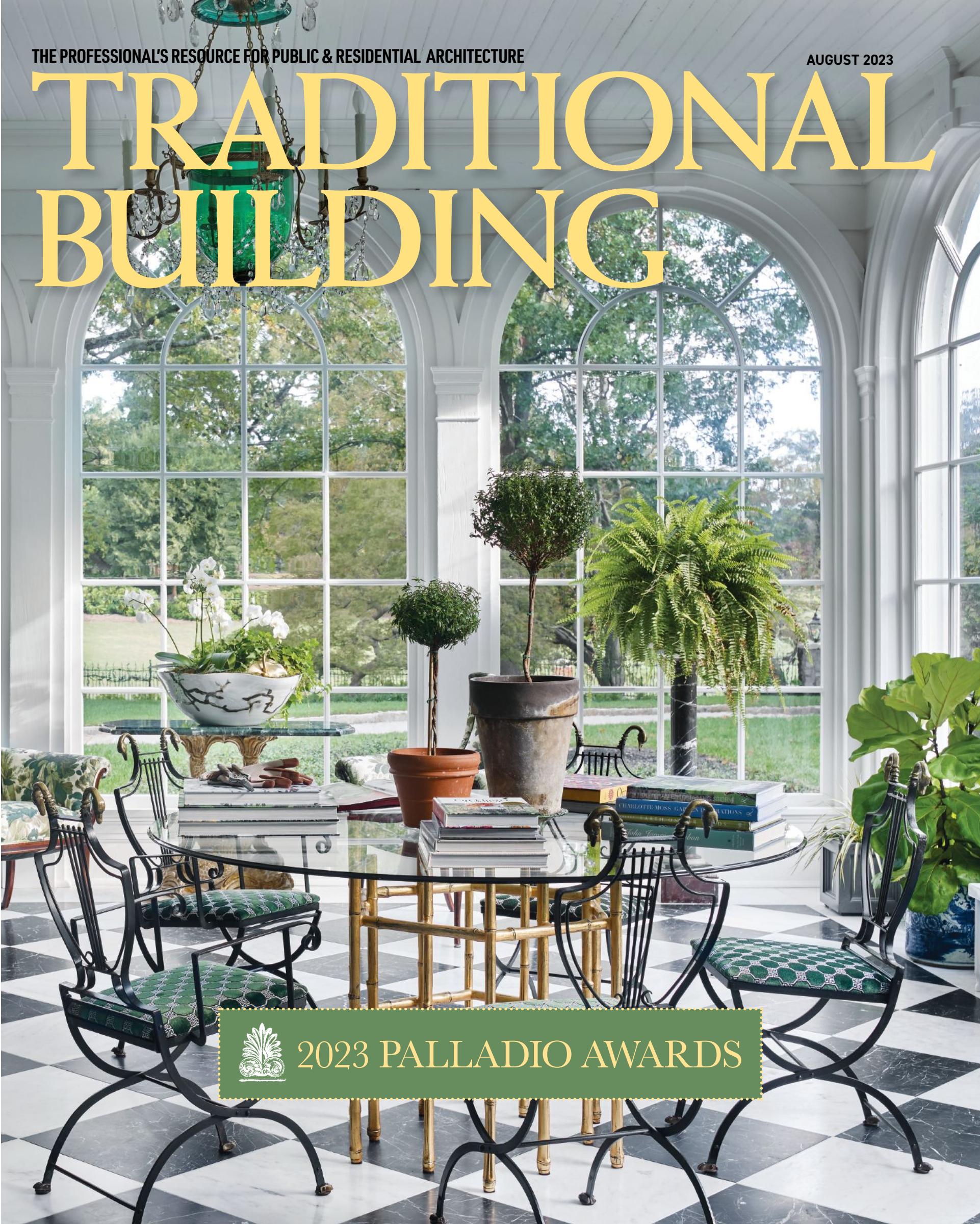


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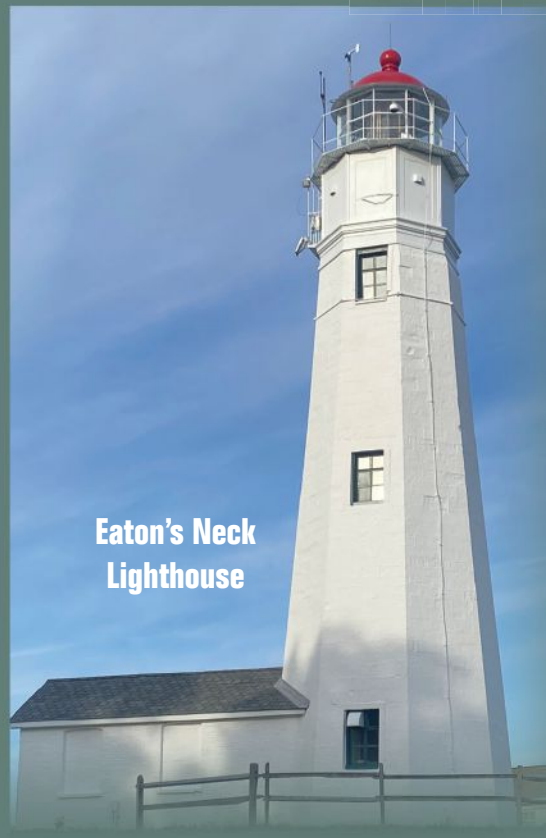
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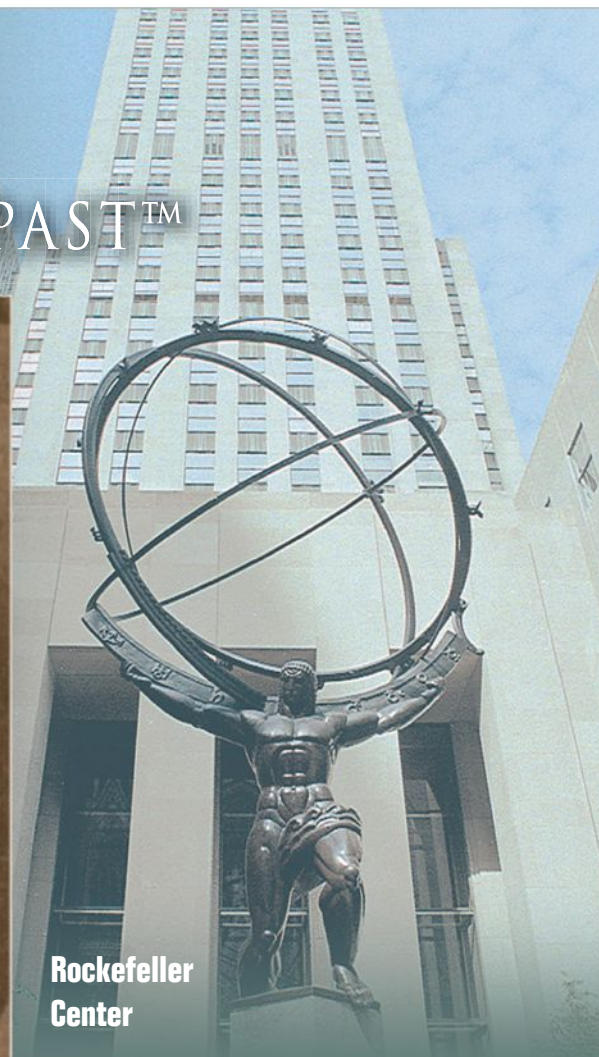
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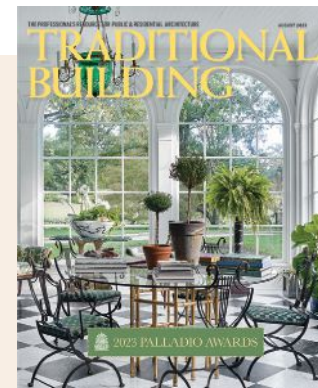
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Historic Neel Reid
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Photo By Emily Followill

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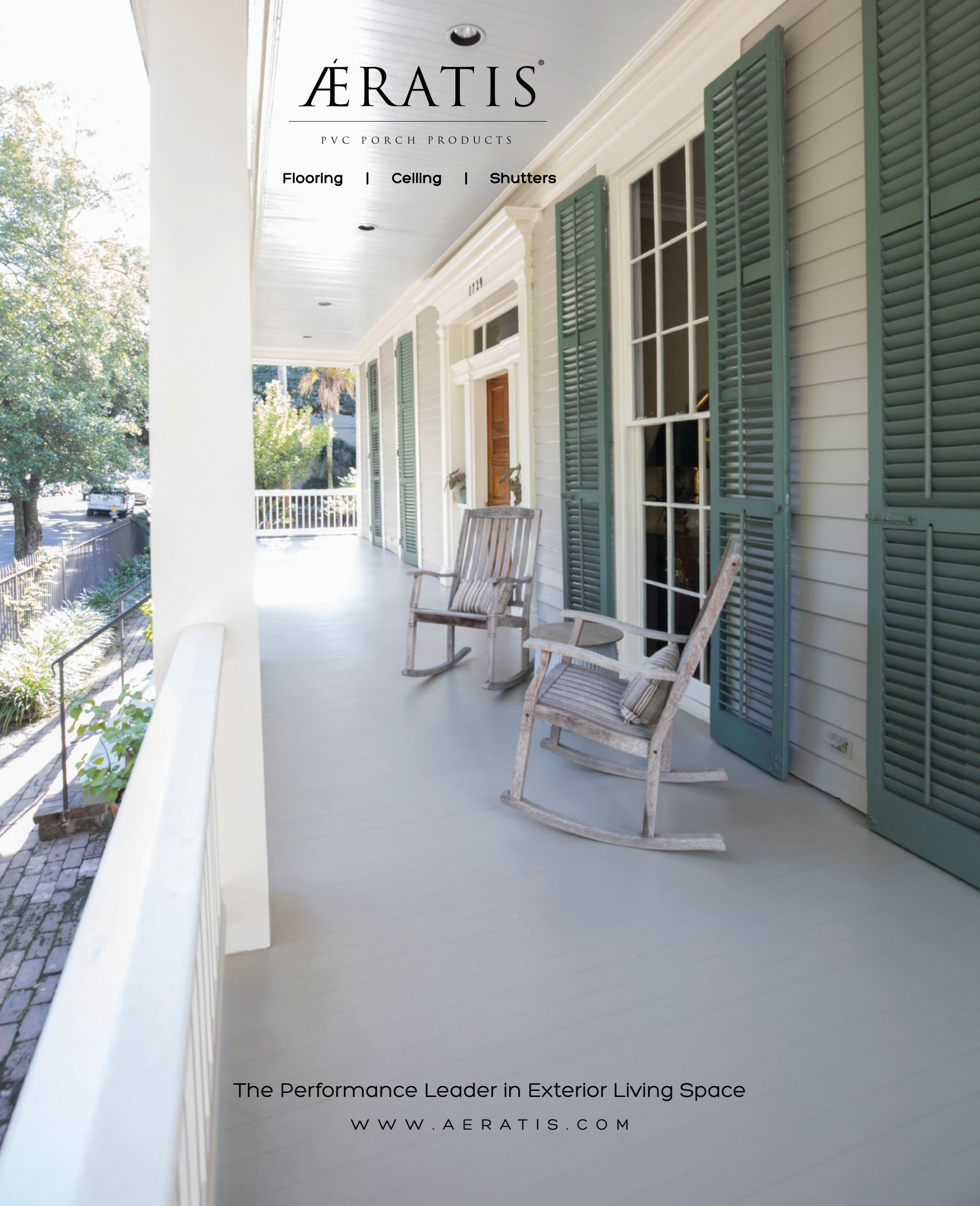
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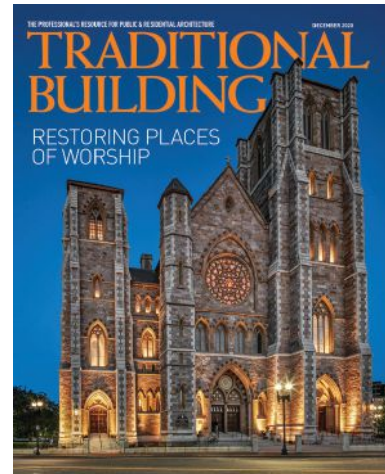
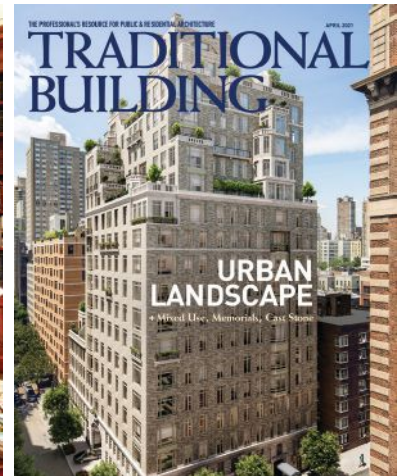
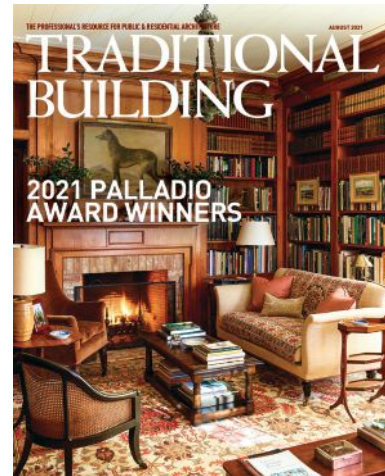
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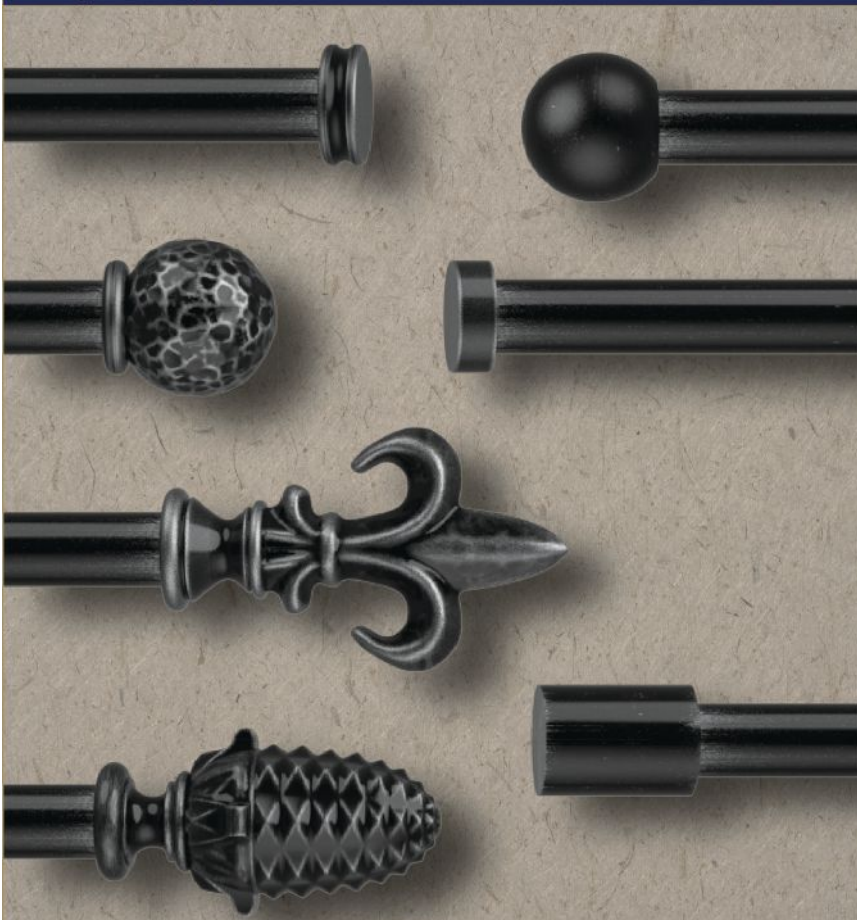
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MEET OUR 2023 PALLADIO PANEL

Ann M. Beha FAIA

Founder of Ann Beha Architects, Ann's national and international practice is best known for championing preservation and adaptive use in dialogue with contemporary design. Ann's work invites us to renew and reconsider our existing buildings and resources, expanding the impact and identity of civic, educational, and cultural settings. Her 40-year practice delivered planning and design projects at MIT, Harvard, Yale, the US Embassies in Paris and Athens, the Smithsonian Institution, and numerous community-based organizations.



ABA, now annum architects, has been honored by the American Institute of Architects and its chapters, and Ann has received the Boston Society of Architects' Honor Award, and the Women in Design Award of Excellence, and the inaugural Award of Honor from the US Department of State, Overseas Building Operations. Ann is Senior Collaborating Architect at annum, and is establishing a new platform: www.architect-citizen.com, to explore a future vision for design approach, process, and impact.

Ann's Master of Architecture degree is from MIT; she holds a BA from Wellesley College and was a Loeb Fellow at Harvard's Graduate School of Design. Ann serves on Harvard's Campus Design Advisory Council, has been Distinguished Visiting Professor of Design at City College of New York and is currently the Robert A M Stern Visiting Professor of Architecture at Yale University.

Jean Carroon

Jean is a preservation architect, author, educator, and tireless advocate for the stewardship of existing buildings. She is a principal at Goody Clancy, a Boston-based design firm focused on the transformative power of education. President of the Boston Society of Architects in 2019, and a former chair of the AIA Historic Resources Committee, she currently serves on the AIA Strategic Council and the AIA Committee for Climate Action and Design Excellence.



Through her writings, teaching, practice, and advocacy she celebrates the essential role of existing buildings and heritage in creating a vibrant, resilient, and equitable world. She has been responsible for projects ranging from single buildings to whole campus master plans, leading the restoration of over a dozen National

Historic Landmarks and working on campuses such as Harvard, Yale, and the University of Virginia. Her book "Sustainable Preservation: Greening Existing Buildings" was published by Wiley in 2010.

Jean became a Fellow of the American Institute of Architects in 2008 recognized for her significant contribution in linking historic preservation and sustainability. In 2014, she was named a LEED Fellow by the US Green Building Council, one of only 30 people in the world to receive both honors. Appointed to the National Register of Peer Professionals by the Commissioner of the United States Public Building Services, she has participated in the Design Excellence Program of the General Services Administration since 2008.

Stephen T. Chrisman

The son of an architect, Ferguson & Shamamian

Architects partner Stephen Chrisman spent much of his Oregon childhood drawing and visiting construction sites and historic buildings.



Matt Licari

He received his Bachelor of Architecture from the Oregon School of Design and after graduation, accepted a scholarship to study traditional and civic buildings in Europe as part of the Prince of Wales's Institute of Architecture summer program. Following working for Allan Greenberg in Washington DC, he received his Master of Architecture from the University of Notre Dame and joined Ferguson & Shamamian in 1995. Since then, Stephen had led the teams for three of the firm's Stanford White Awards, three Palladio Prizes, and a Mizner Award, among other recognitions. Stephen is a long-standing Fellow and Instructor at the Institute of Classical Architecture and Art, where he regularly teaches and lectures about classical architecture, the study of design precedent, and measured and analytical drawing. He also serves on the Institute's National Education Committee. Stephen and his wife live in Maplewood, New Jersey, where they raised their two sons, one of whom is following in the family footsteps as an architect.

Jeffrey Dungan

Jeffrey Dungan is a national award-winning architect with projects throughout the United States, Canada, Central America, the Caribbean, and the United Kingdom. His work has appeared in *Architectural Digest*, *Milieu*, *Veranda*,



The Wall Street Journal, *House Beautiful*, *Luxe*, *California Home + Design*, *Mountain Living*, *The Robb Report*, and many other publications. Dungan's book, *The Nature of Home*, was published by Rizzoli and remains on the best-seller list. He has over 120,000 Instagram followers, and remains engaged with his audience both via social media and panels throughout the country

Anne Fairfax, AIA, RIBA

Anne is an American architect with offices in New

York and Palm Beach. Her practice centers around the luxury residential market and neighborhood regeneration.

Her firm is sought after by an international clientele and, as has been said, spans the spectrum from "bohemians to billionaires." The firm has received over 40 awards for its residential design, preservation, and urban design work. Their monograph, "American Houses, the Architecture of Fairfax & Sammons," was published by Rizzoli.



Elizabeth Graziolo, AIA

Elizabeth Graziolo is the award-winning founder and

principal of Yellow House Architects in New York City, a collaborative-minded practice specializing in residential and commercial work. Prior,



she was a partner at Peter Pennoyer Architects, where she directed projects ranging from private homes to developments in the United States and abroad. Recent work includes townhouses and a mixed-use condominium on New York City's Upper East Side, private estates in the Midwest and Palm Beach, model units in world-renowned One Wall Street, and a house renovation in Turks and Caicos.

