

THE PROFESSIONAL'S RESOURCE FOR PUBLIC & RESIDENTIAL ARCHITECTURE

OCTOBER 2023

TRADITIONAL BUILDING

CLASSICAL ACADEMIC DESIGN

Plus WHO'S WHO IN TRADITIONAL ARCHITECTURE

CHADSWORTH INCORPORATED

WWW.COLUMNS.COM

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

The Greek Doric
New PolyStone® Sizes
Available Now

1-800-COLUMNS

T +1 800 486 2118

SALES@COLUMNS.COM



Illinois State Police Central Headquarters - Exterior Lighting Restoration

St. Louis Antique Lighting Co.

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



Period accurate, energy efficient integration of historic leaded glass antiques, both clear and stained glass. This allows for permanent conservation & restoration of the original glass in a historic structure.

Photo: Liz Malaghan

COOPER
HISTORICAL WINDOWS

LIBERTY
RESTORATION GLASS

Specializing in new thermally broken steel windows in hot rolled, cold rolled, stainless steel and bronze along with restoration, offering historical, high performance insulated glass units featuring our Liberty Restoration Glass.





BRASS LIGHT GALLERY

• MILWAUKEE •

enLIGHTening LIFE™

sales@brasslightgallery.com

800-243-9595



50 Years of
Historic Preservation
& Replication



The Finest Shutters Ever Made

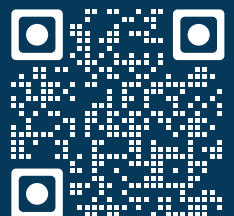
Whether your client has a vision for an exceptionally distinctive shutter or a garage door design that's entirely unconventional, we have the skill, resources and knowledge to transform their unique ideas into reality.

Let us help bring your client's vision to life!

TIMBERLANE

Because every "Welcome Home" moment should be extraordinary

[Timberlane.com/pros](https://timberlane.com/pros)



Lighting *your* way with unique details, exquisite craftsmanship
and superior design service

Proudly Made in the USA



Est. 1978

LANTERN MASTERS

Boutique Lighting Manufacturer

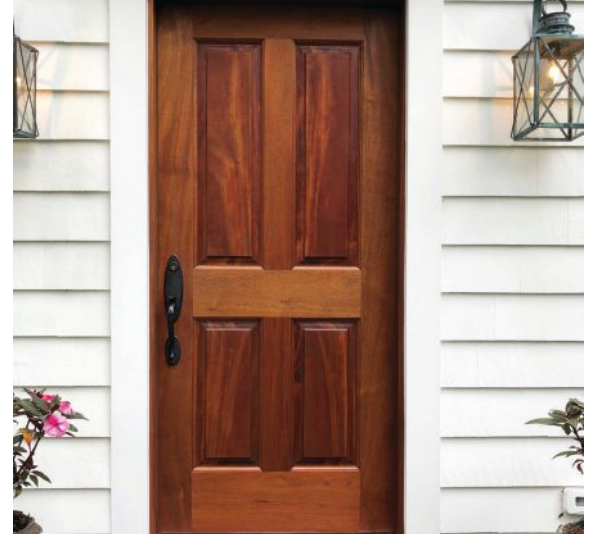
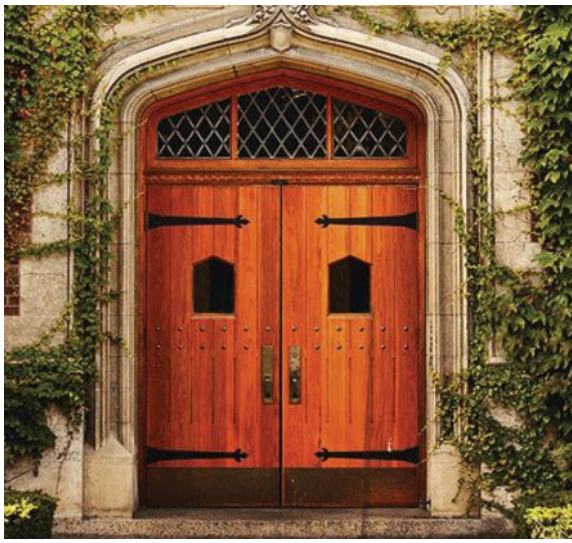
INTERIOR - EXTERIOR - CUSTOM

MODERN - CLASSICAL



Los Angeles | New York | Palm Beach | Dallas | Aspen | 818-706-1990 | lanternmasters.com





— CHOOSE VINTAGE DOORS —

Author Bryant H. McGill once said, *"The loss of craftsmanship has turned America into a sweeping, franchised wasteland of disposable goods."* At Vintage Doors, we couldn't agree more. That's why our craftsmen take great pride in hand-crafting **real wood doors of heirloom quality**, just like the olden days. The kind people actually notice and respect—to be valued *for generations*. With an industry history celebrating three decades, discerning homeowners and trade professionals across the country rely on *Vintage Doors* to provide the best, time-honored door solutions available. Whether you're an architect, designer, contractor, historian or homeowner, we believe buying quality doors should be an enjoyable experience. That's why your project receives individual attention to detail and is specialty made to meet exact specifications. To see *and feel* the difference a custom door can make for your next project, contact us today.

