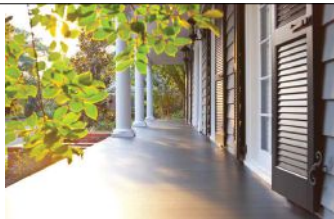
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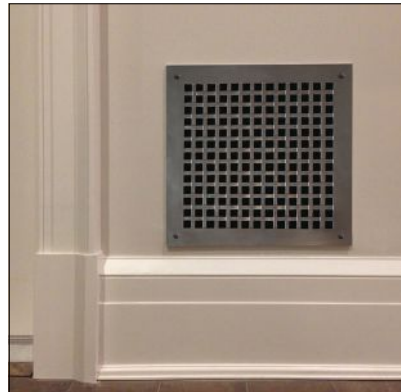
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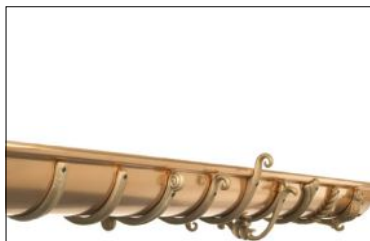
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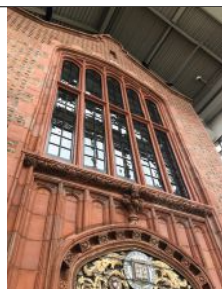
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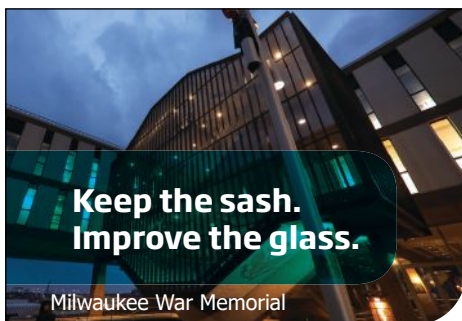
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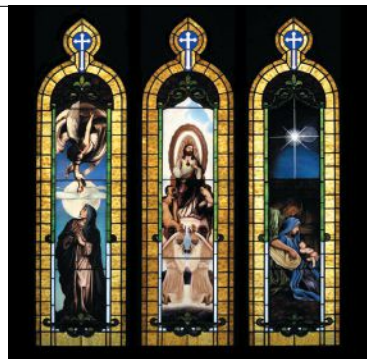
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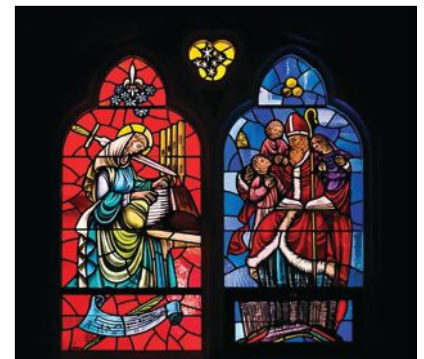
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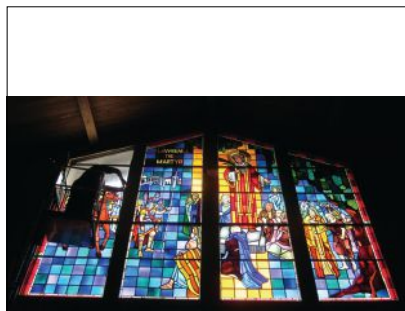
Book Reviews

Book Review: Robert Venturi's Rome

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

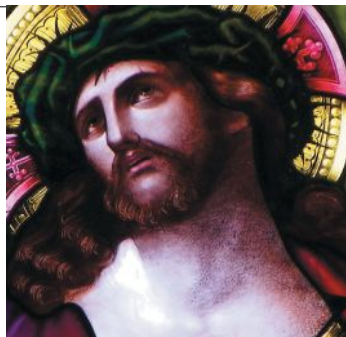
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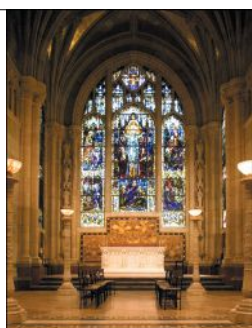
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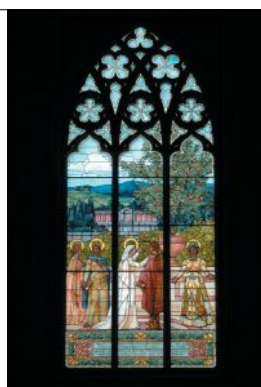