Elizabeth is a trustee of The Institute of Classical Architecture & Art, The Museum of the City of New York, and The Cooper Union for the Advancement of Science & Art and serves on the Delano & Aldrich/Emerson Fellowship Committee of the American Institute of Architects. She has spoken at international conferences for distinguished institutions such as L'ARDEPA, The American Academy in Rome, and the ICAA. In 2019, Elizabeth presented at Architectural Record's "Women Entering the Profession of Architecture" forum, helping inspire the next generation of women architects. **TB**



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The 100-year-old house in Haverford, Pennsylvania, has been renovated to fit a 21st-century lifestyle.

Below, the front entrance includes new terraces.

Renovating an older house to fit a contemporary lifestyle is always a delicate dance, one in which the past and the present co-exist equally, with neither taking the lead.

The redesign of a century-old English Tudor-style residence in Haverford, Pennsylvania, by Peter Zimmerman Architects seamlessly melds the eras, creating a traditional living space that's light, open, and airy and that looks as though it hasn't been altered since it was erected.

"We didn't want to give up the formal rooms or the traditional nature of the house," says founding principal Peter H. Zimmerman, AIA. "We used small, subtle moves and interventions across the entire house to save it for another 100 years."

The house had been expanded through the years, and its two later additions, at opposite ends of the residence, which Zimmerman calls "out of scale, poorly detailed, and poorly constructed," were removed. They were replaced by a new



The front and back of the house, right and below right.

Below, the front of the house before renovation.



addition that holds the rear stair, an elevator and an office.

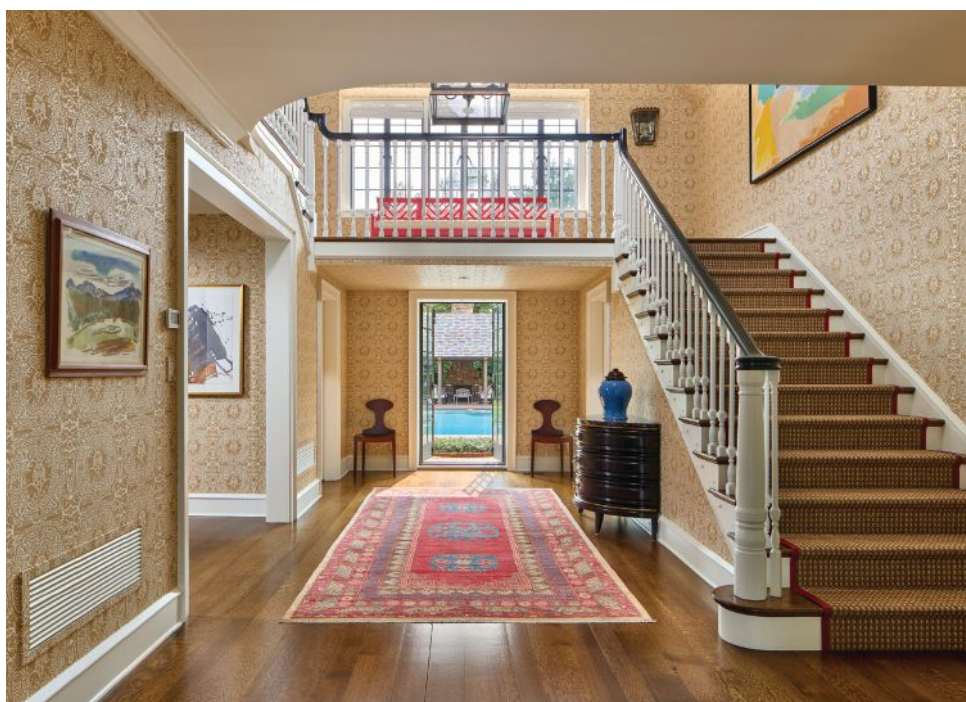
One of the more dramatic revisions was the shifting of the central staircase. “The way it was positioned, you could not see the gardens, and it blocked the light,” Zimmerman says. “We built a new one and pushed it to the south-facing wall and made a gracious center hall filled with light.”

The new positioning allowed for the addition of a powder room and a front-hall closet, and created a dedicated circulation path for the floor plan, which includes an expanded kitchen. The new sight line runs from the front door to the pool house in back.

The decision to restore the existing Thorn Steel Windows and to add custom steel windows

The front hall stairs were shifted from the center to the south-facing wall, creating a direct sight line from the front door to the backyard’s pool house, right.

Below, the stairway before.





The pool house is the end focal point of the backyard.



“The pool house, which is multi-seasonal, keeps the aesthetic of the house but with open and closed elements.”

and doors in keeping with the aesthetic was key to the renovation’s timeless look. “We did study the implications of changing to a wood window, which we knew wasn’t appropriate to this house,” Zimmerman says, adding that the team persuaded the owners to stick with the steel windows.

The banks of new steel doors, which flank the back entrance, open up the space, as does the new steel door that replaced the wooden one at the front entrance.

The biggest changes were reserved for the back of the house, which faces a golf course and which wasn’t landscaped. A pool and spa were added, as was a pool house, which becomes a focal point, and an orangery, which serves as the family room. There also is a new second-story addition next to the orangery.

“The pool house, which is multi-seasonal, keeps the aesthetic of the house but with open and closed elements,” Zimmerman says. “It features a large fireplace, making it a space to be enjoyed in any season. And it has great views back to the house.”

Reflecting on adaptations in general and on changes made to this house in particular, Zimmerman says that renovation is a sustainable solution for older buildings. “We reused so much of this house, and it’s going to last another century,” he says. “It’s more sustainable than a newly constructed LEED-certified house.” **TB**



The orangery, which opens to the landscape with steel doors and windows, has a vaulted ceiling.

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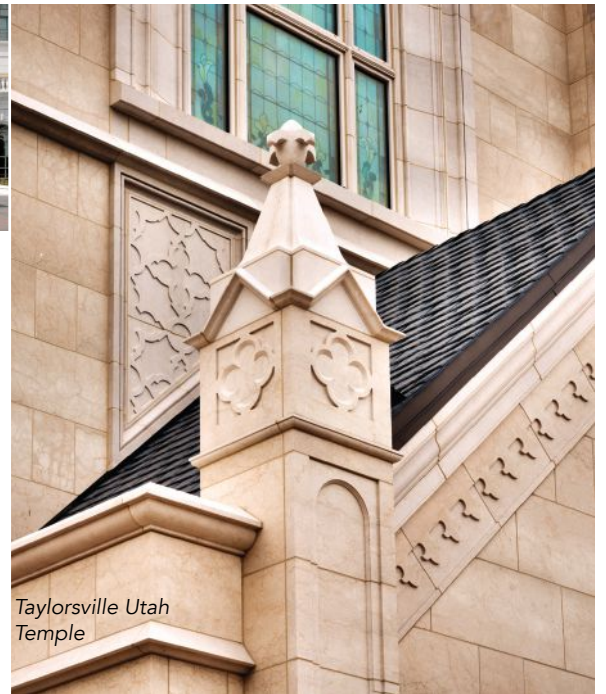
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Photos by
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The key to creating traditional architecture lies in historically accurate details that look authentic but are a seamless fit for life in the 21st century. There are, of course, always compromises to make the centuries meld, something Hull Millwork has been doing for three decades.

In the case of a new-construction early-1800s farmstead, however, the company got the rare opportunity to pull out all the historic stops.

The Texas farmstead, designed to look as though structures were added over time, has a main clapboard house plus two later-looking additions—a barn/garage and a guest house—that are modeled after early 19th-century stone structures common in Pennsylvania.

“The whole has a rambling character,” says Brent Hull, owner and founder of Texas-based Hull Millwork. “We always talk to our clients and make suggestions that are filtered through a historic lens. Typically, people go for about 20 percent of our suggestions, but this client responded to the historic opportunity and wanted to do all of them, which made things challenging.”

This is particularly apparent in the windows Hull Millwork designed and fabricated.

During the early 1800s, window openings were not always supported by stone arches and keystones, but often by large timber frames. These frames, built with mortise and tenon joinery, were not fastened with nails and screws. Often as well, these historic windows were not operable or double hung but rather single hung with a sash that might be held open with a peg or short stick.

The heavy-timber window frames Hull designed and made are historically accurate up to a point. Although they feature mortise and tenon joinery and are pegged together to ensure stability, the side timbers were hollowed out to allow for a traditional weight pocket with brass pulleys and iron weights, and the sills were hewn and sloped to shed water.

The wavy glass panes are divided into

Hull Millwork’s custom hand-built windows, historic, beautiful, and made to last for generations, contribute to the architectural authenticity of the farmstead.

muntings, creating a striking contrast with the massive frames.

“We did two styles of windows in white oak, which is long lasting,” says Hull. “The ones in the clapboard section of the house sit proud—they project two to three inches, while the ones in the stone additions are recessed.”

Hull Millwork’s custom hand-built windows,

historic, beautiful, and made to last for generations, contribute to the architectural authenticity of the farmstead.

“The project challenged our designers and craftsmen,” Hull says. “The final execution is unique.” Although seemingly simple, the judges applaud the preciseness of the even the smallest detail. **TB**



The home’s customized windows are hand built and have historic wavy glass and traditional putty glazing.

Photo by Stephen Karlisch



Top: The new-construction farmstead in Texas has a wood-sided main house and two stone structures.

Photo by Stephen Karlisch

Above left: The windows in the stone structures are recessed.

Photo by Stephen Karlisch

Middle: A detail of the window's joinery.

Photo by Brent Hull

Above right: The windows are made of white oak, a long-lasting wood.

Photo by Brent Hull

Left, the kitchen window installed.

Right, the windows in the wood-sided section of the house project out two to three inches.

Photo by Stephen Karlisch





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Scott Shigley

Set on 60 acres along Rhode Island's Narragansett Bay is a working organic farm that serves as a summer home for a couple who love nature and New England tradition.

Although the property was defined by mature trees, they were scattered around the estate and there was no cohesive, comprehensive landscaping plan. The farm is part of a larger parcel that runs to 180 acres that is shared among three siblings, each of whom works a separate section of the land.

Chicago-based Hoerr Schaudt was commissioned to bring out the natural beauty of the property, whose hub is a Shingle Style main house

and guest cottage, by creating a sense of progression, scale, and discovery that honors the history as well as the function of the farm.

"We created a slow reveal by breaking things down visually, so you don't give away everything at once and you can discover how everything fits together," says senior partner Doug Hoerr, FAS-LA. "We created a spine with a series of rooms that lead to each other and that live comfortably in this farm atmosphere."

The team—Hoerr; partner Nick Fobes, PLA, LEED AP; senior associate Stephanie Zawada; and associate principal Ann Weiland—performed an edit of the property, consolidating the vast landscape into a connective structure that holds

discreet surprises around every corner.

They created a master plan that continues to evolve with the property and the owners' needs and wishes.

"I'm a farm kid, and I love the vocabulary that makes that work," says Hoerr, who called this a favorite project of his 35-year career.

The transformation starts at the entrance drive, which was planted with mature trees to create a rustic allée. "The old drive felt suburban and made you feel like you were swooping in," Hoerr says, adding that by creating a more perpendicular approach, "we were able to extend the bones of the house out into the landscape."

The team redefined the residential compound



A two-track gravel-and-grass drive winds through dry-laid fieldstone walls, split-rail fences and cross-braced gates.



“Every zone is honest to what its intention was.”

Above: New plantings around the main house give the feel of an English cottage garden.

Right: The 60-acre farm is knit together with pathways and connectors to create a cohesive landscape.

with what Hoerr calls “a patterning of split-rail fences and granite gateposts, fieldstone walls and paths, hedges, and grass-and-gravel lanes.”

Masses of billowy shrubs and perennials soften transitions and gently shape intimate enclosures and create a sense of connection and identity to the overall site, which includes a cutting garden, a small orchard, a lily pond, and several gardens.

“Every zone is honest to what its intention was,” Hoerr says.

The gravel garden around the guest cottage, which is across from the vegetable garden and orchard, is a romanticized version of an English cottage garden. “The plants—not the path—take precedence,” Hoerr says. “They spring out of it.”

With its simple wood rectangular boxes, the vegetable garden, which is centered around a conservatory, pays homage to the farmer’s precisely planted straight rows of crops.

The preservation of the existing 80-foot-tall century-old horse chestnuts, beeches, and sycamores that presided over the property, which Hoerr says resembled an arboretum, was paramount.



“We worked around them and transplanted them when necessary,” Fobes says. “We also added a large number of mature trees to the impressive specimens already on the property.”

Indeed, the project required so many plant-

ings that the team set up a temporary nursery on the property and trucked in 40 semi-trailer loads of mature trees from the Midwest and East Coast to create the huge massing that defines the new landscape.



Above: In the vegetable garden, the plantings are in straight rows like crops. Right: A pond, planted with cattails and lily pads, is ringed by rhododendrons. Below: The weathered barn, which looks as though it has been on the property for a century, was shipped in pieces from Connecticut.

“It was a delight and opportunity to paint on such a scale,” says Hoerr, who likened the project to putting together pieces of a gigantic jigsaw puzzle.

Part of the project included the installation of a weathered barn shipped in pieces from Connecticut, which is used primarily for entertaining.

The project, which has been done in phases since 2011, is ongoing.

In the beginning, it was challenging, Hoerr says, because the firm had never worked in Rhode

Island before and had to put together a team of contractors. And the time line is always short: The owners want the work done before they arrive for the summer season.

“It took an orchestrated effort to get things done,” Hoerr says. “We had to condense all the planting into two and a half months.”

Calling the new landscape a “generational treasure for years to come,” Fobes says it gives the farm “a sense of place, a feeling of being there for a century.” **TB**



“A generational treasure for years to come.”



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Set on 60 acres in the rolling hills of New York's bucolic Hudson Valley, there's a new stone country house that speaks with an ever-so-slight English accent.

The owners, empty nesters who spent years living in England and collecting English furniture, commissioned G. P. Schafer Architect and Jayne Design Studio to create a weekend and

summer-vacation retreat that reminded them of their time abroad.

Inspired by the Georgian and early-Regency houses of the English countryside, Gil Schafer III, AIA and his team clad the exterior of the house in local fieldstone, as opposed to cut limestone, so it feels more in tune with its relaxed rural farmland setting.

"Furthering this balance of vernaculars, a slate roof echoes those of the English precedent, while the Doric columns of the entry portico and the Grecian molding profiles throughout the design are a nod to the Greek Revival architecture of the Hudson Valley," Schafer says.

He adds that the 4,500-square-foot country residence is compact, not rambling, in keeping with the owners' desire for a small house.

Although the owners had visions of a house on a hill overlooking the dramatic, sweeping views of the surrounding countryside, the grade was too steep to do so. Instead, Schafer and his team sited the house on a lower part of the property where the slope eases and where it was possible to create a more level plateau for the house and its garden.

A pair of stone garden pavilions—a garage and a potting shed—hold the house into the hill, making it at one with the landscape and creating a cohesive boundary for the compound. Sculpted hornbeam and boxwood hedges complete the perimeter.

The residence's architectural interiors echo the formality of England's great country houses while employing highly articulated detailing in a modified classical layout. Rooms are arranged around a central entry hall with a sweeping, cantilevered oval stair that is illuminated from the top by a laylight.

"We used cantilevered wood stringer blocks for the stair instead of the traditional cut stone one would find in a stairway to give it a more informal look," Schafer says, adding that the colonnette balusters and handrail also are rendered in French-polished mahogany.

A pergola, inspired by the work of American classicist Charles Platt, extends off one side of this new stone house.



Photos by
Eric Piasecki



The intricate moldings throughout the country manor are based on English Regency profiles, and the custom mantels, made of wood and stone, were inspired by the period as well. Floor-to-ceiling and bay windows bring in natural light and allow open views to the meadows and garden spaces.

Although the house is classic in style, the floor plan veers from tradition by placing a large kitchen off the main hall instead of putting it in a separate wing, as would have been done in a historic country house.

“The owners are not super-formal people,” Schafer says. “They have an easy way of living; they are warm and hospitable people, and this house reflects their personalities.”

The interiors, by Jayne Design Studio, are classic, colorful, and comfortable and as welcoming as the owners.

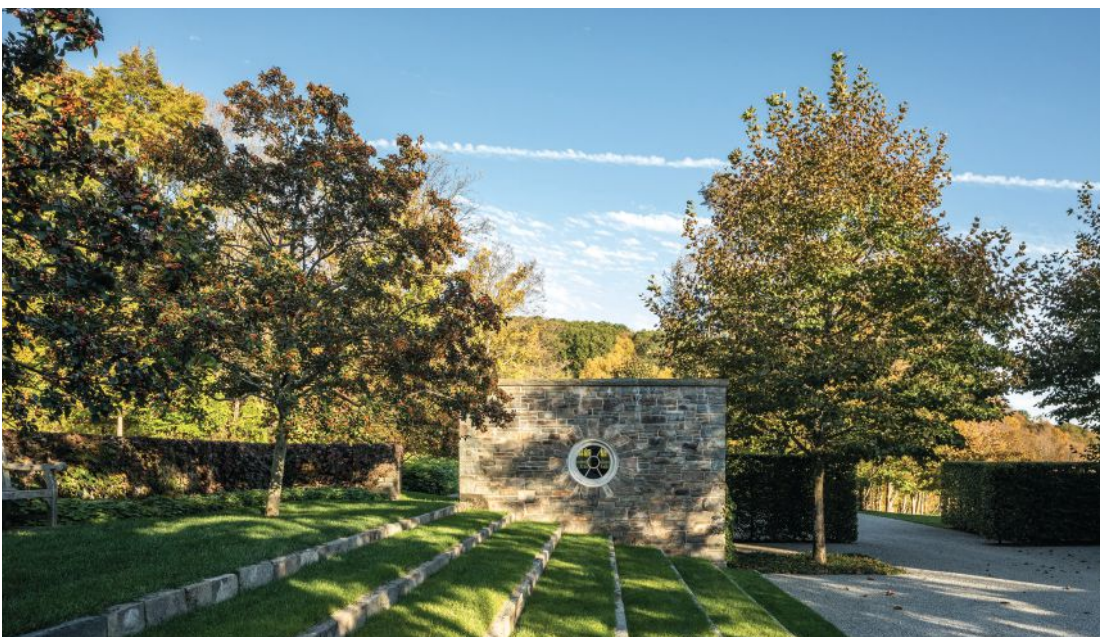
In the dining room, which gets additional illumination and volume from a bay window, the antique furnishings are softened by the color scheme of red walls, and turquoise draperies and chair-seat upholstery. A Grecian-style plaster ceiling rosette, custom made, is another nod to the residence’s Greek Revival precedent.

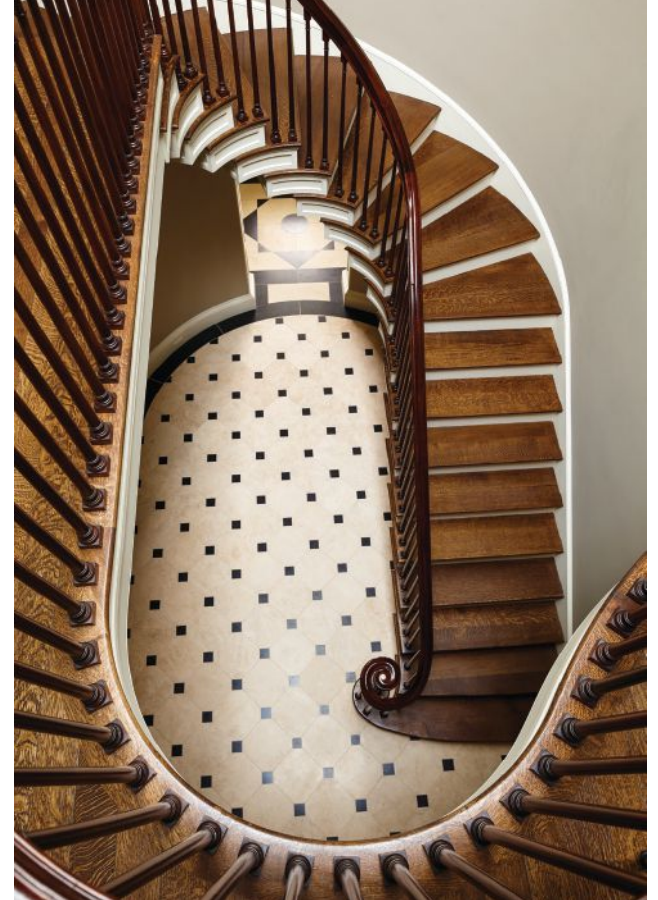
The living room, which is centered around a marble fireplace, pairs a jolt of color—the walls are yellow—with cozy chairs, window shades, and draperies in a traditional soft blue and red floral fabric. The rug is English apple matting, another informal, relaxed touch characteristic of summer houses.



Clockwise from top left: The country house, in New York’s Hudson Valley, nestles into the landscape. The house is sited on a lower level of the property, where there is less of a slope. A pocket door separates the kitchen from the mudroom, which is illuminated by a skylight. Broad grass steps between a pair of stone pavilions draw the eye to the meadow above.