"Extra-Ordinary" designs, craftsmanship, size capabilities, lead times and personal service—Guaranteed!



SHOP NOW

GO ONLINE NOW | Request a Quote »
CONTACT US | Call for a Catalog »

www.VintageDoors.com
1 (800) 787-2001

Beautifying Traditional and Historic Properties Across the Nation — *Inside and Out* — SINCE 1990

A low-angle, night-time photograph of the Milwaukee War Memorial. The building's facade is a complex grid of dark, vertical and horizontal metal mullions, creating a screen that filters the warm interior lights. A prominent, illuminated staircase is visible on the right side of the building. In the foreground, a white, curved architectural element, possibly a railing or part of a sculpture, is partially visible. The sky is a deep blue with some light clouds.

Keep the sash. Improve the glass.

Milwaukee War Memorial

Pilkington **Spacia™**

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

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



Scan for more on
historical restoration glass



CREATIVITY *with Clay*

Brick serve as a foundation, a canvas, and a starting point for design, going beyond their functional purposes. The Belden Brick Company provides unlimited possibilities for creativity and innovation in architecture. **Discover more at www.beldenbrick.com**



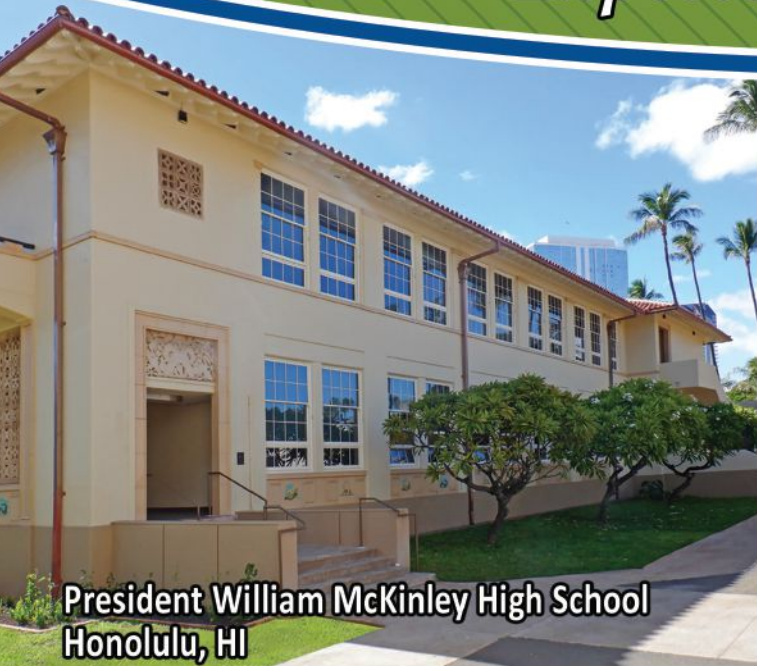
PRODUCT: Belcrest 500 ARCHITECT: Williamson Williamson Inc. PHOTO: Scott Norsworthy

www.beldenbrick.com | 330-456-0031 | *The Standard of Comparison Since 1885*

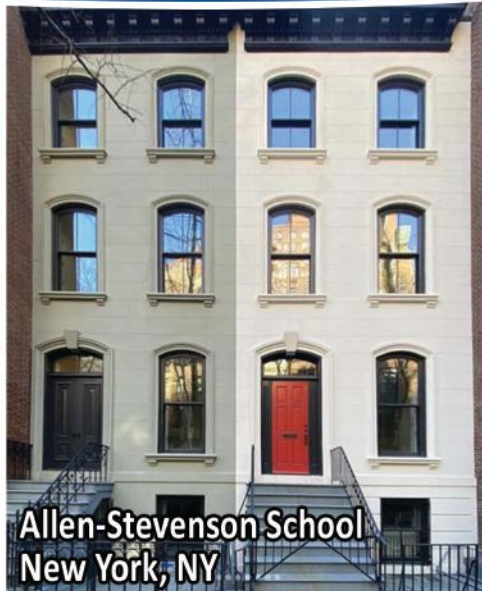
BELDEN
THE BELDEN BRICK COMPANY
COMMERCIAL | RESIDENTIAL | PAVING

Durability, True Quality, And Simply Beautiful

Experience the Difference!