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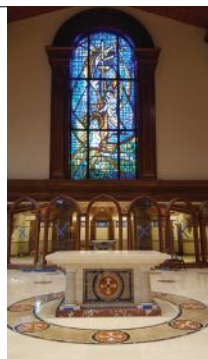
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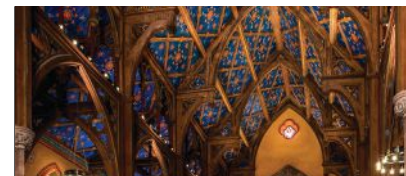
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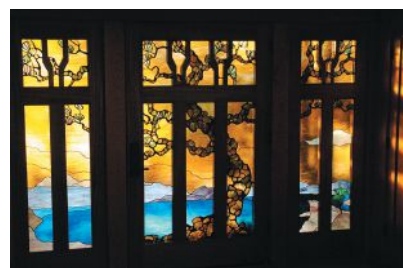
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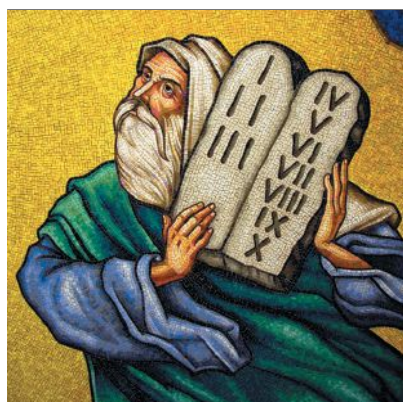
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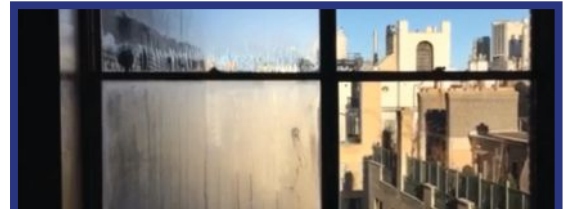


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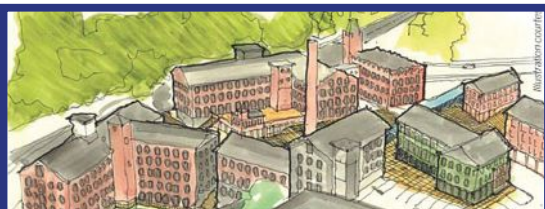


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Speakers: Kyle Sword, Business
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North America and Kayla Natividad, PhD

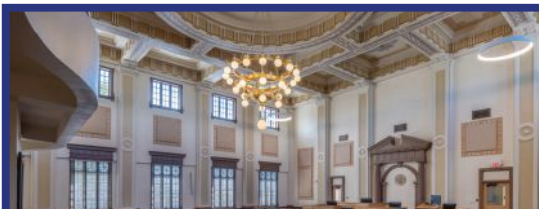


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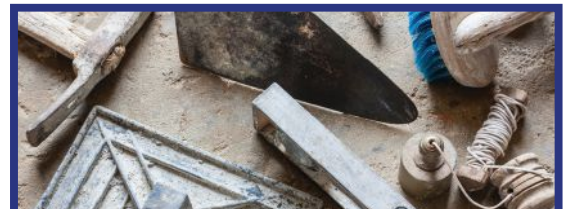


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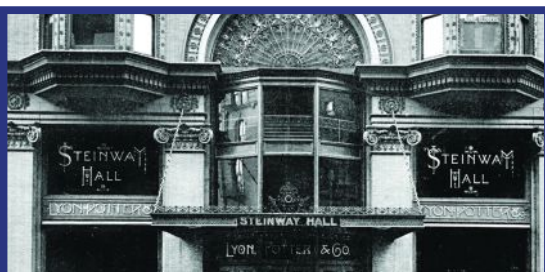


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Speaker: Richard W. Off, AIA,
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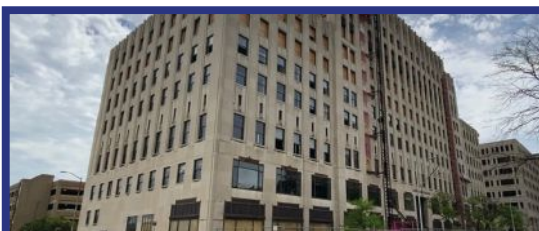