“The owners are not super-formal people, they have an easy way of living; they are warm and hospitable people, and this house reflects their personalities.”





An English Regency-inspired molding program and comfortable “country house” decoration enliven the house’s living room. A curving stair hall, illuminated by a skylight, is the main artery of the house. The cantilevered stringer blocks of the stair support mahogany colonnette balusters and the handrail. The floor is French limestone and Belgian black marble.

The formal-informal theme continues in the library, where French-polished crotch mahogany doors and a Grecian-style plaster ceiling rosette are elegant counterpoints to the low-key painted wood paneling.

The kitchen, which really is the heart of this house, is conveniently located across the stair hall from the dining room. A farm table and fireplace

anchor the southern end of the room, and doors open to the dining pergola and the library, which is defined by austere gray-blue walls and woodwork. The kitchen’s placement emphasizes its central presence in the daily life of the house.

“Our efforts to create a thoughtful interweaving of the land, architecture, and our clients’ passion for classic English country house

precedent gives the house a distinct character that feels appropriate for the owners and also its site,” Schafer says.

He adds that the owners are so pleased with the house that they are spending more and more time there. “When a house moves to being a home, as this one has, that’s the greatest thrill for me as an architect,” he says. **TB**



The handsomely proportioned dining room (left), occupies the northwest corner of the house and has another broad bay window mirroring the one in the living room on the same facade. A Grecian-style plaster ceiling rosette was custom made for the room and is another nod to Greek Revival precedent found throughout the house. In the living room, the Regency-style marble mantel was custom made in England.



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Photos by
Thomas Loof
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Tria Glovin

Set on an acre in East Hampton's exclusive Georgica Pond neighborhood is a new country manor house that looks as though it were built three centuries ago and beautifully modified to age gracefully over time.

The Colonial-style summer residence, designed by Bories & Shearron Architecture, pairs centuries of accumulated history with contemporary features, particularly in the modern interior layout, which includes a voluminous central stair hall, a sunken living/dining room, a family room, and a large kitchen.

"The client wanted a house with historic character without being a period imitation," says firm principal Dick Bories. "Our solution was an eclectic interpretation of several historic styles in the manner of the great 20th-century architect David Adler."

Firm principal James Shearron adds that "it's an eclectic 20th-century, 21st-century house with nods to period detailing in a fashionable contemporary experience."



Top: The East Hampton Colonial residence is modeled after an 18th-century manor house, photo by Thomas Loof. The back of the house has a bay window on one end and a screened-in porch that's part of the residence's footprint on the other. The awnings were inspired by 1930s examples. Photo by Tria Glovin



Clockwise from above: The garage dormer is based on examples seen on two Philadelphia houses. The front door is illuminated by an 18th-century-style London bracket lantern. A segmented archway connects the house and the garage. The connector between the house and the garage has a dramatic vaulted ceiling. The door leads to a mudroom. Photos by Thomas Loof

The siting of the nearly 5,000-square-foot house presented challenges because the lot was narrow, and there was a garage whose footprint and location could not be altered.

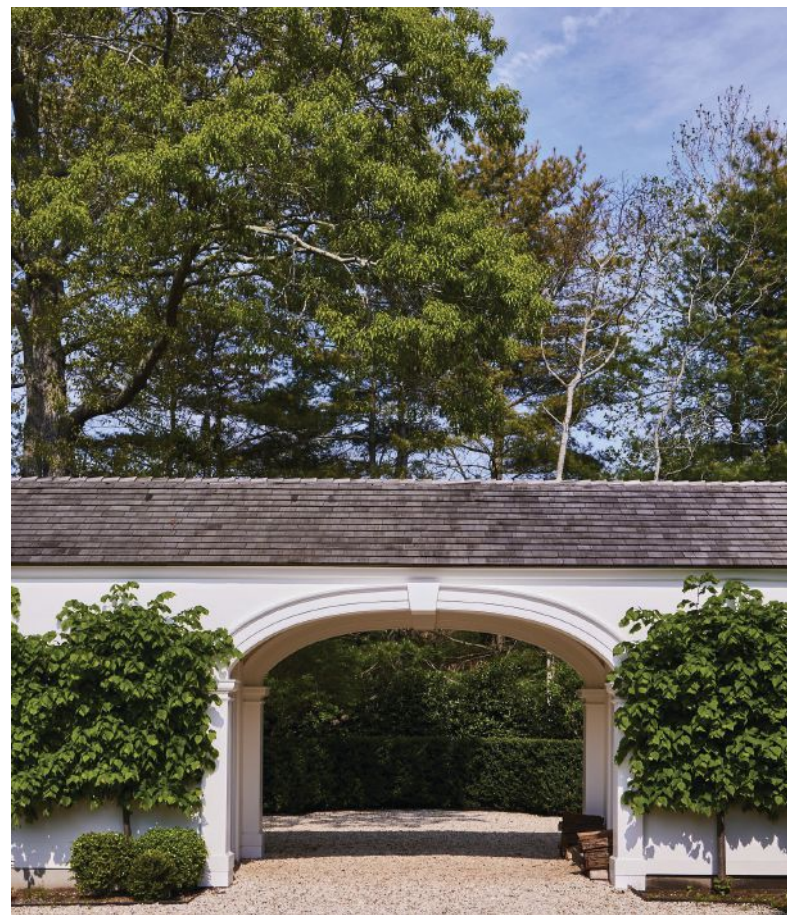
“The house is actually very simple,” Shearron says, “but has concentrated moments of special, classical detail.”

For example, the deep cove eave supporting the matched-board pediment inspired by Hope Lodge, a 17th-century manor in Pennsylvania, is dressed with turned mahogany urn finials, a treatment cued from Cliveden mansion in Philadelphia, as is the adjacent “fancy” garage dormer.



Further, the simple charm of a Dutch entry door is set in deep, paneled reveals crowned with a classical consoled pediment canopy accented by a complicated London-style lantern bracket.

The existing garage, rebuilt and restyled, is connected to the house via a classical segmented arch “dog trot” with exposed rafter ceiling. Set at a 90-degree angle to the house, it’s an arrange-





The main staircase is in the Chinese Chippendale style that was popular in the 18th century. The cornice in the living/family room was inspired by the Chinese Room in Gunston Hall. Photos by Thomas Loof

ment that allowed for the addition of a formal pea gravel arrival court. “It was fashioned to appear as if a coach barn were a later addition,” Bories says.

The back of the house is a simplified version of the front, its facade broken only by a bay window to one side and a fine central pediment doorway and a screened-in porch on the other end, each tucked into the footprint. They are shaded by old-fashioned canvas gray-blue solid-color awnings finished with white fringe, a treatment that was popular in the 1930s.

The high-style fine details have been seamlessly integrated into a very simple five-bay rectangular block colonial house, then set against an easy-on-the-eyes color palette—a body of classic off-white shingles and trim, accented with a front door, raised-panneled shutters and matching swings of soft gray-blue.

The interiors, too, are contrasting studies in iconic architectural

detailing. An entry hall bathed in white lacquer is topped with a pale blue matched-board tray ceiling, referencing the sky. It is a pared-down backdrop for an elaborate Chinese Chippendale-style central staircase whose contrasting dark-stained mahogany handrail turns it into a sinuous ribbon floating through the center of the house.

The whole house is anchored with the feeling of age that comes from its wood-plank floors, but in the entry hall, they are faux-grained with a formal pattern to elevate their materiality while retaining their warmth.

“The clients wanted a casual summer house that was modern and fresh, so the decorator,

Lynde Easterlin, used a sisal runner on the stairs,” Shearron says, adding that the details in the second-story rooms, including the door hardware, also look as though they were upgraded over time with lesser-quality items, as they would have been back in the day when homeowners reserved most of their budget for the lower-floor public rooms.

One of the more dramatic features is Easterlin’s hand-painted blue and white mural in the living/dining room that complements the block modillion cornice taken directly from the Chinese Room in Gunston Hall in Virginia.

Timeless and elegant, the manor house is meant to last for generations. **TB**

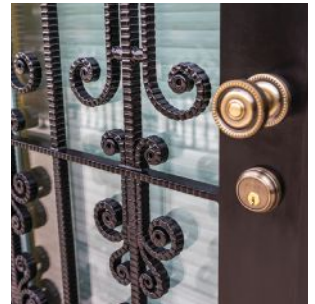
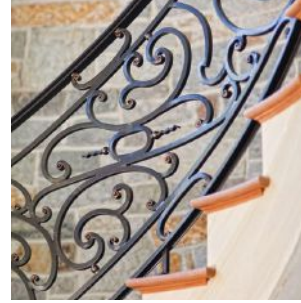
“The clients wanted a casual summer house that was modern and fresh.”

The newel post basket is light and airy, the stair runner is sisal, and the floor has been faux-grained with geometric shapes. The front Dutch door gives a casual feel. The hand-painted mural in the living/dining room has classic floral motifs. The door hardware is simple in style. Photos by Thomas Loof





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Within an eight-acre park-like setting on Philadelphia's storied Main Line, the team at John Milner Architects designed a new Cotswold-inspired residence.

The house, which possesses the style's quintessential low eaves, steep roofs, tall chimneys, and cross gables, replaces what senior associate Edward Wheeler, AIA, describes as "a modest English vernacular cottage that was difficult to adapt."

In fact, the owners' original thought was simply to create an addition to the early 20th-century cottage on the property, a plan they soon abandoned given its small size, low ceiling heights,

and problematic siting on the property.

"We drew inspiration from the existing English-style cottage on the property and houses and gardens in the Cotswold region of England, as well as early-20th-century revival-style houses in Philadelphia," says principal Christopher Miller, AIA. "The owner embraced and loved the human scale, natural materials, and hand-crafted nature of the work."

Siting the new house was key. Although the plot is substantial, the original cottage was positioned too close to neighboring residences and at a low point on the site.

The new central location, which features mature trees and an open lawn with views of the

landscape from every room, satisfies the owners' desires for both a country house and a centralized location within a community, Wheeler says.

The exterior blends local Media mica schist stone similar to Wissahickon schist, which was historically used in the region, with hand-tooled Indiana limestone detailing. "Each piece of the limestone was drawn and detailed," says associate Kara Smith. "They were produced by CNC machinery, and the hand-tooling was added to give an antique appearance."

One of the more distinctive architectural features is the eyebrow dormers. The team made full-scale mock-ups of each and brought them on site to lay out the three colors of the terra-cotta



In the great room, the carved limestone mantel surrounds a firebox ornamented with terra-cotta roof tiles cut and laid in a herringbone pattern on edge.

Photos by
Durston Saylor
Architectural
Photography

The home is centered in a park-like setting on Philadelphia's Main Line.

The wood-paneled breakfast room has a glass-wall structure set in hand-tooled limestone mullions on three sides.

The hand-painted mural in the dining room features a scene of the city's first regatta and was inspired by an 1853 painting.

Details, down to the door handles, are in an authentic style.

roof tiles to get the correct arrangement in various lights.

"In England, the roof may have been thatched," Wheeler says, adding that this house is too large for such a treatment to be appropriate.

The team also did mock-ups of walls, windows, and cornices. Some of the windows and all of the doors are steel; some windows are wood and all are fabricated with lead comes.

The residence's entrance announces itself with a porch that has a limestone portal with datestone, gabled parapet and a decorative limestone finial. Adjacent, an antique fountain from France resides in a three-bay limestone loggia.

The back of the house is defined by an expansive lawn that is accessible through a stone loggia and a timber-framed porch. A new outbuilding, in the style of the stable it replaces, houses the indoor swimming pool.

The style and detailing of the exterior architecture are carried through to the interior with custom millwork, plasterwork, and carved limestone elements. This is particularly apparent in the great room, where the firebox is lined with salvaged roof tiles and laid in a herringbone pattern on edge, creating what Smith calls "unique warmth."

The natural-finish woodwork, including window seats, bookshelves, cabinets, and bunkbeds fabricated by five millwork shops, is executed in quarter-sawn white oak and butternut, depending on the specific room, and the hardwood flooring is fabricated from large white and red oak trees harvested from the property.





The library paneling is butternut, mortised-and-tenoned with square pegs.



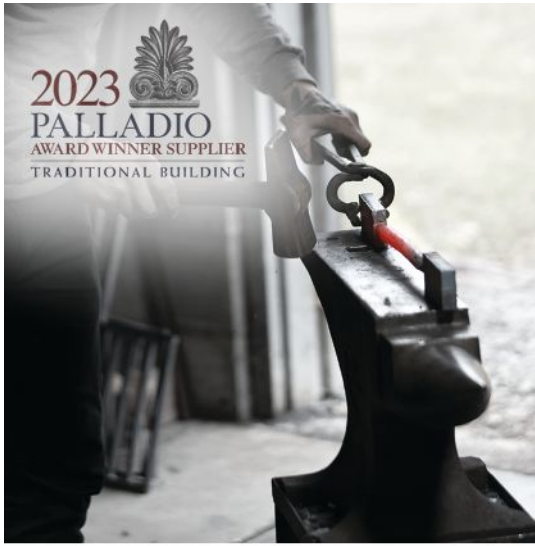
A new outbuilding, in the style of the stable it replaces, houses the indoor swimming pool. The small garden shed features a timber-framed tower that houses an antique bell. The recessed doors provide a shaded space for the owners' dog to rest and escape the sun.

One of the finer details is the hand-painted mural in the dining room that features scenes from the City of Brotherly Love. Its main scene, of the city's first regatta, was inspired by an 1853 painting that the client particularly liked.

From its stone exterior and timber framing to its intricate plasterwork ceilings, the design of the residence, Wheeler says, "is a delicate balance of refined and vernacular detailing." **TB**



The rear of the house opens to an expansive lawn that's accessed through a stone loggia and a timber-framed porch.



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On a prominent site on the campus of Colgate University, a new pair of residence halls represent a significant and sensitive expansion of the school's student housing program.

The two 39,550-square-foot buildings, designed by Robert A.M. Stern Architects, are keystones of a new quadrangle also designed by the firm. They respect the 200-year-old campus plan and its traditional architectural vernacular while establishing a new standard for responsible growth.

The team—senior partner Robert A.M. Stern,

project partners Graham S. Wyatt and Preston Gumberich, project senior associate George Punnoose and project manager Jennifer Bailey—designed the buildings to reinforce Colgate's unique identity. Additional key design team members included Carly Bathan, Jules Gianakos, Mason Roberts, and Marek Turzynski.

Artfully woven into the fabric of the Hamilton, New York, campus, Jane Pinchin and Burke Residence Halls, which house 208 first-year and second-year students, take their architectural cues from a pair of historic buildings—West Hall, the campus's first structure, which was erected in 1827 by students and faculty members using stones

Architectural cues were taken from the campus's first structure, which used stones from Colgate's own rock quarry, completed in 1834.



The two new residence halls respect the university's 200-year-old campus plan while establishing a new standard for responsible growth.



The two new residence halls at Colgate University designed by Robert A.M. Stern Architects. Right, view of Burke Hall from the green. Below, Pinchin Hall cupola detail.

from Colgate’s own rock quarry, since closed, and its twin, East Hall, completed in 1834.

“East and West Halls are simple foursquare buildings with local bluestone facades and pitched roofs, classically inspired but with a powerful simplicity,” Wyatt says. “We wanted the new residence halls to complement that character, rather than to stand at odds with it.”



The two five-story buildings also complement each other; subtle differences give each a distinct character.

“We designed each residence hall with its own uniquely ornamental cupola (which truly functions as part of the mechanical exhaust system) and two-story cast stone entryway to add a subtle note of individuality although the two are otherwise quite similar,” says Gumberich, adding that the idea to illuminate the cupolas came from the university’s president, who wanted them to enter into a dialogue with the five other illuminated cupolas that sit atop legacy buildings on the campus.

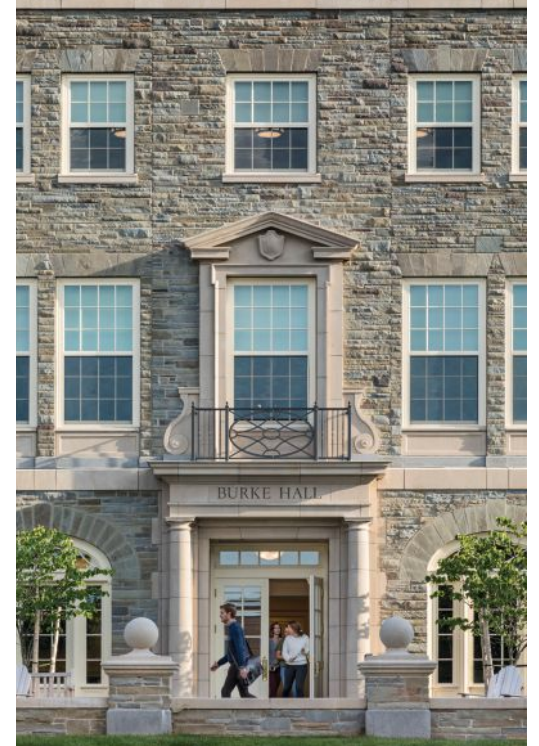
The two residence halls embody the university’s organization as “residential commons,” which calls for communal spaces to foster student socialization and collaboration.

Thus, their ground-floor lobbies access shared

seminar and study rooms. Upstairs, there are faculty advisor suites, communal kitchens, and student lounges that open to granite-paved patios at each end of the new quadrangle, which is centered on an elliptical lawn.

The upper three floors house student rooms, primarily doubles. And they are, by design, spartan, to encourage students to spend time together in the communal spaces.

Jane Pinchin and Burke Residence Halls, clad in split-face bluestone ashlar that is nearly an exact match to that of the campus’s historic structures, are sparingly adorned with cast-stone croppings and stringcourses and feature thermally broken aluminum windows with low-E insulated glass, granite water tables, and variegated slate-shingled roofs topped by fiberglass copper-roofed cupolas.



The social lounge left, and corridor. Burke Hall entry, right. Pinchin Hall entry from the new green, below.

By proposing two buildings, which Gumbreich calls “fraternal twins,” instead of a single megastructure, the RAMSA team was able not only to ensure their compatibility with the scale of the other buildings on campus, but also to design an outdoor quad.

Although their style roots them in the university’s architectural history, they are sustainable. In

addition to being LEED Gold Certified, they are designed to near Passive House standards. Highly energy-efficient, they display, on giant monitors, daily energy use in real time so students can keep track of and compete on their sustainability measures.

“Jane Pinchin and Burke are vital parts of Colgate’s ongoing strategic plan,” Stern says. “They

demonstrate a way forward that respects the past while building a stronger campus community.”

He adds that “the formal relationship of the new residence halls—with one another and with existing campus buildings—is consistent with Colgate’s campus plan and architectural traditions, illustrating how lessons from the past can inspire future growth.” **TB**





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The sunroom was restored.
Views to the garden are through
floor-to-ceiling windows.

In Atlanta's exclusive Buckhead neighborhood, the grand Federal-style house designed by Neel Reid is an architectural standout.

The 13,500-square-foot residence, which is 106 years old, has attracted a lot of local attention in the last several years, all for the wrong reasons: It was rapidly deteriorating and in dire need of someone to save it.

"It's a legacy house in Buckhead," says Timothy S. Adams, AIA, whose eponymous architectural studio was commissioned to restore it. "And Reid was one of the classical architects in Atlanta; this, the original house in the area, was one of his signature projects."

Structurally in good shape—many of the original windows, made of old-growth heart pine, were still intact, as were much of the interior architectural millwork and decorative elements—the house needed system upgrades, updates, numerous repairs, and revamping and expanding to make it more livable for a 21st-century family.

***"It's a legacy house
in Buckhead."***

To honor the residence's past, the team sourced materials, including the slate for the roof, from original suppliers or replicated elements to

Reid's exact specifications as laid out in the original plans, which are on file at the Atlanta History Center.

To add insulation and upgrade the systems without interfering with the architectural elements, Adams and his team stripped some of the exterior siding and worked from the outside inward.

Insulation was blown in from the outside, and the team carefully removed the ceilings, which are unembellished, and cut holes in the plaster walls around the intricate detailing to update the plumbing.

"The owners understand what they have and respect the area, and it actually was their idea to



do it this way," Adams says. "It would have been a crime to pull the architectural elements apart because they were in good shape."

The team also designed a back porch and a garage and what Adams calls "a sympathetic addition" that connects, through a 5-foot by 5-foot corridor, to the house, mirroring its scale and

detail. It houses a family room, an office, and a guest house.

"It's a seamless transition between the new and old," he says.

The house's ancillary sleeping porches and bedrooms were reconfigured to create baths and closets that are more in keeping with contempo-



The stately Federal-style house, which is 106 years old, was designed by Neel Reid and his principal draftsman, Phillip Shutze. Rear elevation after restoration and addition. Restored interiors include the living and dining rooms.

rary lifestyles. A large new kitchen and breakfast room (the house had two kitchens, one original and one from the 1970s) were carved out by combining several outdated spaces.