President William McKinley High School
Honolulu, HI



Allen-Stevenson School
New York, NY



Univ. of Massachusetts
Amherst, MA

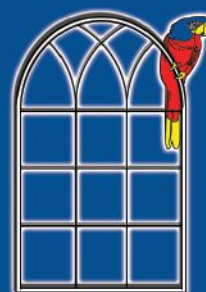


Hillsdale College - Christ Chapel
Hillsdale, MI



The Matthew and Joyce Walsh Family Hall of Architecture -
University of Notre Dame, IN

Since 1982, Parrett has offered a true quality product with meticulous workmanship, and strives to provide the highest quality materials per specification. Whether we manufacture using our standard parts and profiles, or if we build to your specification, you can count on Parrett quality and durability.



Parrett

Windows & Doors

Quality Crafted Windows & Doors

Parrett Manufacturing, Inc.

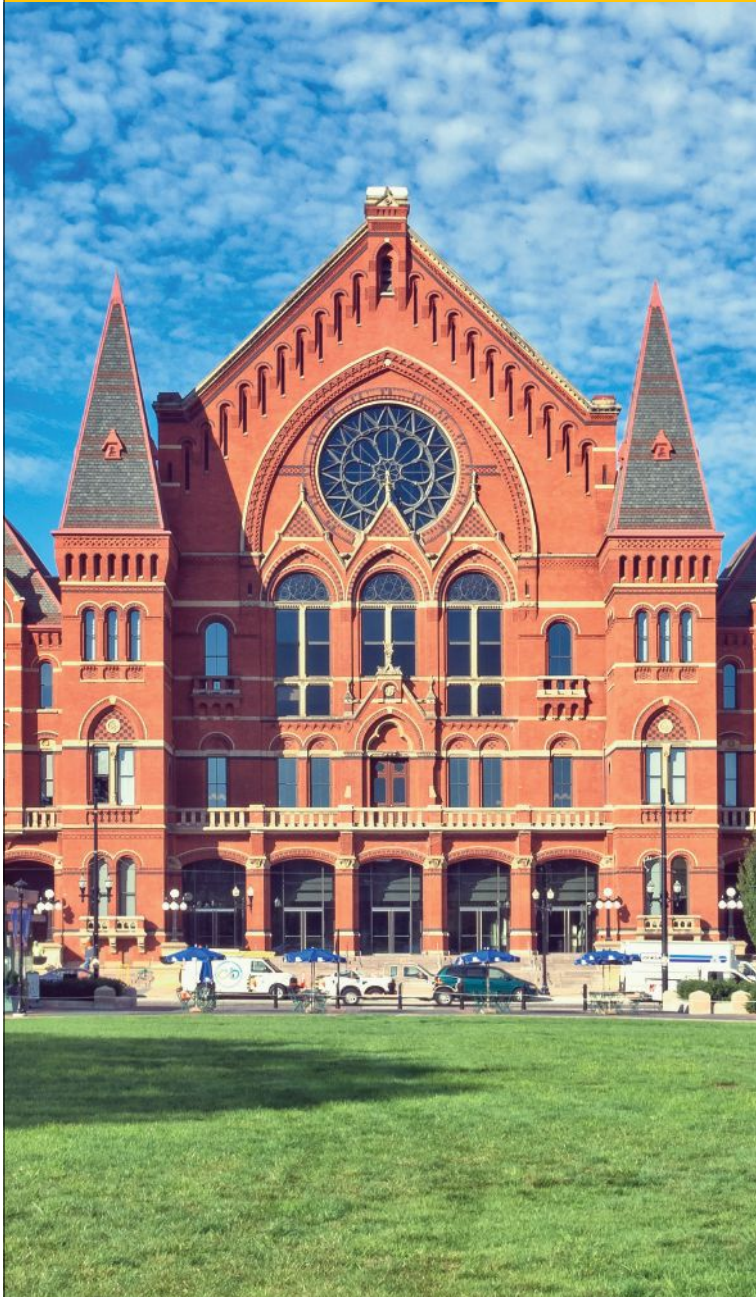
Phone: 800-541-9527

Fax: 1-877-238-2452

www.parrettwindows.com

info@parrettwindows.com

Your partner for
smarter historic
preservation.