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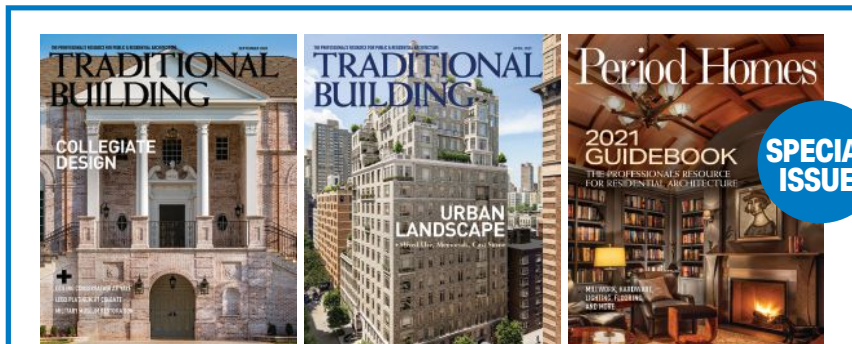
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4. Issue Frequency Jan/Feb, Mar/Apr, May/Jun, Jul/Aug, Sep/Oct, Nov/Dec		5. Number of Issues Published Annually 6	6. Annual Subscription Price (if any)
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®) ACTIVE INTEREST MEDIA HOLDCO, INC., 2143 GRAND AVENUE, DES MOINES, IA 50312		Contact Person Patricia Nordmeyer Telephone (include area code) 515-875-7053	
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) ACTIVE INTEREST MEDIA HOLDCO, INC., 5710 FLATIRON PARKWAY, SUITE C, BOULDER, CO 80301			
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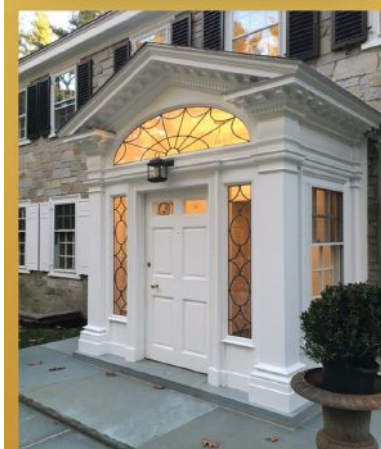


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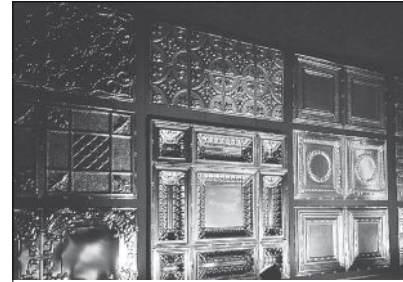
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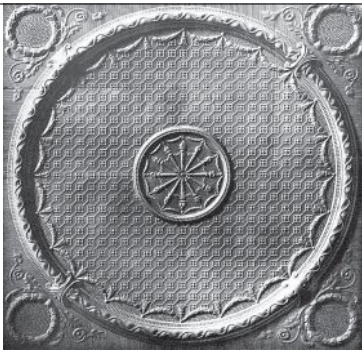
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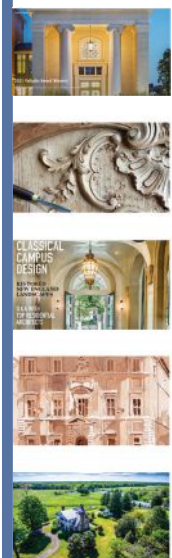


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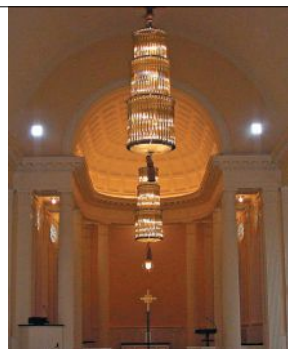
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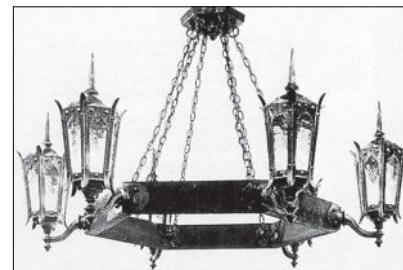
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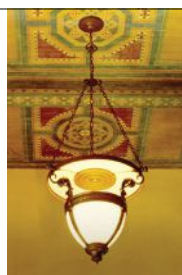
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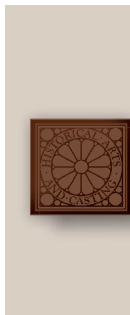
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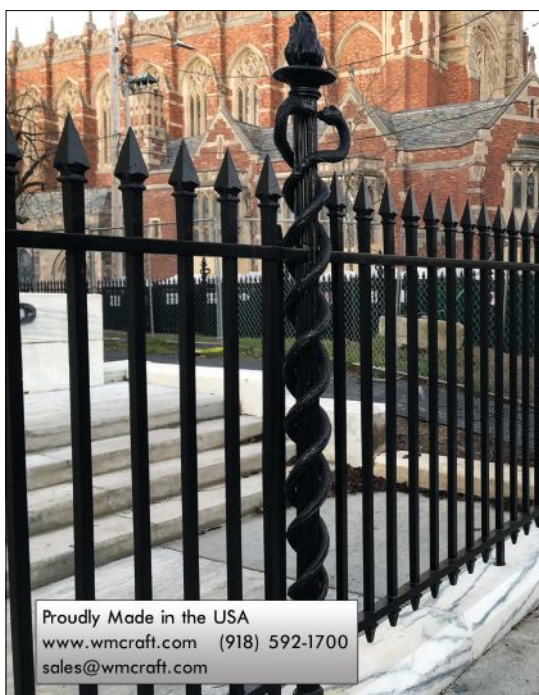