New handmade doors and windows were crafted to replace those damaged or historically inaccurate; and original radiators, fireplaces, sterling silver hardware, and sterling silver light fixtures were restored.

"The owners decided to keep the steam heat to retain the spirit of the project," Adams says. "That's not something most people would do."



Decorative trim and paneling throughout the house were repaired or re-applied according to the original plans of the residence.



Restored Palladian window and stair hall. Below, new family room addition inspired by restored sunroom.

The decorative railing on the front porch, which always caught Adams' attention as he drove by, was replicated as per Reid's plans, but it's made of a synthetic non-rot material instead of wood to better withstand the elements.

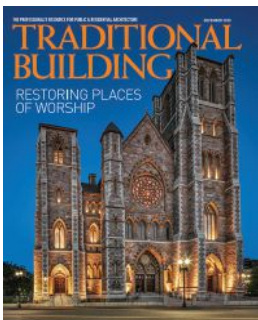
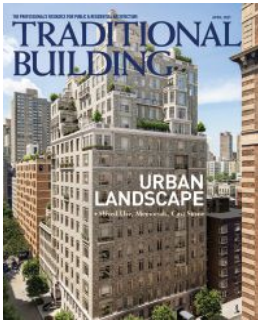
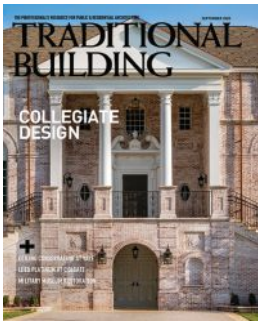
One of the more intricate and time-consuming projects was the restoration of the water-damaged Zuber wallcovering mural in the dining room, a task that took a team of specialized artisans several months to do.

"Everybody in the community is ecstatic about the restoration," Adams says. "When people found out that the house had been sold, there was a lot of concern that it was going to be torn down and subdivided—the lot's big enough for two houses. The project has generated a lot of excitement." **TB**



The furnishings are sophisticated and chic. The renovated kitchen (right) takes the place of the original and one added in the 1970s. It has an adjoining breakfast room.





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Photography

MacLac Building D, which is in San Francisco's Showplace Square/Potrero Design District, is part of a complex of historically significant structures erected in the former industrial area from 1899 to 1929.

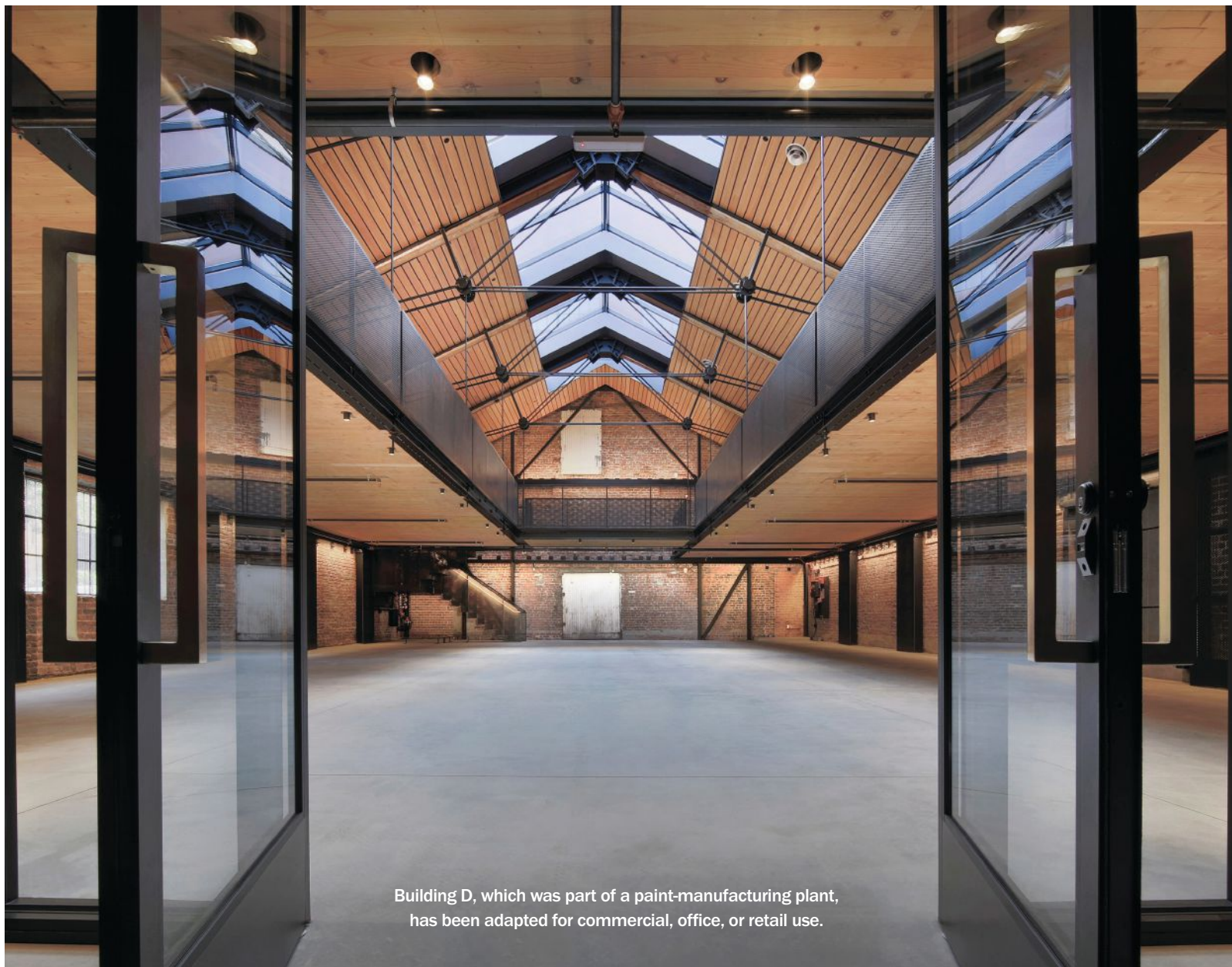
The five buildings, which are labeled alphabetically from A to E, total nearly 100,000 square feet and had been, most recently, used by the McGlennon Co. to manufacture paint and lacquer

for its brand, MacLac.

Building D, a small brick structure on a corner defined by its gabled roof, stepped parapets, and arched openings, is surrounded by four tall utilitarian brick buildings.

The five, owned by Comstock Realty Partners, are slated to be renovated for commercial use as designed by Marcy Wong Donn Logan Architects & PLAD (Peter Logan Architecture and Design).

Building D was the first in the redevelopment project to be completed; the other four are under construction. "Building D's rejuvenation is designed to far surpass the standard level of adaptive reuse for functional objectives," says architect Peter Logan, principal and lead designer for the project. "The design aims to create an architecturally uplifting atmosphere and historically responsible improvements while simultaneously achieving numerous technical goals of energy efficiency,



Building D, which was part of a paint-manufacturing plant, has been adapted for commercial, office, or retail use.



Above: Building D, defined by parapets and archways, before the project began. The exterior was intact and remains virtually unaltered.

A skylight opens the ceiling to natural light, and a mezzanine adds floor space.

The original sliding metal door was retained in homage to the building's past.

The perforated-steel mezzanine was painted black to allow the light to showcase the original red-brick walls.

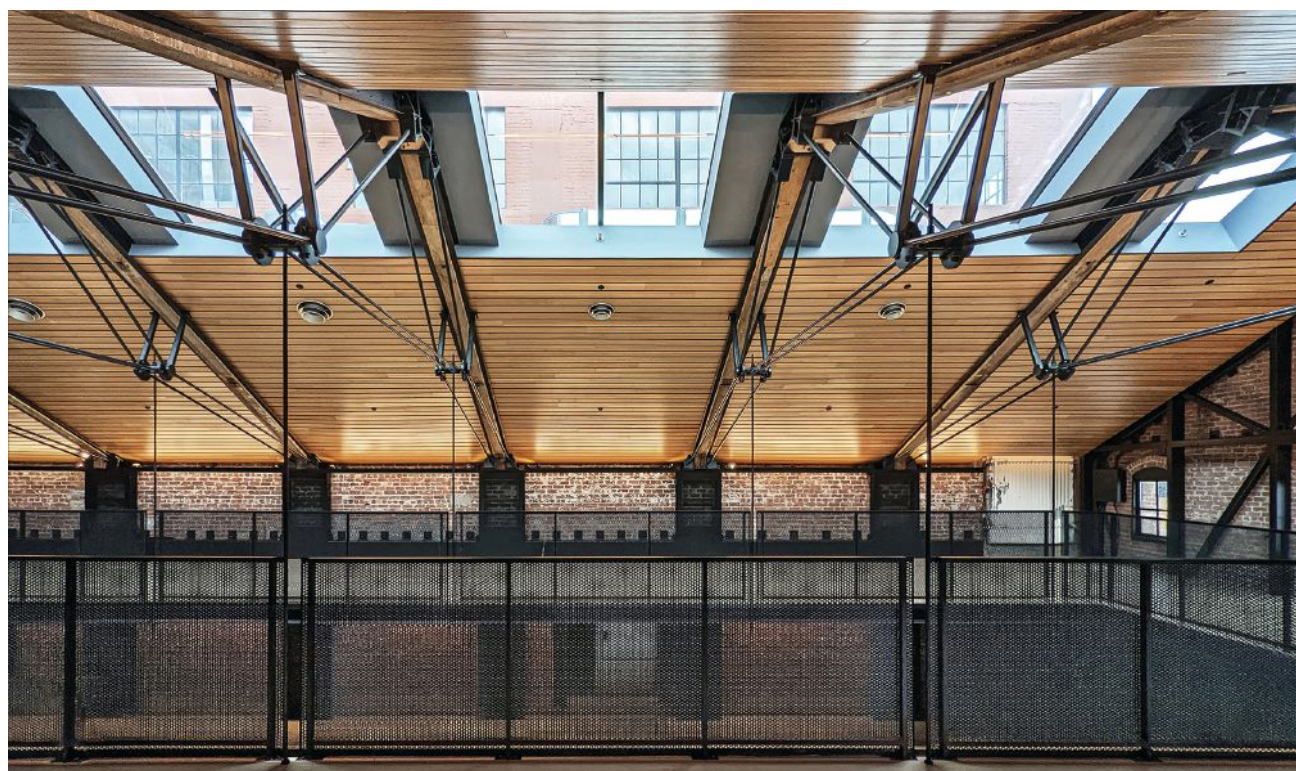
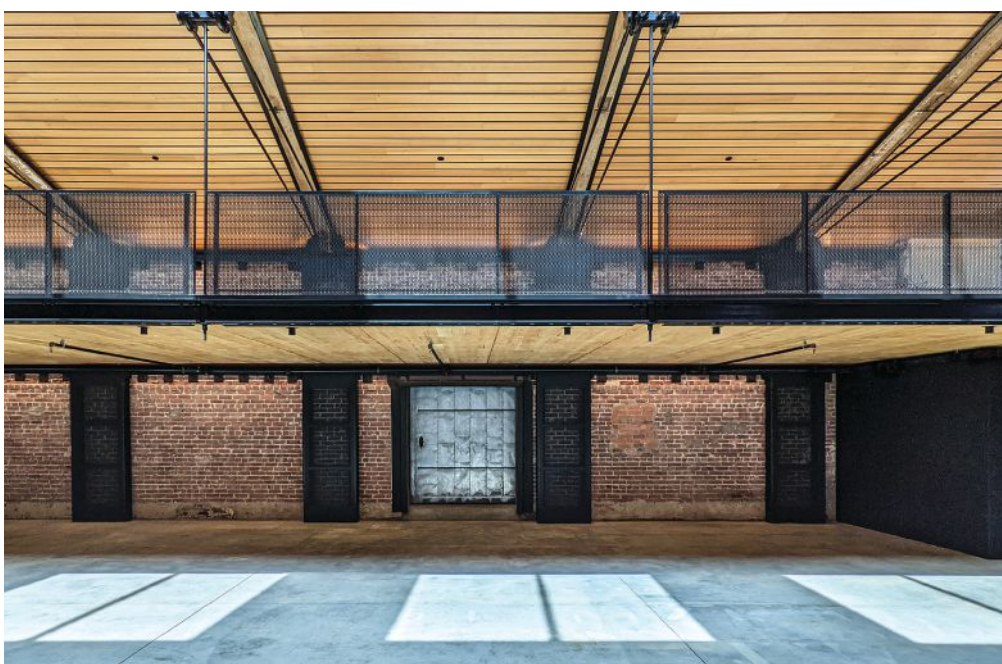
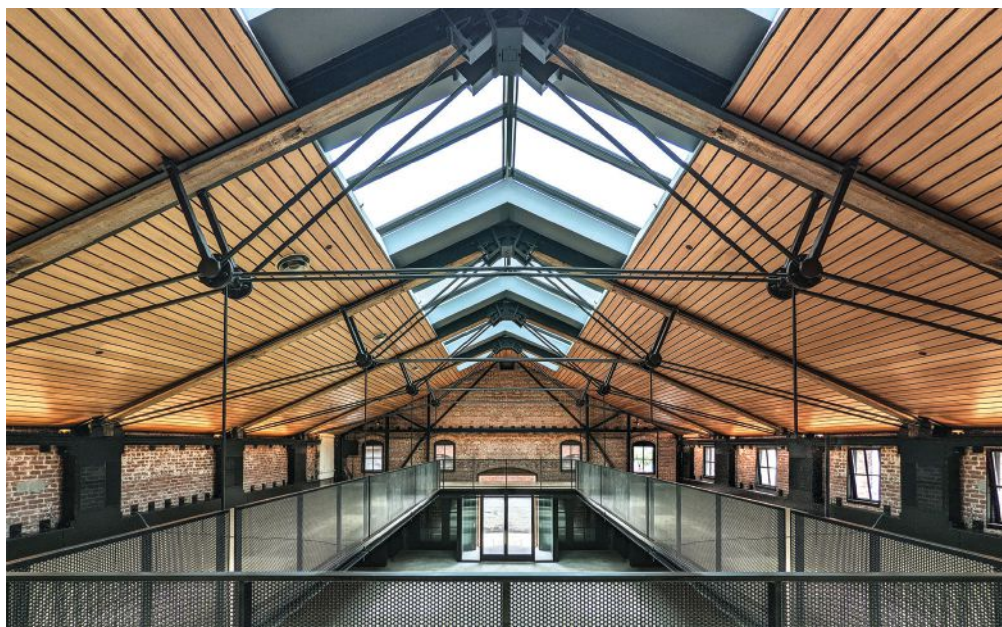
state-of-the-art seismic resistance, environmental sustainability, and ADA compliance.”

The team—Logan and firm principals Kent Royle and Marcy Wong—used Building D to set the tone for the larger, more complicated project.

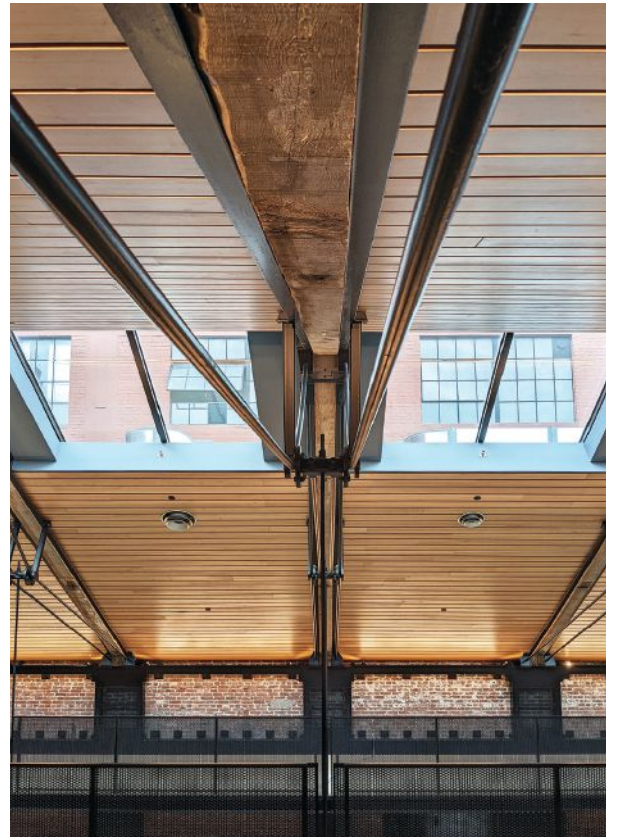
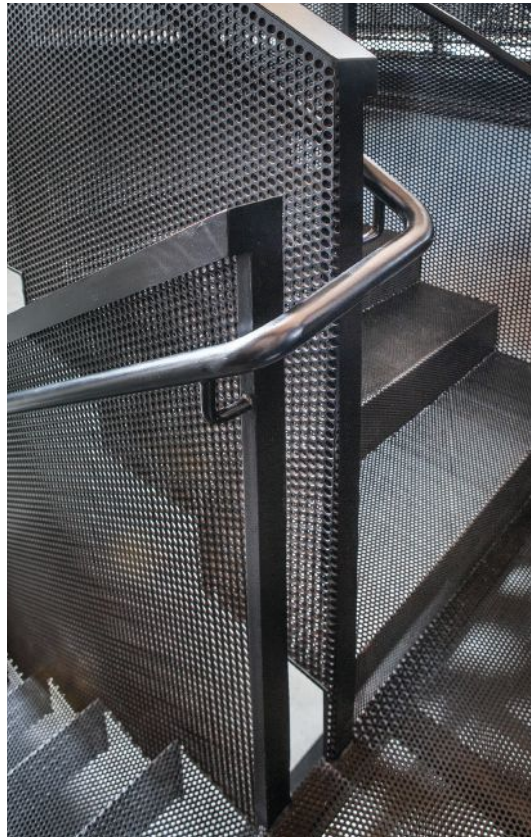
The first order of business was removing decades of accumulated debris from the inside, and sandblasting the paint off the interior walls to expose the beauty of the original red brick.

Because there was no major tenant when the project commenced, the developer sought to maximize the one-floor, 3,784-square-foot space, which led to digging down and pouring a new concrete floor and adding a 2,555-square-foot mezzanine.

The mezzanine, which is made of Cross Laminated Timber (CLT) with a perforated steel guard rail, is suspended from the ceiling as if it is floating. “It, along with the staircase made of the same perforated steel material, is a sculptural element,” Logan says. The pyramidal steel suspension rods, delicate as a spider’s web, appear to disappear as they are bathed in natural light.



“The suspension rods were strong enough to hold two Hummers, or nearly 20,000 pounds.”



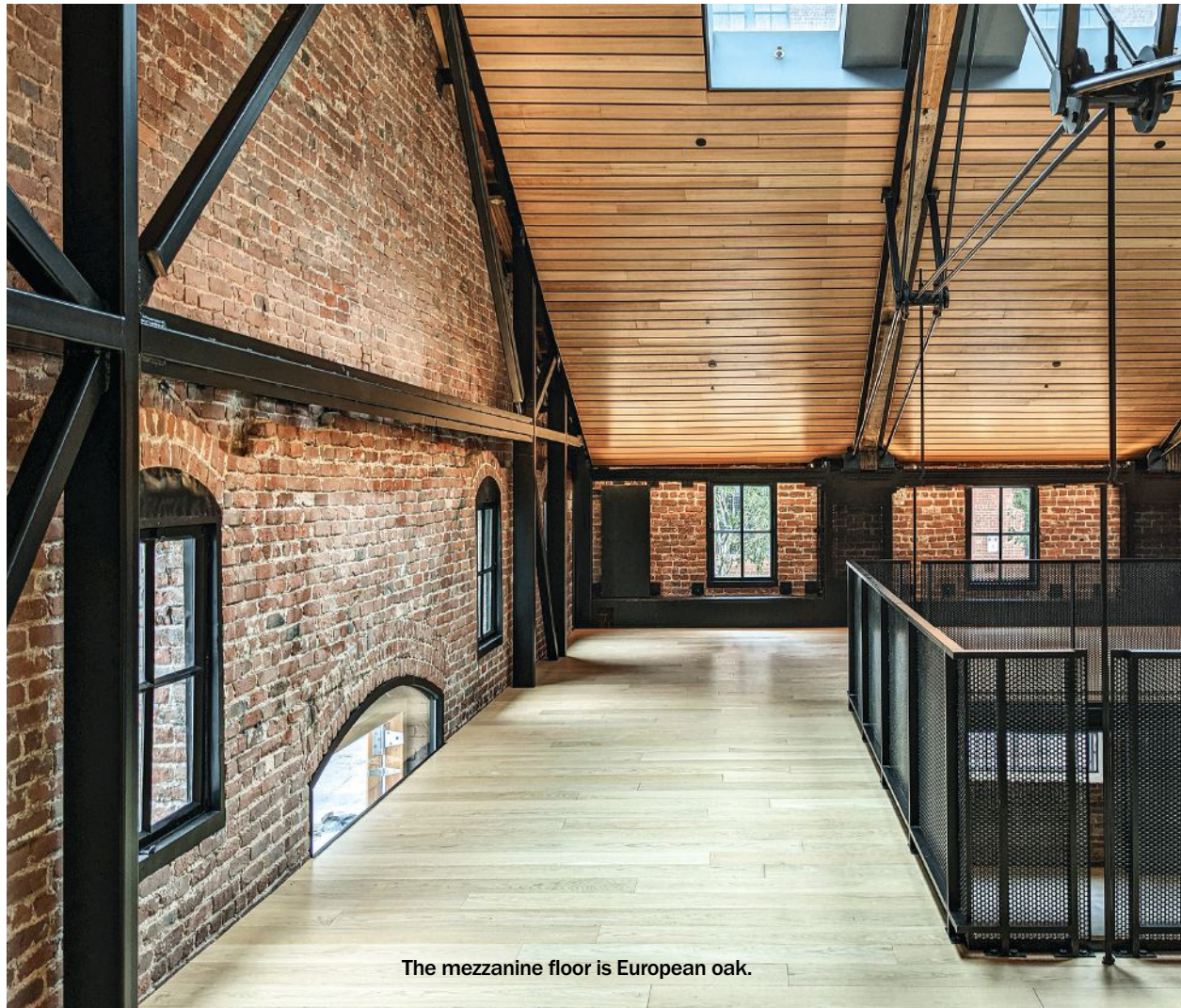
Above: The stairway to the mezzanine is sculptural. Details of the mezzanine handrail; mezzanine trusses.