Find your window and door solutions at
MARVIN.COM/HISTORIC

MARVIN 



Classics never go out of style

BALANCE. HARMONY. SYMMETRY.



Create a refuge from a crazy, chaotic world
and enhance your interior space with
ornamental, embossed hardwood moulding.

With more than 500 mouldings in stock,
our classically correct mouldings can be
specified in exotic hardwoods or poplar.
Custom design and millwork upon request.

Visit our website to search, view, and select
mouldings or mantels for your home.
Call us for free samples.

DRIWOOD

Driwood.com 888-245-9663

CAMBEK™

DESIGNER DOORS®

800.241.0525 · cambek.com



Timeless and enduring custom wood doors, gates and shutters
for architectural and historic accuracy on residences and institutions

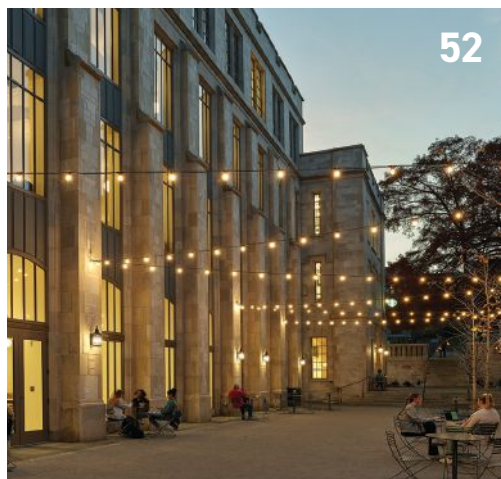


CONTENTS

OCTOBER 2023



46



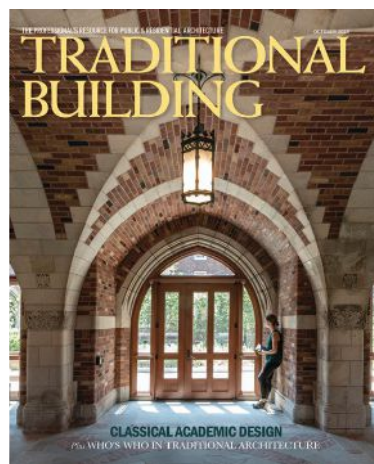
52



58



70



ON THE COVER

Yale's new Humanities Quadrangle project, lead by Ann M. Beha of Annum Architects in Boston.

Photography by Peter Vanderwarker

BUYING GUIDES

Historical Products Showcase	77
Columns, Capitals & Balustrades	80
Windows	81
Specialty Glass	83
Exterior Elements, Ornament & Finishes	83
Decorative Painting, Murals & Gilding	84
Decorative Ceilings	85
Exterior & Gas Lighting	85
Ornamental Metalwork	89
Glass Domes & Skylights	90
Specialty Brick & Mortars	91
Expoxies & Finishes	91

FREE INFORMATION GUIDE 76

46

Digging Deep

Yale's Humanities Quadrangle major restoration and expansion project supports tradition while welcoming innovation.

52

Room to Grow

The Cordia Harrington Center for Excellence at the University of Arkansas fosters connectivity and flexibility.

58

25 Leaders

A Who's Who in Traditional Building. 25 leaders who have made a difference in the world of traditional design and historic preservation.

70

A British Accent in Alabama

In Homewood, a carpet showroom is redesigned for the look and feel of a High Street bookstore.

22

INTERVIEW

Q and A with Taylor Reveley

Mary Grauerholz interviews Longwood University president Taylor Reveley on the school's campus plan.

26

THE TRADES

Iron Entry

Architect Robert Orr designs the perfect garden gate for an Essex Village landscape.

29

INDUSTRY NEWS

Traditional Building Conference Series is in Tampa, Florida.

30

HISTORIC MATERIALS

Iron Age

How to approach wrought iron restoration projects.

34

TECHNIQUES

The Art of Taking Pictures

Architectural photography shares the design experience with a wide audience.

38

IN-DEPTH PRODUCTS

In the Works

What's making news in ironwork around the country?

92

BOOK REVIEW

Intersection of Nature and Art

Traditional Building® (ISSN 2688-1543) (USPS 024-240) is published bimonthly by Active Interest Media Holdco Inc., 2143 Grand Avenue, Des Moines, IA 50312. The known office of publication is 2143 Grand Avenue, Des Moines, IA 50312. Periodicals postage paid at Des Moines, IA and at additional mailing offices. **POSTMASTER:** Send address changes to: Traditional Building, PO Box 3000, Denville, NJ 07835-9965. **COPYRIGHT:** 2023 by Active Interest Media Holdco, Inc., Des Moines, IA. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. **PRIVACY STATEMENT:** Active Interest Media Holdco, Inc. is committed to protecting your privacy. For a full copy of our privacy statement, go to aimmedia.com/privacy-policy.