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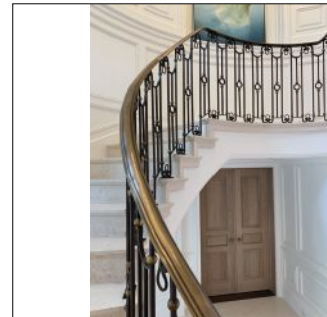
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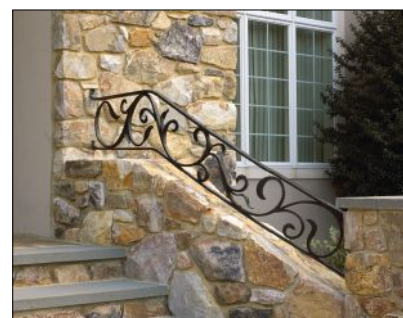
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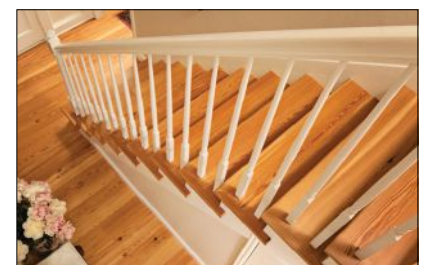
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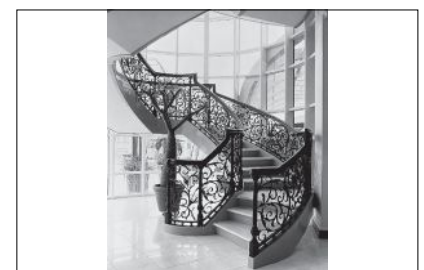
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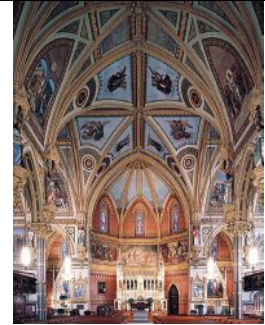
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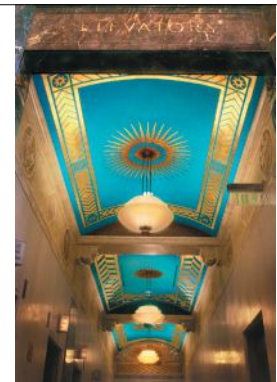
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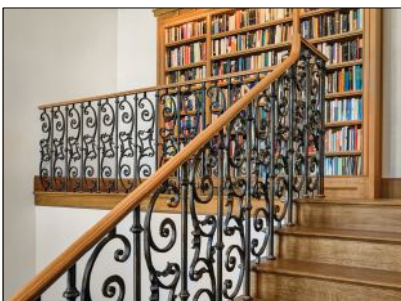
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Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel;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

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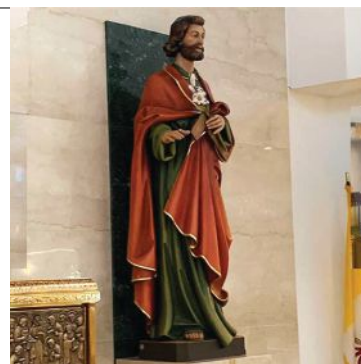
www.cathedralstone.com