“The developer asked how strong the suspension rods were,” Royle says. “The structural engineer assured him that each was strong enough to hold two Hummers, or nearly 20,000 pounds.”

The ceiling was elevated and opened up to allow voluminous natural light by the addition of a 60-foot-long ridge skylight that extends the length of the structure.

The original red-brick pilaster building supports have been encased in perforated steel moment frames, tying them to the mezzanine and exposing the structure’s history.

Building D is sustainable: It has LEED Gold Certification. **TB**



The mezzanine floor is European oak.





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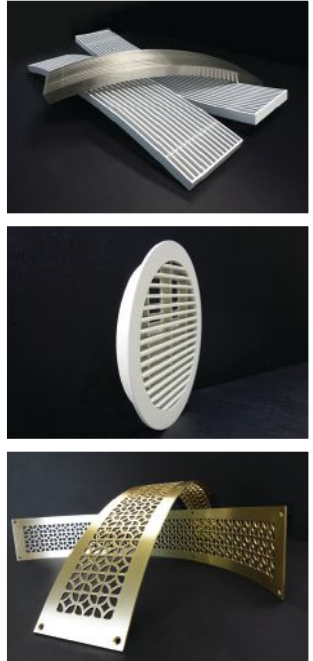
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The Chicago Cultural Center is one of the Windy City's most celebrated structures, occupying a position of prominence on East Washington Street.

The 1897 landmark building, one of the city's most visited attractions, is operated by Chicago's Department of Cultural Affairs and Special Events and plays official host at receptions for VIPs from around the world.

Designed by Shepley, Rutan & Coolidge, architects of the Art Institute of Chicago, the building features two large art-glass domes.

The grand Neo-Classical building originally was a public library with a series of rooms dedicated to the Grand Army of the Republic, an association of Union Army Civil War veterans. When the library moved out in 1991, the building was repurposed as a community events space and renamed the Chicago Cultural Center.

More than a century and a quarter after its completion, three key Grand Army of the Republic rooms were restored under the direction of a team put together by Chicago-based Harboe Architects.

"We specialize exclusively in restorations, and this is one of the most interesting ones in my 35-year career," says firm founder and president T. Gunny Harboe, FAIA. "I've been fortunate to work on a number of high-profile projects, including The Rookery Building and Frank Lloyd Wright's Unity Temple and Robie House, and I consider the Chicago Cultural Center a once-in-a-lifetime project."

The \$15-million restoration of the 8,400-square-foot area, financed by an anonymous donor, came about in a rather curious manner. "The donor was taking a tour of the building and noticed that the dome in the rotunda needed work," says Harboe. "After months of talks, the donor decided to restore not only the dome but also three rooms—the entry hall, the rotunda, and memorial hall."

The Harboe team—Harboe, Bob Score, Elizabeth Trail, Mark Kasprzyk, and Gwen Stricker—and its consultants spent a year researching and investigating to come up with a conservation plan for the complicated original finishes. Input from City of Chicago Cultural Historian Emeritus Tim Samuelson was critical to their efforts, Harboe says.



The restored rotunda, above. Photo by Tom Rossiter Right, before the restoration. Photo by Harboe Architects

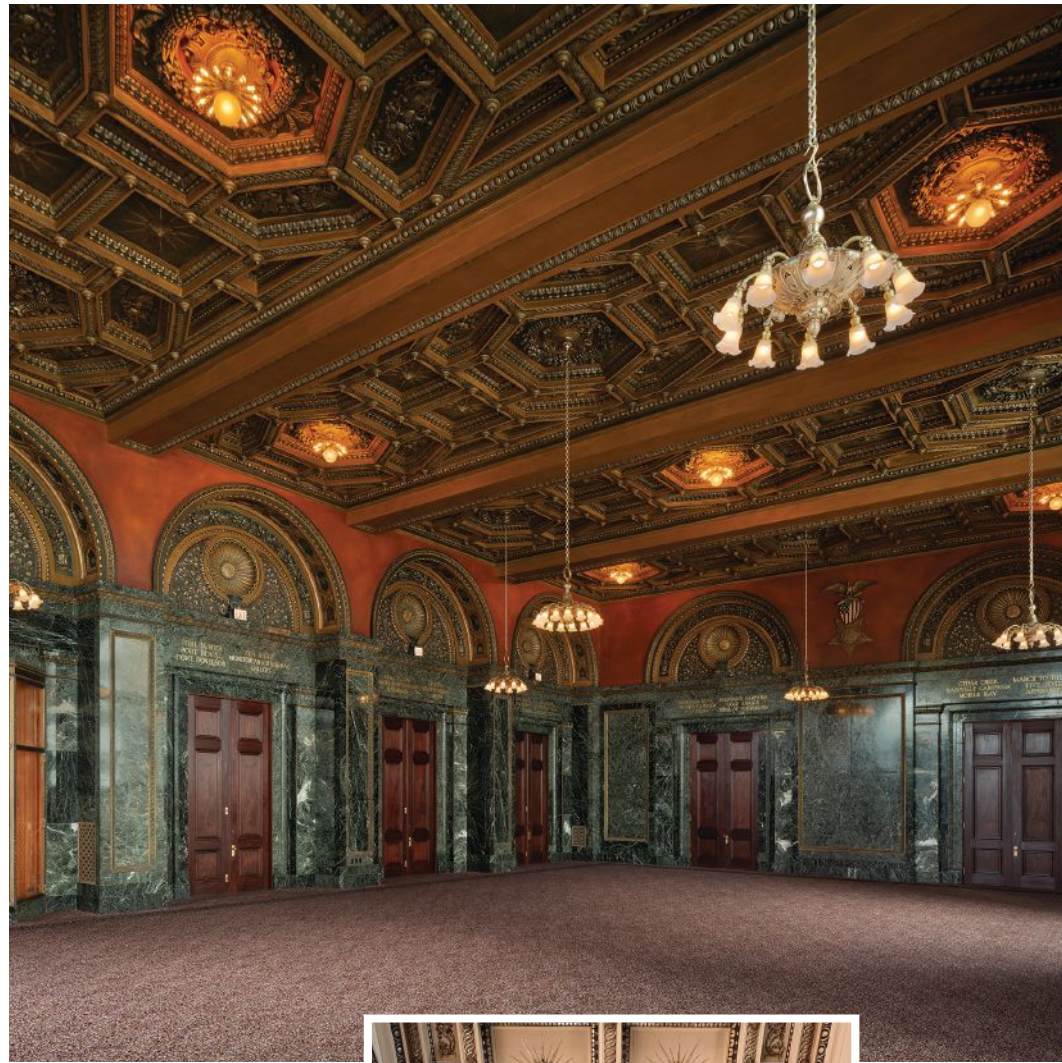
They discovered that there were as many as five layers of paint and glazes that had been covered with gray paint in a 1970s update.

A dozen conservators worked six months on the ceiling, using Exacto knives to remove the overpainting on the flat areas and cotton pads





Top: An 1897 image of the memorial hall with the original light fixtures. *Photo Courtesy of Chicago Public Library* **Above:** The memorial hall before the restoration showing its 1970s gray overpainting. *Photo by Harboe Architects* **Right:** The restored memorial hall with conserved paint finishes and replicated light fixtures. *Photo by Tom Rossiter*



and acetone to clean in between decorative plaster pieces. After the original surfaces were exposed, they were conserved through inpainting and the application of a new sealer.

The original aluminum leaf on the decorative plaster elements, which had never been overpainted, was conserved.

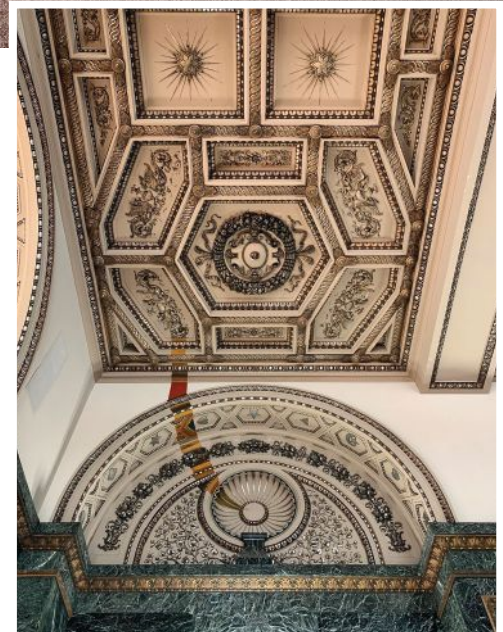
The elaborate multi-armed bronze light fixtures that had been removed decades earlier were recreated from detailed period photographs and 3D printing technology.

The restoration of the 40-foot-diameter art-glass dome that had originally attracted the donor's attention was a more straightforward but labor-intensive endeavor.

The design of the rooms and the art-glass

dome were under the direction of Charles A. Coolidge of Shepley, Rutan & Coolidge. The Tiffany Glass and Decorating Co. was brought in as the collaborator in coloration, which included determining hues and glass specifications for the design created by Coolidge. However, the art-glass fabrication was carried out by Healy & Millet, which had won the contract over Tiffany.

In addition to cleaning and recaming the 145 separate double-curved panels that contain more than 62,000 pieces of glass, the Harboe team removed the copper-clad concrete panels that had been installed over the dome's original skylight in the 1930s and replaced them with a modern glass skylight system set on the original steel framing that allows light, once again, to shine through.



Above right: A mockup by Harboe Architects that reveals the original paint finish.

Right, one of the double-curved art-glass panels of the dome before restoration. **Far right,** recaming one of the art-glass pieces of the dome. *Photos by Harboe Architects*





“Thanks to the work of a dedicated team of professionals and tradespeople, we got the Chicago Cultural Center looking as gorgeous as it once was.”

“They made special crates for the double-curved glass to transport it to and from the restoration studio,” Harboe says. “This made things more efficient.”

The team also restored and refinished nine pairs of 14-foot-high mahogany doors and wood-lined display cases; recovered the main hall’s terrazzo tile floor, which was beyond

repair, with carpeting that matches the color and visual texture of the terrazzo; cleaned the marble mosaic flooring in the rotunda and restored and reopened the glass panels to allow natural light in again; and restored the five large arched windows in the hall by removing 1970s gray-tinted glass, which had extra divisions, and reglazing them with larger clear-glass panes in

the original configuration.

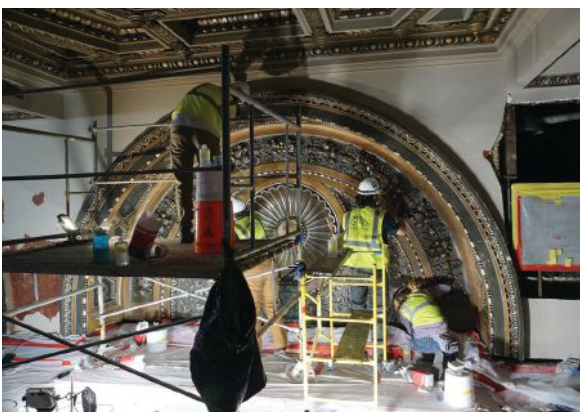
“Thanks to the work of a dedicated team of professionals and tradespeople, we got the Chicago Cultural Center looking as gorgeous as it once was,” Harboe says.

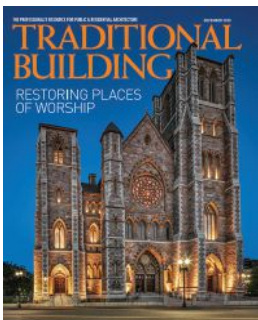
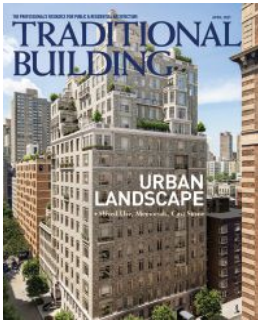
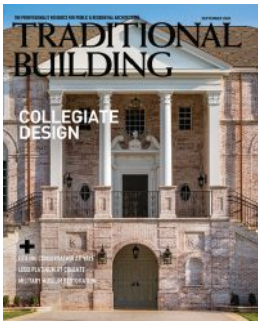
The donor, he adds, “was elated and told me that it was even better than what they imagined it would be.” TB

Clockwise from top. A detail of the restored coffered ceiling in the memorial hall.

The rotunda’s restored art-glass dome is illuminated by natural light coming through the newly installed protective glass skylight above it. Photos by Tom Rossiter

Conservators spent six months removing paint from the memorial hall. Photo by Harboe Architects



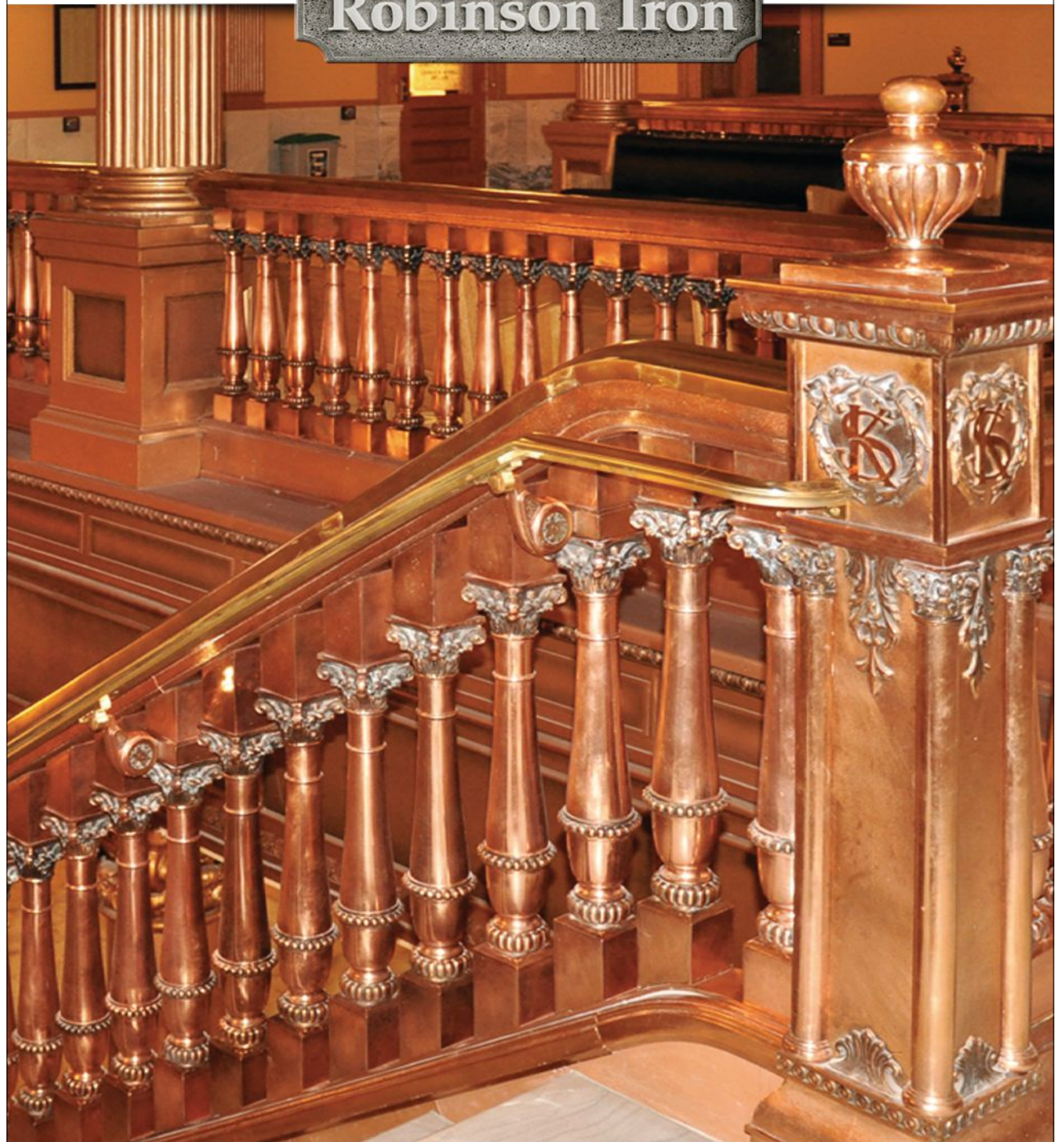


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Since 1910, the Liberty Trust Building has been an iconic presence in Downtown Roanoke, Virginia.

Originally the headquarters of the First National Bank, the first financial institution founded in the city, the seven-story Classical Revival monolith covers nearly 40,000 square feet. A Virginia Historic Landmark, it is also listed on the National Register of Historic Places.

The stately structure, which the locals refer to as the Liberty Trust Building, has a number of distinguishing architectural features ranging from the Roman Ionic-columned entrance to the Doric-columned main hall that is modeled after the Temple of Apollo at Delos.

The building's bronze main doors, granite exterior adorned with carved rosettes, and balustrade roof speak of a bygone era, one that greets guests with open arms and contemporary hospitality as The Liberty Trust Hotel.

Through the years, the regal building has



Above: The lobby has soaring ceilings, ornate chandeliers, and marble floors and walls.

Left: A detail of the restored bank vault.

been called upon to adapt to a number of different users. Now, under the guidance of a design team including Richmond, Virginia-based Glavé & Holmes Architecture, it has been transformed into

a chic boutique hotel that wears its historic past proudly.

"It's a beautiful old building that had had a variety of renovations through the decades," says

Right: Original lighting fixtures were discovered and restored when possible. Marble floors and trim in the guest reception area and throughout the lobby were preserved.

The restored bank vault is now a wine-tasting room.

interior designer Jessica Ritter, CID, IIDA, LEED AP. “Our goal was to breathe some life into it within the framework of its historic character.”

Ritter and her team of interior designers—Veronica Ledford, LEED AP and Leah Embrey—were fortunate in that the transformation from financial institution to hotel didn’t require major changes to the floor plans.

“The building has such beautiful bones that for us it was like being kids in a candy store, and our client, Savara Hospitality, was accepting, open and trusted our design direction,” Ritter says.

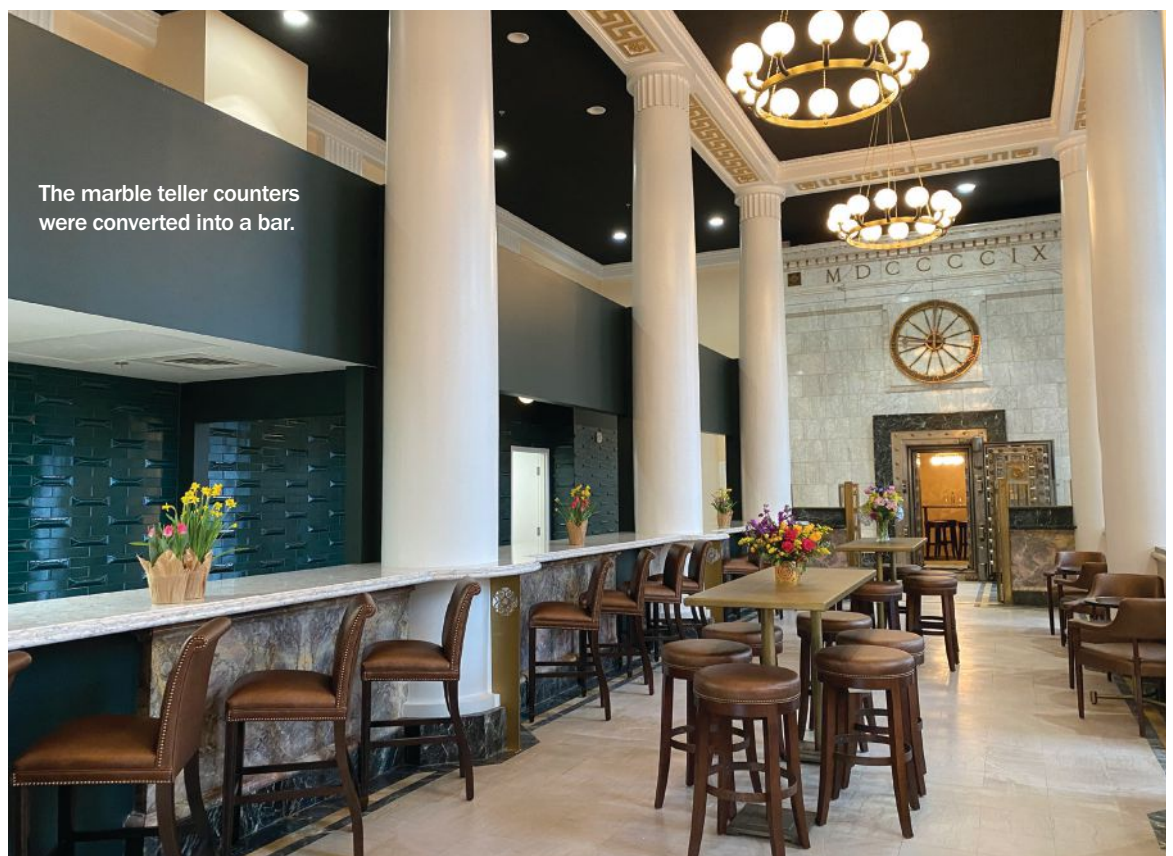
Working with the architect, Ritter and her team refreshed the historic interior spaces, including the lobby, mezzanine, and double-loaded corridor configuration on the upper floors.

Character-defining features and finishes, notably the marble floors and trim, decorative plaster ceilings, teller counters, bank vault, and the copper-clad doors and door frames on the upper floors were preserved. Where possible, lighting fixtures, with the exception of the large customized glass-globed chandeliers in the lobby, which are new, were restored.

“We were able to keep the footprint of the first floor and mezzanine largely intact,” Ritter says, adding that they were modified to include a public restroom and a food-preparation area. “We turned the marble teller counters into a bar by adding an engineered quartz top, and we converted the old bank vault into a wine-tasting room.”

On the upper floors, which house the 54 guest rooms, some walls were shifted and baths were added to each suite. In homage to the building’s storied financial past, the rooms have telephones that are old-fashioned and finishes that are reminiscent of old-time bank passbooks.

“The building has such beautiful bones that for us it was like being kids in a candy store.”



The marble teller counters were converted into a bar.



Top: Ritter and her team added cozy seating areas in the lounge. Offices were converted to guest rooms, each with finishes and old-fashioned telephones that reference the building's original use. Contemporary bathrooms in a style that syncs with the architecture of the building were added to each guest room.

"The public-facing part of the upper corridor, which features the old copper doors on each side, remains very similar in character to the historic layout," Ritter says.

Because the building is a historic landmark and because the owner had applied for historic tax credits, Ritter's team worked closely with a historic preservation tax credit consultant and the Virginia Department of Historic Resources.

"We were very mindful of what we touched and how we touched it," she says, adding that

"where minor modifications to the floor plan were required, the design team left the exposed concrete to show the evolution of the building rather than replacing it or covering it with new flooring materials."

The guest rooms, which originally housed bank offices, had small footprints that required some creative thinking and what Ritter calls "a unique strategy" when it came to furnishing them.

"For the owner to make the most of the historic tax credits, we made most of the furnish-

ings as built-in millwork rather than freestanding furniture," Ritter says. "This required extensive coordination with the millwork and electrical trades to ensure proper rough-in locations to align with furnishings that would come much later in the process."

The Liberty Trust Hotel—delayed significantly by the pandemic—finally opened in May 2022, three years after Ritter and her team commenced their work. The thoughtful new design brings the historical building back to life. **TB**

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Excellence in Classical
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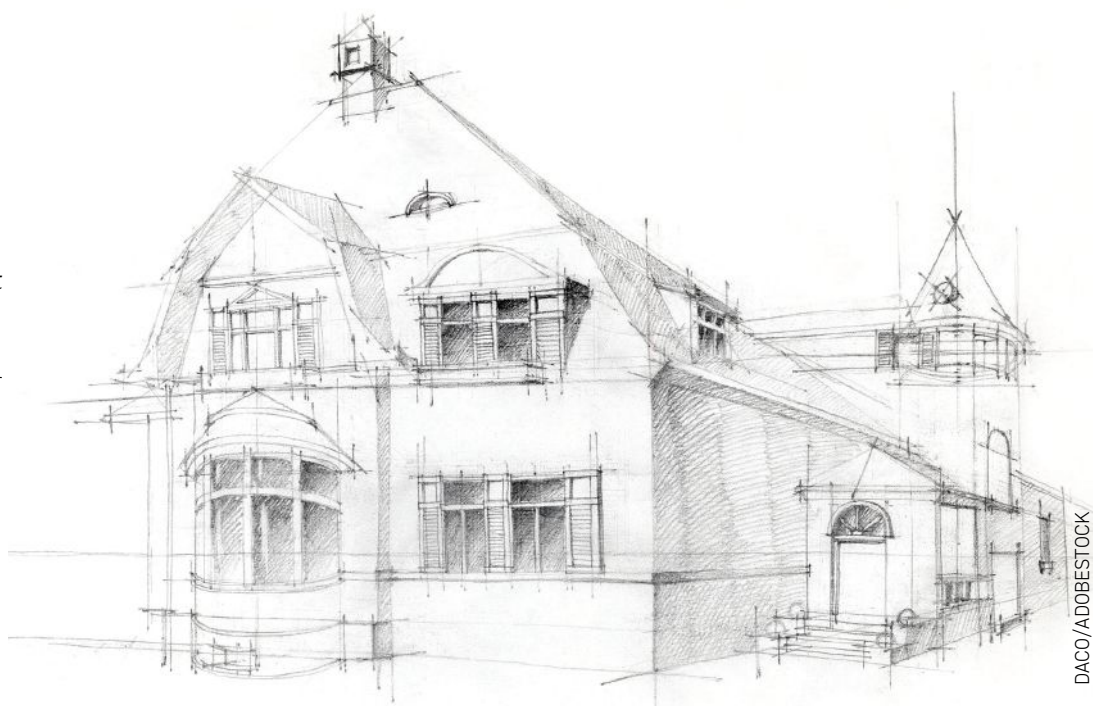
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3. Entries must be at least 6" wide by 10" tall (1800px by 3000px minimum).
4. Entries must be original work in pencil, ink or watercolor.
5. Cost per entry: \$125 for three sketches.
6. Categories for entry: Sketches, Watercolor, Ink.



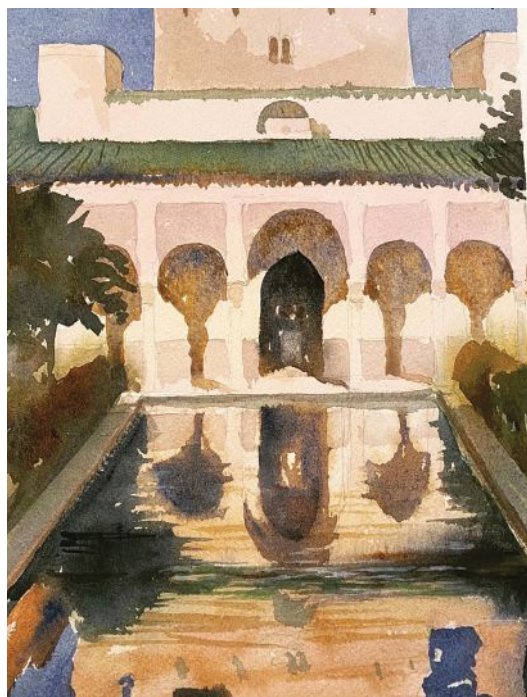
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Right outside the college town of Stillwater, Oklahoma, surrounded by farmland, stands St. Francis Xavier Catholic Church, a beacon whose tallest spire, topped by a 12-foot-tall cross, is visible for miles.

The church, designed by Franck & Lohsen Architects, is so stunning that people driving by actually stop to visit it.

“Stillwater is primarily a Protestant area, and St. Francis Xavier is clearly different from all the other churches in the area,” says Art Lohsen, a founding partner of the Washington, D.C.-based Franck & Lohsen Architects. “The parish wanted the church to be visible from downtown Stillwater and from the Oklahoma State University campus and wanted it to inspire people to learn about Catholicism. So many people have visited that the parish has enlisted a group of volunteer docents

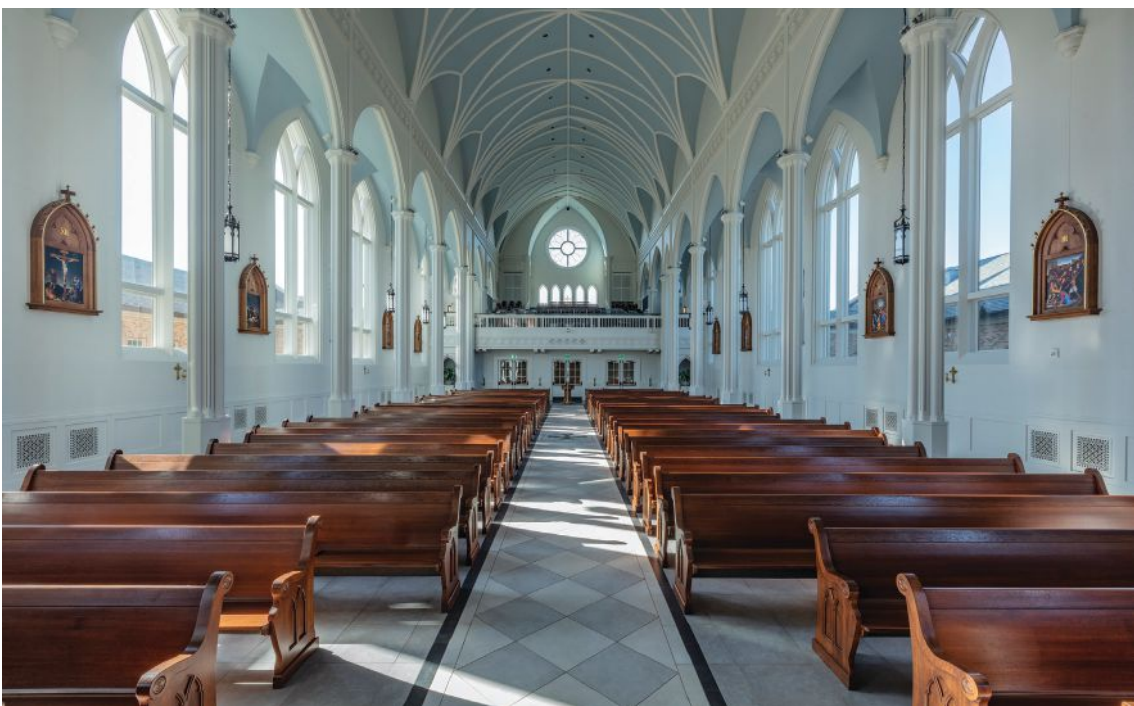


St. Francis Xavier Catholic Church is a commanding presence in Stillwater, Oklahoma. The church's tallest spire, topped with a 12-foot-high cross, rises 157 feet and can be seen for miles. Right, the ambulatories are illuminated by natural light from Gothic windows.





The liturgical furnishings, made by Ferdinand Stuflesser 1875, include a reredos with a crucifix, several statues, Mary and Joseph shrines, an altar, an ambo, and Stations of the Cross. The church has four rose windows that will be replaced with stained glass when the budget allows.



to give tours, and the church has become a key evangelistic tool, something the parish had not expected.”

St. Francis Xavier, which was built following the merger of a downtown church and a growing Catholic Student Center at Oklahoma State University, has administrative offices, an educational wing, a youth center with a gymnasium, a parish hall that seats 400, a Perpetual Adoration Chapel, and a church that can hold

up to 900 parishioners.

The American Gothic-style church, which presides over a 20-acre plot of land, is clad in a custom brick blend of five colors—brown, reds, orange, tan, and black—picked up from the surrounding landscape.

“Oklahoma calls itself Red Dirt Country, and it’s the home of the Dust Bowl,” says Lohsen, whose team included principal Michael M. Franck, Will Miller, Andwele Worrell, Marlan

Laurenzi, and Gracia Mitchell. “We didn’t want to go with a solid color of brick because we needed to allow for wind-blown dirt stains that happen naturally. This unique blend of colors works with the forces of nature rather than working against them.”

The brick was paired with cast-stone ornamentation that was appropriate for the architectural style.

Lohsen says that “the richness of the exterior

“A hallmark of its success was the long-term relationship we formed with the parish.”



Above, the complicated geometry of the central dome took two months to work out. Right, custom light fixtures bolster natural illumination.



architectural detail and decoration is rarely achieved in a new church project.”

St. Francis Xavier’s interior architecture is defined by 52-foot-high groin-vaulted ceilings accentuated with a series of delicate ribs. The ribs and columns are made of glass fiber-reinforced plaster, a cost-conscious choice that allowed the architects to create the distinctive slender profiles.

Lohsen notes that the geometry of the ceiling was so complicated that 3-D models had to be made for the subcontractor to follow during fabrication. “It took two months for us to get the model right,” he says, adding that “it was well worth the effort as the ceiling is the church’s

hallmark—everyone looks up and admires it.”

The color palette—a neutral light gray for the walls, a heavenly sky-blue for the ceilings, and black and white marble for the sanctuary’s floor—forms a light, bright background for the liturgical furniture, designed by Franck & Lohsen in collaboration with the master carvers of Italy’s Ferdinand Stuflesser 1875.

A number of the key features, including a reredos with statues and angels, an altar, an ambo, Mary and Joseph shrines, shrines for six other saints, and custom frames for Stations of the Cross that contain giclées by artist Leonard Porter, were made in Italy.

“This was a five-year project from design and planning to construction,” Lohsen says. “A hallmark of its success was the long-term relationship we formed with the parish. The reward is that relationship that continues to this day.” **TB**

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Belmont University's Fisher Center for the Performing Arts, an architectural and acoustical tour de force, is a transformative landmark in the music-centric city of Nashville.

With its Indiana limestone facade and Blue Pearl granite base, the 150,000-square-foot Neo-Renaissance-style building is the crown jewel and final piece of the university's ambitious performing arts district, which was designed by Nashville-based ESa and which includes an 850-seat concert hall, 325-seat drama theater, and a 5,000-seat multi-use event center.

The \$163-million Fisher Center, ESa's latest project for the university, is a grand addition

defined by ornate composite columns, a trio of soaring arched art-glass windows, and a pair of ornamental octagonal cupolas flanking dual wings.

It is rooted in the university's classic architecture, including the original residential estate, which dates to the mid-1800s and was designed by Prussian architect Adolphus Heiman in the Italianate Renaissance style.

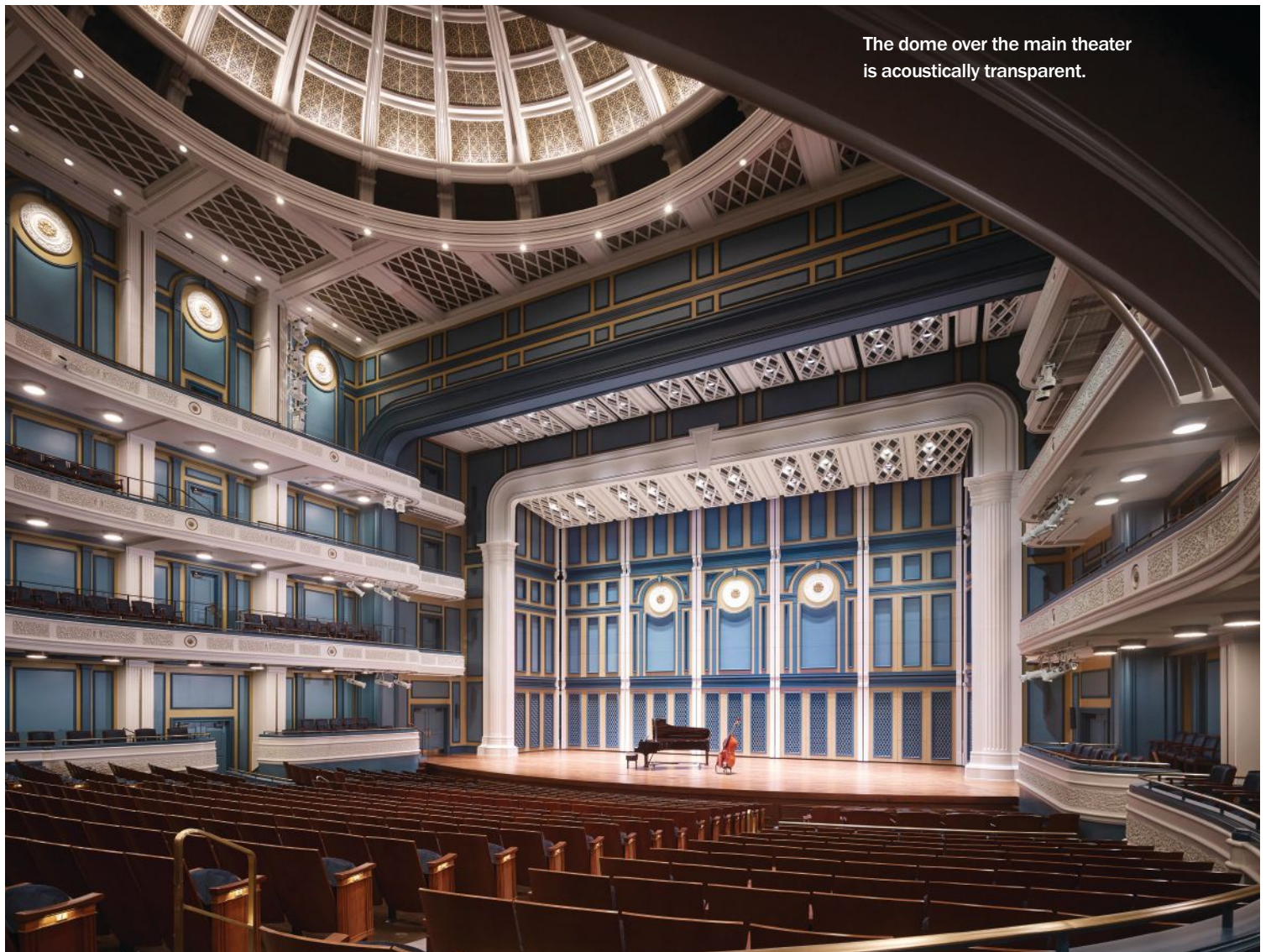
The structure contains a 1,700-seat main theatrical auditorium with a proscenium connection to a 90-foot-high 7,900-square-foot stagehouse with a full fly tower, wing space, orchestra pit, two forestage lifts, and a trap room. The hall is also equipped with broadcast capabilities.

The 8,000-square-foot grand lobby is flanked

by two 3,500-square-foot adjacent recital halls, each with different acoustic capabilities: One is designed for acoustic performances; the other has variable acoustics for amplified or natural acoustic performances. The halls can be combined with the main lobby to create an event space that seats 900.

One of the more notable architectural features of The Fisher Center is an acoustically transparent dome in the main hall that rises more than 70 feet from the floor to its apex. Sound passes through its decorative grillwork and uses the resonant chamber above to enhance the natural acoustics of the space.

The Fisher Center was completed under a



The dome over the main theater is acoustically transparent.



Top, The Fisher Center looks out over Belmont Avenue, inviting the public in.