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BELT

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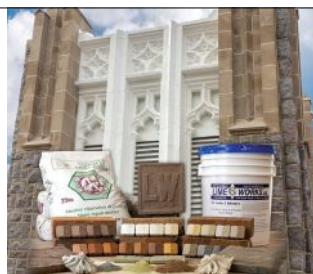
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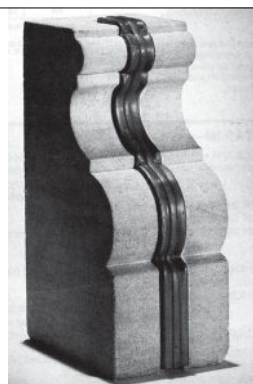
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www.limeworks.us

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APT Building Technology Heritage Library - Roofing



CLOCKWISE FROM UPPER LEFT

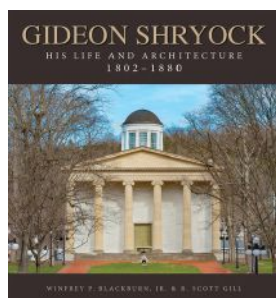
Jefferson County
Courthouse, Louisville,
1835-1842, 1858-1860.

Arkansas Statehouse,
Little Rock, 1832-1842.

Morrison College,
Transylvania University,
Lexington, 1830-1834.

Orlando Brown house,
Frankfort, 1835-1836.

Classical in Kentucky



GIDEON SHRYOCK: His Life and Architecture

CO-AUTHORS
WINFREY P. BLACKBURN
JR. AND R. SCOTT GILL

241 pages, Hardcover
Butler Books

COVER IMAGE Old State
Capitol, Frankfort,
1827-1830. Gene Burch,
photographer.

I HAD NEVER HEARD OF THE 19TH-CENTURY KENTUCKY ARCHITECT GIDEON SHRYOCK until the author of a new book, *Gideon Shryock: His Life and Architecture, 1802-1880*, called me about it. This 241-page, richly illustrated hardcover book should grace the library shelves of any architect or architecture buff.

Published by Butler Books in 2021, the book's co-authors are Winfrey P. Blackburn Jr. and R. Scott Gill. Blackburn, a Kentucky attorney, is a self-described aficionado of architecture, while Gill is a professor of architecture at the University of Texas. They have collaborated on a well-researched opus about early America's "frontier" architecture. It was Gideon Shryock who brought the architecture of a new democracy, Classical architecture, to Kentucky in the early 1800s.

The authors note that Shryock, the son of a carpenter, had the distinction of being the Commonwealth's first native-born, professionally trained architect. His apprenticeship years included working for his father, who then sent his teenaged son to Philadelphia to study under William Strickland.

When he returned to Kentucky, Shryock

had his first-ever commission—the Kentucky Statehouse in Frankfort. Previously, two statehouse buildings on the site, both promoted as fireproof, burned down. In January, 1827, the Frankfort board of commissioners announced a design competition, which Shryock won handily at the age of twenty-four. "More than likely, Shryock's victory was the result of the unusual strength and clarity of his design, which answered the program requirements outlined in the contest almost to the letter, and the exquisite drawing of his sublimely powerful Greek Revival facade," say the authors.

The statehouse took three years to build, using Kentucky River marble quarried from the J.B. Blanton Quarry in Frankfort. It measured 132 feet in depth, including the six-columned portico, and 70 feet in width. The local newspaper, *Argus of Western America*, exclaimed, "Much time and labor were required to attain the necessary firmness and elegance desired; it is the most magnificent edifice which has been erected in the western world."

Gideon Shryock practiced until the 1870s, completing other notable projects such as Morrison College at Transylvania University

(1830-34); the Arkansas Statehouse in Little Rock (1832-42); Jefferson County Courthouse (1835-42); and the First African Baptist Church in Louisville (1854-58). The book lists in chronological order Shryock's work, those edifices still standing, and those demolished, all of which are quintessentially Classical. This handsome book is replete with four-color photos, drawings, sketches, and watercolor renderings that illustrate the full breadth of the architect's work.

In an address to a meeting of Kentucky architects, Shryock declared, "There is no reason to doubt our ability to surpass civilizations of the past in works of art and to produce beautiful, more grand, ornamental, and useful buildings than either of the great empires which have given us their characteristic styles of the building arts." Our protagonist served as the city architect for Louisville from 1835-1842 and the president of the Kentucky Association of Architects in 1874. He was a member of the Society of Master Carpenters of Louisville.

About Gideon Shryock (1802-1880) the authors declare, "His success was in awakening the pioneers of Kentucky to the nobility of majestic architecture."

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