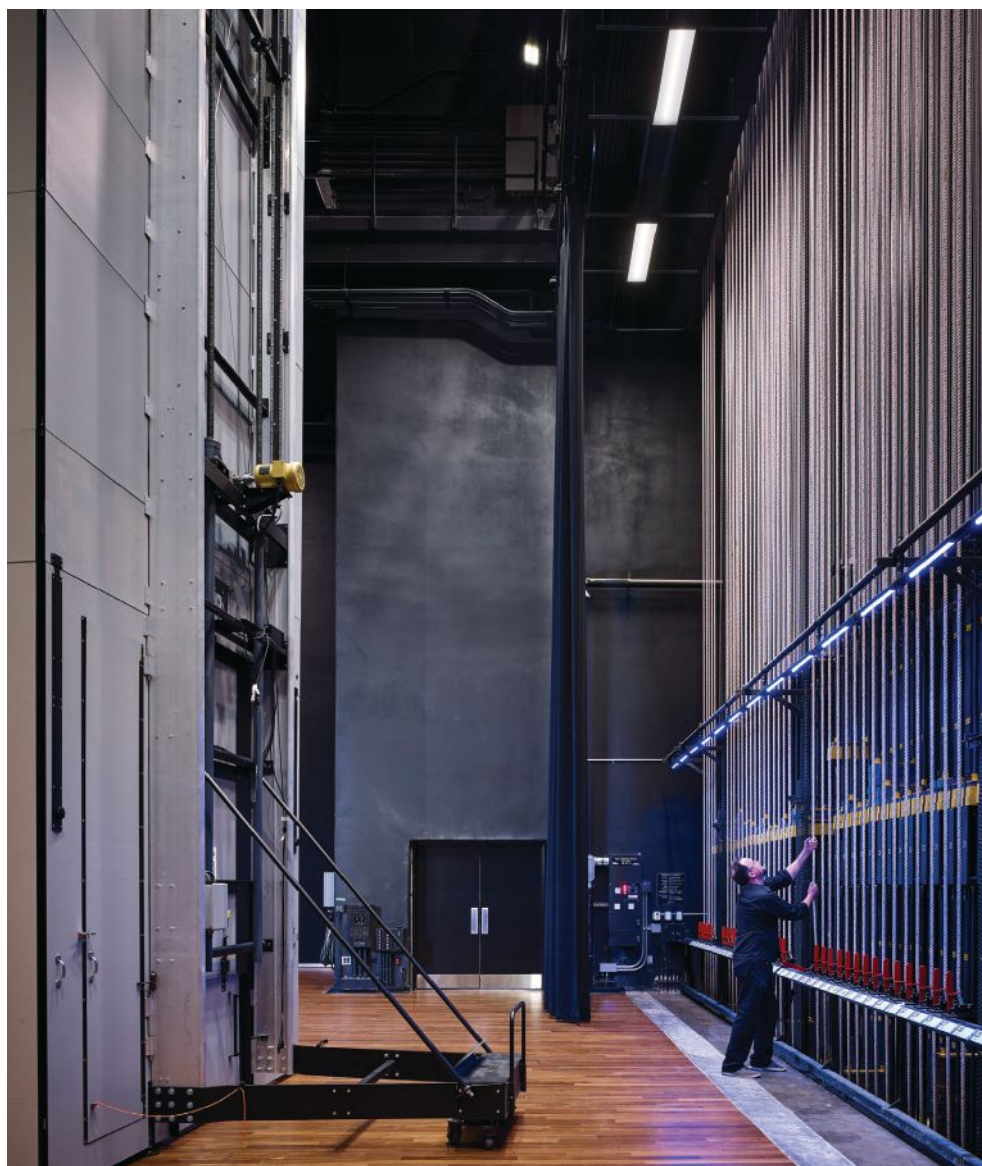
The dome above the main entrance features a night sky, complete with constellations.

Right: The Fisher Center has a fly system that can accommodate nearly every type of theatrical and musical performance.

strict timeline: The team had only four years, instead of the six to seven typically required for a structure of this stature. There also were physical restraints. The site was not quite large enough to accommodate the program, which included a substantial loading dock. A street had to be rerouted, and an elevated pedestrian walkway was added as a result.

The drastic grade change—it was 60 feet from west to east—meant that the dock had to be located at the front of the building, where it is concealed behind a palatial wall and iron gates.

Primarily an educational facility, The Fisher Center “allows students to learn on stage and back



stage and front of house and to see professionals at work,” says ESa principal David Minnigan, AIA, IIDA, LEED AP. The Fisher Center also has a strong community component, which Nash-

ville, known as Music City, USA, has really taken to heart.

The structure, which faces the street to embrace the community and invite members of the



The lobby toward the front of the building, top. At night, the center becomes an illuminated jewel box. The capital on the lobby's column features honeybees and honeycombs that represent the hives on the green roofs of several university buildings.



public in, “is special,” says Minnigan, whose team included project managers Darrell Lambert, AIA, and Randy Nale, AIA, and interior designer Janet Wennerlund, IIDA, ASID, NCIDQ.

The front facade’s dramatic arched windows, which allow those who pass by to view the ongoing activities, feature dichroic art-glass elements on the interior that act as prisms.

“Most of the performances are in the afternoons or the evenings, and the art glass sparkles

and dances,” Minnigan says. “The Fisher Center faces west, and when the sun comes in, the light is refracted, creating a rainbow of colors that pick up the sparkle in the granite floors.”

The illumination, he adds, makes the lobby’s 29-foot-high chandeliers “look like they’re twirling,” which highlights the connection between what’s happening inside and what’s going on outside.”

The Fisher Center’s ballroom, which was designed to do duty as an events/lobby space, has

become a favorite place for Nashville residents to hold fund-raisers and other events. After the official ribbon-cutting, in 2021, The Fisher Center invited the Nashville Ballet, Nashville Opera, and Nashville Symphony to use the space.

“The production of Wagner’s ‘Das Rheingold’ was just extraordinary at the center,” Minnigan says. “The opera had never been able to do something of this scale in Nashville before. They were able to hire a national cast.” **TB**



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St. Louis's Tower Grove Park, one of only seven parks designated as a National Historic Landmark, has the greatest collection of Victorian pavilions in the world.

Designed and constructed between 1871 and 1914, the 12 pavilions, each of which has a different design, are beloved features of the 289-acre park, which also has a lily pond, a bandstand, and 400 species of trees, bushes, and flowering plants.

Two of them—the 2,506-square-foot Turkish Pavilion, which has a candy-cane-striped roof with flamboyantly sinuous curves, and the 750-square-foot Old Playground Pavilion, which is

crowned by a weathervane—have been restored to their former glory by Trivers.

“In the original design of the park, the views and vistas, both to and from the pavilions, were important,” says principal Amy Gilbertson, FAIA. “We studied original drawings and thought about people’s experience in and around the pavilions when we were doing the restorations.”

The restoration included the repair of the

support columns and architectural details. The patching of the historic terne metal roofs was done with a modern-day terne product (tin coating over a stainless-steel sheet), using historically appropriate techniques, and an epoxy material was used for patching the ornamental wood details as well as structural wood.

The repair of the cast-iron columns of the Turkish Pavilion, which also has wooden-column

The project was particularly meaningful for Trivers team members, many of whom live in the neighborhood and frequently go to the park.

Opposite page and right:
The restored Turkish
Pavilion in all its glory.

The Old Playground
Pavilion after the
restoration.

Below: Restoration of
the Turkish Pavilion
and the Old Playground
Pavilion in progress.



supports, required peened nickel-based welding, which involved striking and spreading nickel-based weld beads and slowing the cooling rate by using insulating blankets so the metal would not crack.

“The welding strategy was a collaboration between the contractor and subcontractor and our engineers,” Gilbertson says. “The system they chose required creativity and a unique skill set.”

The wood columns of each required custom shoring because of the delicate roof systems, and new concrete foundations, larger than the originals to enhance accessibility and drainage, were poured.

The pavilions were painted in original custom color schemes that were derived from research and coated with Polyurethane-Modified Methyl Methacrylate (PUMA) for durability.

Strategically placed pole lighting, chosen because it doesn’t need to be attached to the pavilions, illuminates them at dusk, creating what Gilbertson calls “a museum-like curation of these special Victorian structures.”

The project was particularly meaningful for Trivers team members, many of whom, like Gilbertson, live in the neighborhood and frequently go to the park.

“The project is part of the park’s master plan,” she says. “The products and solutions we came up with will be replicated on the rest of the pavilions as funding becomes available.” TB





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On Grove Street, RAMSA added the Annex, an addition inspired by a proposal by the original architects.

Below, The Dome Room.



Yale's Schwarzman Center transforms Carrère & Hastings' historic Commons and three floors of the adjoining Memorial Hall—components of the campus's 1901 Bicentennial Buildings—into a social hub for the university's undergraduate, graduate, and professional students.

The renovation by Robert A.M. Stern Architects, the firm's third project on campus, restores the historic buildings, recovers service spaces for student use, and adds new spaces, underground and in an annex.

Noting that the Schwarzman Center is the geographic center of the New Haven campus, RAMSA partner and design lead Melissa DelVecchio says that the renewed building embodies the university president's "One Yale" vision, which aims to foster interdisciplinary collaborations among schools, departments, and programs.

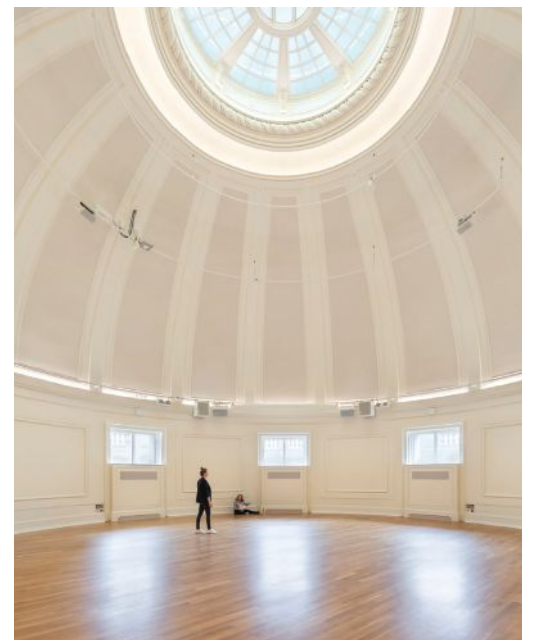
In addition to restoring the rotunda and

alumni war memorial, the RAMSA team—senior partner Robert A.M. Stern, partner Graham S. Wyatt, DelVecchio, partner/manager Jennifer L. Stone, associate partner/manager Kurt Glauber and senior associate/Architect Ken Frank—improved accessibility throughout Memorial Hall.

The project included renovating the building's signature dome, which for some four decades was the home of the yearbook office. The revitalized space is used for experimental performances.

The special event space known as The President's Room was restored; new plaster details replaced lost ornament, and the curving corridors adjacent to it were restored as exhibition galleries.

The Commons, Yale's grandest dining hall, needed extensive repairs, including a new floor structure. It was returned to its for-





“Every detail required attention, and every time you opened a wall or removed a floor, there was a new challenge.”

mer glory and updated for use in the 21st century.

“We restored these spaces with the lightest touch possible,” says DelVecchio, adding that the walls and ornament were gently cleaned, revealing forgotten decorative painting at the ceiling trusses, and brightened by new lighting.

She notes that the program called for “retaining their historic patina while integrating 21st-century technology needed to support campus events and the planned performing arts activities.”

The dining hall now includes lighting, audiovisual equipment, and sound systems that allow it to be transformed into a state-of-the-art, broadcast-ready concert venue.

Above, the Commons.

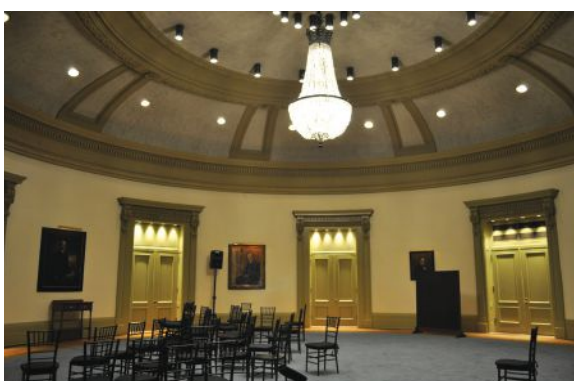
Below, The President’s Room before and after renovation, right.

Perhaps the biggest change is the one that’s invisible: Modern air conditioning and heating systems were added by removing, restoring, and reinstalling millwork, carving into the 30-inch-thick masonry-bearing walls behind to make room for ductwork and mechanical equipment.

“Every corner was different,” DelVecchio says. “Every detail required attention, and every time

you opened a wall or removed a floor, there was a new challenge.”

The RAMSA team lowered the floor of the lower level of the building by nearly three feet to transform storage and service kitchens into new dining and performance spaces. One of them, “The Well,” is a circular pub that exposes Memorial Hall’s original granite foundation on





Left, the renovated rotunda gallery. The exterior of the rotunda restored to its original grandeur.

Below right, a flexible performance space created by the RAMSA team.

“The Schwarzman Center was a true labor of love.”



its walls, and “The Underground,” a dining space below the Commons, features seating, nooks with working fireplaces, and a stage equipped with performance lighting and audiovisual and sound systems. A new curving exterior stairway makes these spaces accessible from the plaza above.

Along Grove Street, RAMSA designed the new Annex inspired by an unbuilt addition

proposed by the building’s original architects and reinterpreted it with a modern interior. Built on the site of a one-story kitchen, it blends in with the original stone structure. Inside, there’s a mezzanine that maximizes the narrow double-height space and that creates double-height student lounges between two floors of meeting rooms and offices.

“The Schwarzman Center was a true labor of

love,” says Stern, RAMSA’s founder and former dean of the Yale School of Architecture. “We, of course, have a great respect for the work of Carrière and Hastings, and many of us in the office also have a great love of Yale. With Schwarzman Center, we’re recapturing the architectural values of the past to carry the institutional legacy forward.” **TB**



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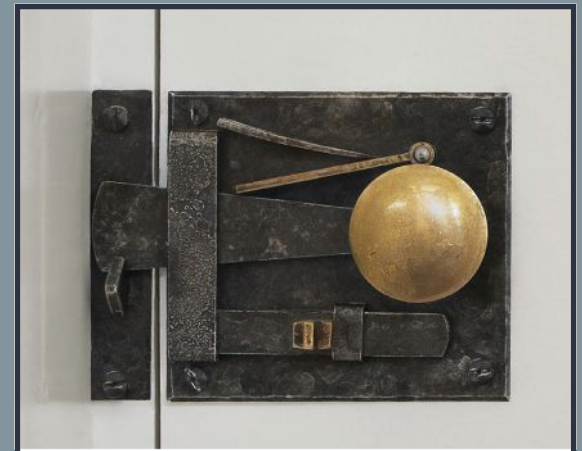
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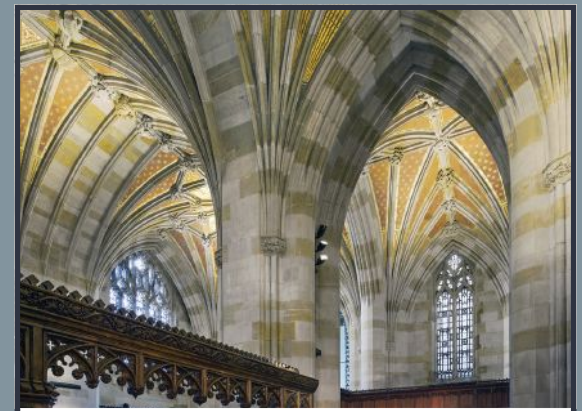


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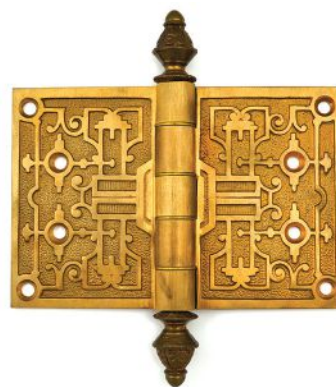
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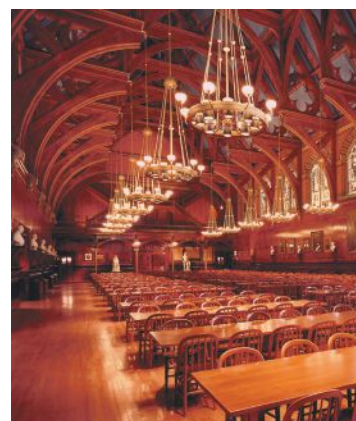
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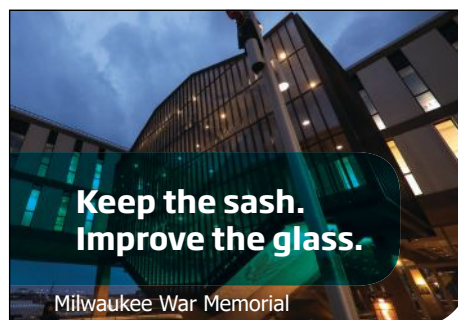
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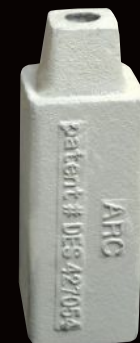
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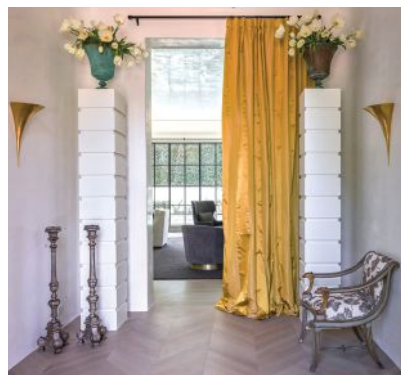


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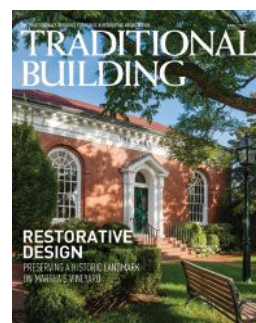
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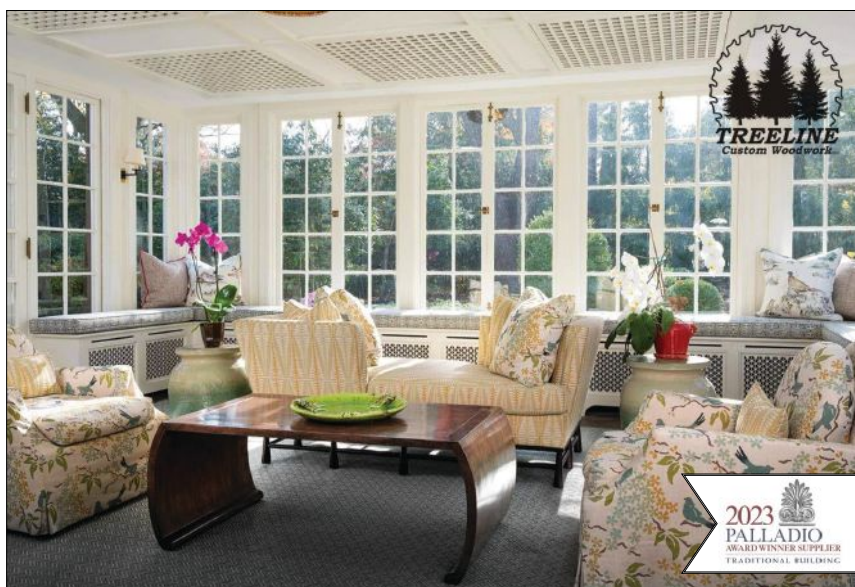
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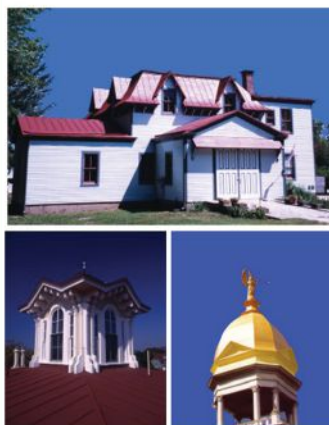


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www.daltonpavilions.com

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www.glasshouseusa.com

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Custom fabricator of mahogany-framed conservatories, glass-roof systems, specialty skylights & solariums: ornamental metal features, custom trim enhancements, copper cladding, true-divided lite sash & doors; available in aluminum.

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Hartley Botanic Inc.

781-933-1993; Fax: 781-933-1992

www.hartleybotanic.com

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For more than 85 years, Hartley Botanic has been manufacturing Greenhouses and Glasshouses at their creative hub in Greenfield, England. Each structure is handmade to order and comes with a 30-year 'Lifetime' Guarantee. They are also the recommended aluminium Greenhouse supplier of the Royal Horticultural Society.

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Oak Leaf Conservatories

800-360-6283; Fax: 404-250-6283

www.oakleafconservatories.com

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Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&tenon construction; premium-grade mahogany & double glazing.



Parish Conservatories

800-761-9183

www.parishconservatories.com

Bridgeport, CT 06608

Importer of English conservatories, skylights, orangeries & pool houses; custom design.



Renaissance Conservatories

800-882-4657; Fax: 717-661-7727

www.renaissanceconservatories.com

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Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797

www.tanglewoodconservatories.com

Denton, MD 21629

Designer & manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, domes, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered.

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Town & Country Conservatories

773-281-1212; Fax: 773-281-2234

www.townandcountryus.com

Chicago, IL 60659

Designer & builder of high quality custom English conservatories, orangeries, garden houses, greenhouses, roof lanterns (skylights) & swimming pool enclosures: in premium hardwood or extruded aluminum.



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www.hartley-botanic.com

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www.adamsarch.com
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www.architecturalcomponentsinc.com
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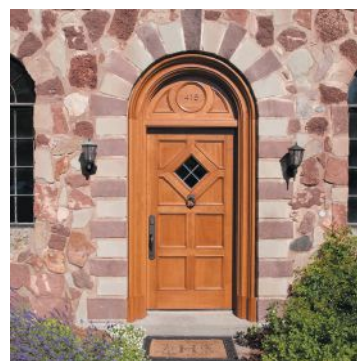


Driwood Moulding Company

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

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

SEE OUR AD ON PAGE 35.



Heartwood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760
heartwoodwindowsanddoors.com
Rochester, NY 14606

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



Historic Doors

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www.historicdoors.com
Kempton, PA 19529

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

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Hope's Windows, Inc.

716-665-5124; Fax: 716-665-3365
www.hopeswindows.com
Jamestown, NY 14702

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

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Jim Illingworth Millwork, LLC

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

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

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Kolbe Windows & Doors

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

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

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www.marvin.com
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www.oliverimillworks.com

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www.parrettwindows.com

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Pella Windows & Doors

641-621-6272; Fax: 641-621-3466

www.pella.com

Pella, IA 50219

Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brickmolds; many glass and hardware options; high transparency screens, wide variety of installation systems, local representation & service.



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www.vintagemillworkrestoration.com

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

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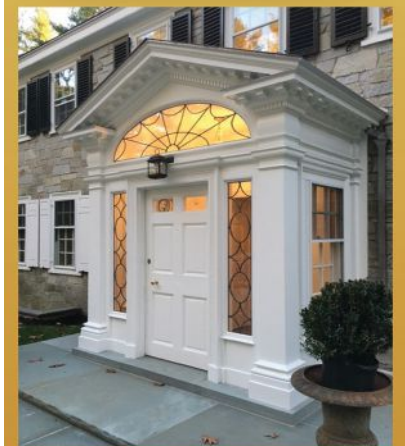
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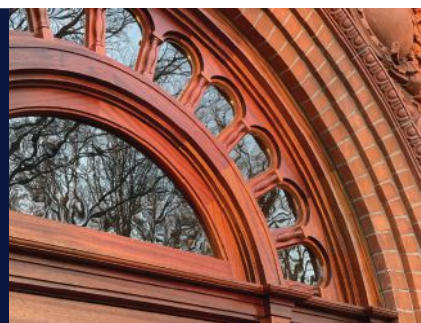
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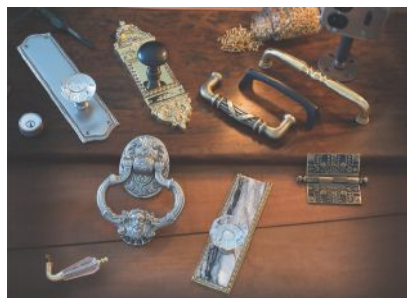
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Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

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Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
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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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888-788-2013; Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333

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www.wilmettehardware.com
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www.felber.net
Parkesburg, PA 19365

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



Jim Illingworth Millwork, LLC

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

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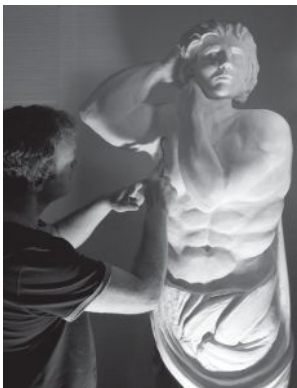


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Heritage Metalworks
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www.hmwp.com
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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

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

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James DeMartis Metal Studio
631-329-2966
www.jamesdemartis.com
East Hampton, NY 11937

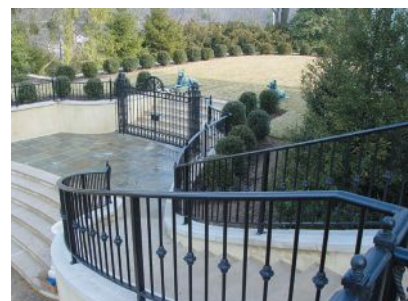
JDMS creates site specific custom indoor/outdoor traditional and contemporary architectural metal and restores historic and antique objects. Specializing in furniture, railings, sculpture, lighting, fireplace accessories, artifact mounts and hardware. Textural and hand applied patina finishes are trademarks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



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

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www.bplampsupply.com

Mc Minnville, TN 37110

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Ball & Ball Lighting

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www.ballandball.com

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Brass Light Gallery, Inc.

800-243-9595; Fax: 800-505-9404

www.brasslight.com

Milwaukee, WI 53233

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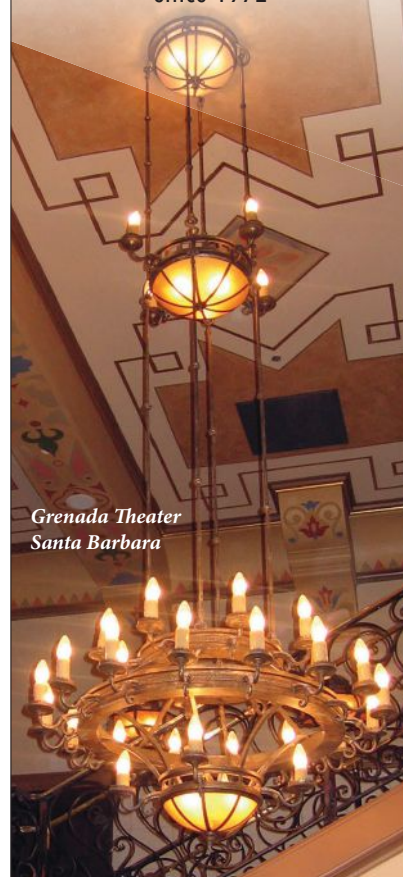
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Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

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www.grandlight.com
Seymour, CT 06483

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

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Heritage Metalworks

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

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

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Historical Arts & Casting, Inc.

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

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

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Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
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www.meyda.com
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Remains Lighting

212-675-8051; Fax: No fax
www.remains.com
New York, NY 10001

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

SEE OUR AD ON PAGE 43.



St. Louis Antique Lighting

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

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

SEE OUR AD ON PAGE 9.



Steven Handelman Studios

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

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

SEE OUR AD ON PAGE 91.



Lantern Masters

See our ad on page 5



Victorian Revival / Vintage Lighting

416-789-1704; Fax: 416-789-2279
www.victorian-revival.com
Toronto, ON M6B 1E9 Canada

Antique & reproduction of pre-1920 lighting fixtures & architectural details: fully restored vintage lighting fixtures; interior & exterior; salvaged lighting.

SEE OUR AD ON PAGE 95.



Wiemann Metalcraft

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

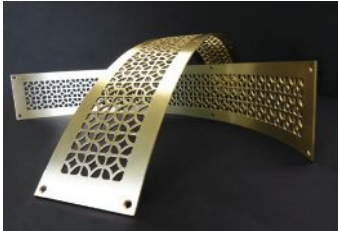
Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

SEE OUR AD ON PAGE 90.



St. Louis Antique Lighting Co.

See our ad on page 9



Advanced Architectural Grilleworks

516-488-0628

www.aagrilles.com

New Hyde Park, NY 11040

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

*Patent # 9,765,988.

SEE OUR AD ON PAGE 55.



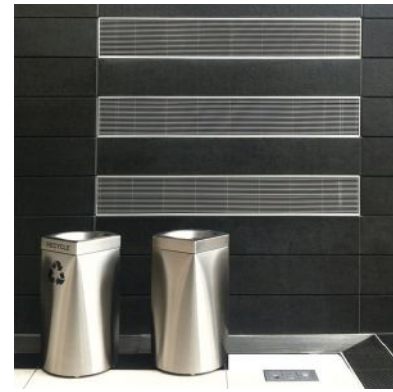
All-American Wood Register Co.

815-728-8888; Fax: 815-728-9663

www.allamericanwood.com

Crystal Lake, IL 60014

Manufacturer of registers & cold-air returns: for solid-wood floors, walls & ceilings; same-day shipping on all standard-size registers; custom sizes shipped within 48 hrs.; 15- & 18-in. baseboards ready to ship.



Architectural Grille

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

www.archgrille.com

Brooklyn, NY 11215

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

SEE OUR AD ON PAGE 71.



Barker Metalcraft

800-397-0129; Fax: 773-588-9309

www.radiatorcover.com

Chicago, IL 60618

Custom manufacturer of wall & floor grilles & heating enclosures: radiator, baseboard & convector covers; stamped & perforated metal.



CoCo Architectural Grilles & Metalcraft

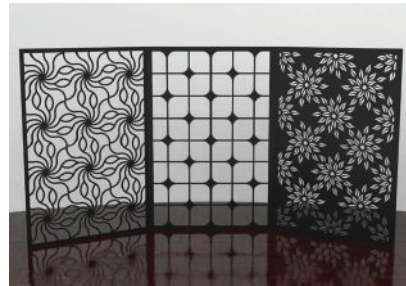
631-482-9449; Fax: 631-482-9450

www.cocometalcraft.com

Farmingdale, NY 11735

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

SEE OUR AD ON PAGE 93.



Gaby's Shoppe

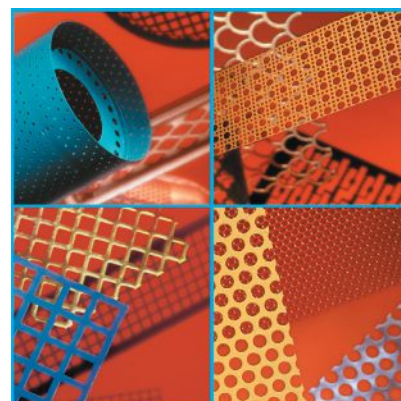
800-299-4229; Fax: 214-748-7701

www.gabys.com

Dallas, TX 75207

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

SEE OUR AD ON PAGE 18.



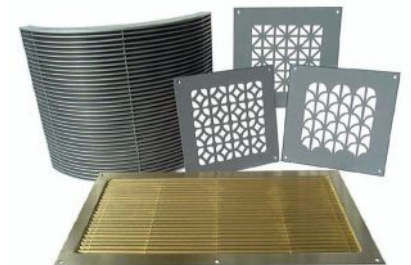
Harrington & King Perforating Co.

800-621-3869; Fax: 773-839-5534

www.hkperf.com

Chicago, IL 60644

Manufacturer of ornamental metalwork: air-flow screens, registers, grilles & radiator covers; perforated steel, bronze & aluminum; custom & standard designs.



Kees Architectural Division

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

www.kees.com

Elkhart Lake, WI 53020

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



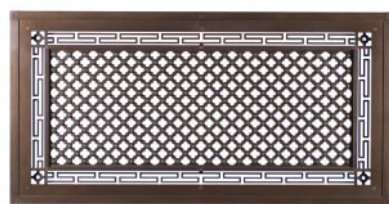
Reggio Register

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

www.reggioregister.com

Leominster, MA 01453

Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forced-air & high-velocity systems; large selection of sizes in stock.



Wiemann Metalcraft

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

www.wmcraft.com

Tulsa, OK 74107

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

SEE OUR AD ON PAGE 90.





Building Conservation Associates

212-777-1300; Fax: 212-777-1606
www.bcausa.com
New York, NY 10016

Consulting firm: project management, conditions survey, plans & specs, cost estimating & feasibility reports, materials testing & paint/finishes analysis; for historic buildings, monuments & fine art.

SEE OUR AD ON PAGE 17.

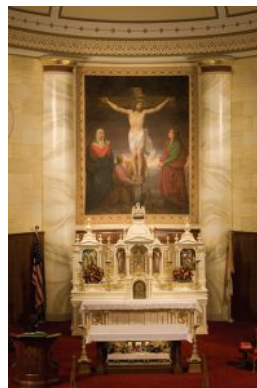


Civium Architecture & Planning

785-234-6664
www.civiumarchitects.com
Topeka, KS 6604

Full-service design firm offering comprehensive design services, including: facility assessment, programming, master planning, classical/traditional architecture, interior design, historic preservation & rehabilitation and more.

SEE OUR AD ON PAGE 35.



Conrad Schmitt Studios

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

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

SEE OUR AD ON PAGE 18.

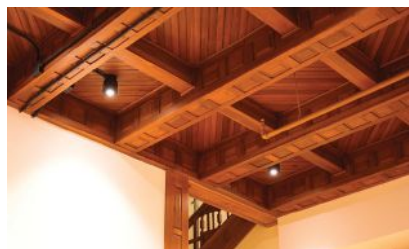


EverGreene Architectural Arts, Inc.

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

EverGreene Architectural Arts has been providing award-winning design, restoration, and historic preservation services for many significant contemporary and historic buildings, artifacts, and fine art for 40+ years. With 200 employees across the nation, we are the largest US specialty contractor, with offices in Brooklyn, Chicago, Washington D.C. and Los Angeles.

SEE OUR AD ON PAGE 67.



Heritage Restoration & Design, Inc.

309-637-5404; Fax: 309-637-5740
www.heritagerd.com
Peoria, IL 61603

Historic preservation and replication of: wood doors, trim, altars, pews, staircases, stained glass, fine arts. New design/fabrication of custom wood furniture, traditional windows, oil paintings, mosaics. Generational company.



John Canning Conservation & Painting Studios

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

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

SEE OUR AD ON PAGE 71.



Kronenberger & Sons Restoration, LLC

860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Contractor for interior & exterior restoration: all types of finishes; post-&-beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

SEE OUR AD ON PAGE 3.



Lynne Rutter Murals & Decorative Painting

415-282-8820; Fax: No fax
www.lynnerrutter.com
San Francisco, CA 94107

Creator of fine art murals: trompe l'oeil & wall & ceiling murals; painted onsite or on canvas to be installed anywhere; church work; works nationally & internationally.



Kronenberger & Sons Restoration

kronenbergersons.com

See our ad on pg. 3

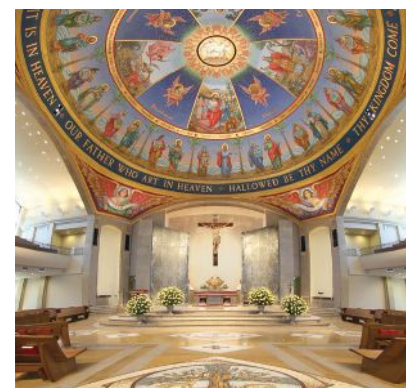


R. Alden Marshall & Associates, LLC

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

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

SEE OUR AD ON PAGE 39.



Rohn & Associates Design, Inc.

800-245-1288; Fax: 412-561-1202
www.rohndesign.com
Pittsburgh, PA 15226

Designer & fabricator of liturgical art: consulting, artwork, project management, renovation, restoration & more; master craftsmen include sculptors, painters & woodworkers.

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www.architecturalaccents.com
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Architectural Antiques of Indianapolis stocks a variety of architectural elements.

ARCHITECTURAL ANTIQUES OF INDIANAPOLIS 317-873-2727

www.antiquearchitectural.com
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AURORA MILLS ARCHITECTURAL SALVAGE 503-678-6083; www.auroramills.com

For 20 years, Aurora Mills has sourced only the finest in architectural antiques, industrial objects, vintage curiosities, and Oregon salvaged lumber. Our inventory encompasses all historical architectural styles and it is our mission to provide our customers and clients with furnishings and decor that are absolutely one of a kind. We also stock one of the largest selections of antique barn wood, reclaimed beams, and salvaged dimensional lumber on the west coast.



Chestnut Specialists supplied the wide planks for this room.

CHESTNUT SPECIALISTS 860-283-4209

www.chestnutspec.com
Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.



Goodwin Legacy Vertical Heart Pine & River Recovered® Curly Heart Pine.

GOODWIN® COMPANY 800-336-3118

www.heartpine.com
Specializing in matching wood used in historic restoration and traditional buildings. This Prairie School 3,000 square foot house, built in 1890, was severely damaged by Hurricane Katrina in 2005. Goodwin® provided the Heart Pine Vertical flooring and the Curly Heart Pine paneling.



Old Wood Workshop supplied the original surface antique white pine flooring (10 - 16" wide) for the Great Room of this restored 18th-century barn in Jamestown, RI.

OLD WOOD WORKSHOP 860-655-5259

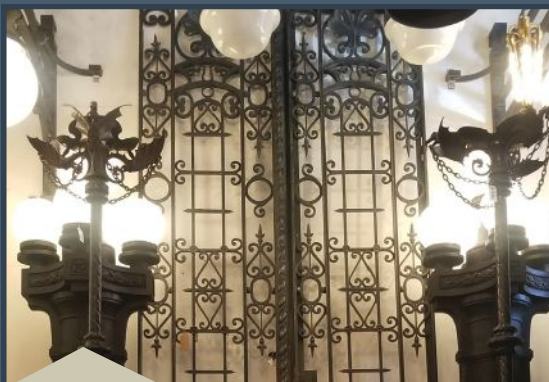
www.oldwoodworkshop.com
Specializing in exceptional quality antique flooring and wall board from the 18th and early 19th centuries, the Old Wood Workshop has supplied salvaged antique floors and historic building materials to contractors, architects, designers and homeowners for restoration, renovation and new building projects since 1991.



Restored, vintage steel window from the collection of Seekircher Steel Window.

SEEKIRCHER STEEL WINDOW 914-734-8004

www.seekirchersteelwindow.com
Seekircher Steel Window repairs, refurbishes and sells thousands of historic steel casement windows and doors each year, throughout the USA. Our Peekskill, NY based warehouse and showroom houses the most comprehensive collection of vintage steel windows in the world.



Decorative iron gates and lamp posts for sale.

VICTORIAN REVIVAL 416-789-1704

www.victorianrevival.ca
An array of iron grilles, oversized gates, solid brass bank interior grilles and entry doors, exterior lamp posts, and monumental exterior wall sconces. An original Otis residential-size elevator cab ready for hydraulic lifts. A run of 100 industrial iron fence posts from a government facility.



Stunning stained glass, from small church windows to large, fine-art glass, such as this early 20th Century Rudy Brothers window.

WOODEN NICKEL ANTIQUES 513-241-2985

www.woodennickelantiques.net
Since 1976, WNA's been a premier Midwest antiques dealer. Specialties: Antique saloon front & back bars, furniture, chandeliers, fireplace mantels, decorative, architectural salvage & stained glass. We buy and sell, all regions. Email: woodennickel@fuse.net.



Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

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

SEE OUR AD ON PAGE 2.



**Cathedral Stone Products
—Jahn Mortars**
800-684-0901; Fax: 410-782-9155
www.cathedralstone.com
Hanover, MD 21076

Manufacturer of Jahn Masonry Restoration Mortars—the original substrate-specific, fully compatible patching mortar for repairing any masonry surface. No bonding agents and breathable so will allow natural movement of moisture and salts. Masonry Coatings, Repellents, Cleaners, and Removers also available.

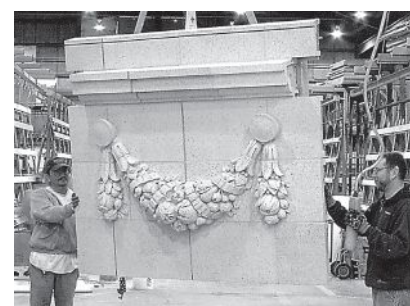
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TRADITIONAL BUILDING CONFERENCE SPONSOR



Graciano Corp.
800-523-5076; 412-963-8400;
Fax: 412-963-6662
www.graciano.com
Pittsburgh, PA 15238

107 years specializing in masonry concrete restoration & historic preservation having restored: Rockefeller Center, Queensboro Bridge, Belvedere Castle, Moynihan Train Hall, Naumburg Bandshell. Services include: terra cotta, tuck pointing, stone and brick repair, non-abrasive cleaning, water-proofing, epoxy injection, urethane coating, shotcrete & pressure grouting.



KEPCO+
801-975-0909; Fax: 801-975-9911
www.kepcoplus.com
Salt Lake City, UT 84104

Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building façades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.

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**Kronenberger & Sons
Restoration, LLC**
860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Contractor for interior & exterior restoration: all types of finishes; post-&-beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

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Rugo Stone
571-642-2672; Fax: 571-642-2678
www.rugostone.com
Lorton, VA 22079

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

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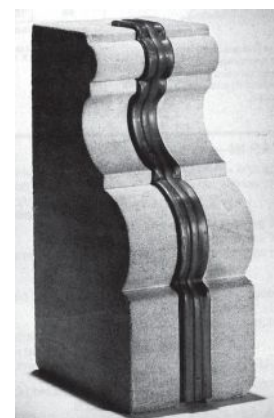
TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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

SEE OUR AD ON PAGE 96.



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

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

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