Hold on to
TRADITION.

JULIUS BLUM & CO. INC.

Stock Components for Architectural Metal Work

1.800.526.6293 • CARLSTADT NJ
JULIUSBLUM.COM

CATALOG 21 | **REQUEST YOUR COPY TODAY**

GILDING THE GOLDEN DOME

UNIVERSITY OF NOTRE DAME
NOTRE DAME, IN

PHOTO COURTESY OF MATT CASHORE/UNIVERSITY OF NOTRE DAME



PHOTO COURTESY OF MATT CASHORE/UNIVERSITY OF NOTRE DAME



Conrad Schmitt Studios, Inc. is assisting the University of Notre Dame in regilding its iconic golden dome and 17-foot-tall statue of the Virgin Mary that complete the top of the university's main administrative building.

CONRAD SCHMITT STUDIOS, INC.
Excellence in Artistry Since 1889

Stained Glass · Conservation · Restoration · Gilding · Murals
Decorative Painting · Interior Design · Fundraising
Historic Paint Analysis

conradschmitt.com 800.969.3033

TRADITIONAL BUILDING

EDITOR **Nancy E. Berry**
MANAGING EDITOR **Janice Rohlf**
CONTRIBUTING EDITORS **Gordon Bock**
Nancy A. Ruhling
Judy L. Hayward
Susan D. Turner
Kiley Jacques
ART DIRECTOR, PHOTO & DESIGN **Mary Camille Connolly**
ASSOCIATE PUBLISHER **Jennifer Baldwin**
DIGITAL EDITOR / INFORMATION MANAGER **Dorian Henao**
ADVERTISING COORDINATOR **Kim Hoff**
PREPRESS SPECIALIST **Idania Mentana**
PRODUCTION ASSOCIATE **Gabriela Crespo**
EDITORIAL DIRECTOR **Patricia Poore**
DESIGN DIRECTOR **Inga Soderberg**

ADVISORY BOARD

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

FOUNDER, EDITOR EMERITUS **Clem Labine**



VP, GENERAL MANAGER OF FINANCE **Craig Stille**
ADVERTISING SALES DIRECTOR **Heather Glynn Gniazdowski**
PRODUCTION DIRECTOR **Phil Graham**
DIGITAL MARKETING DIRECTOR **LJ Lindhurst**
MARKETING COORDINATOR **Gina Martin**

TRADITIONAL BUILDING CONFERENCE SERIES

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



PRESIDENT, HOME GROUP **Peter H. Miller**
PRESIDENT, MARINE GROUP **Gary DeSanctis**
VP, DIGITAL DEVELOPMENT & MARKETING **Brian Van Heuverswyn**
CHIEF FINANCIAL OFFICER **Steven Pompeo**
VP, MARKETING **Amanda Phillips**
VP, CIRCULATION **Paige Nordmeyer**
HUMAN RESOURCES DIRECTOR **Scott Roeder**
CHAIRMAN **Andrew W. Clurman**
CHAIRMAN EMERITUS **Efrem Zimbalist III**

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

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

LIST RENTAL: THE INFORMATION REFINERY 201-529-2600



History in the Remaking



👑 Window & Door Restoration

👑 Masonry Restoration

👑 Historical Consultant

👑 General Contractor



KRONENBERGER
& SONS RESTORATION, INC.

Kronenberger & Sons Restoration, Inc.
175 Industrial Park Road
Middletown, CT 06457



AIA Connecticut
ALLIED MEMBER



www.kronenbergersons.com 👑 860-347-4600



Restoration & Maintenance Products



Solutions for your toughest projects

- Wood Repair
- Concrete Repair
- Metal Repair
- Plaster Crack Repair

Free Catalog

1-800-445-1754

www.abatron.com • info@abatron.com

ABATRON — A Division of U.C Coatings, LLC



TIMELESS QUALITY

Open flame burning is an optional light source available in most of our fixture designs or custom made to match your own design. We offer an electronic ignition option for gas burning lanterns, which can be configured to run dusk to dawn. These igniters also have a feature that will relight the flame if it gets blown out by high winds. Ignition systems are proudly US made.

Ball and Ball continues to create authentic reproductions of period designs using period fabrication techniques and superior craftsmanship. We have over 65 years of experience fabricating reproductions of lighting fixtures.



EXTON, PENNSYLVANIA

1.800.257.3711

WWW.BALLANDBALL.COM



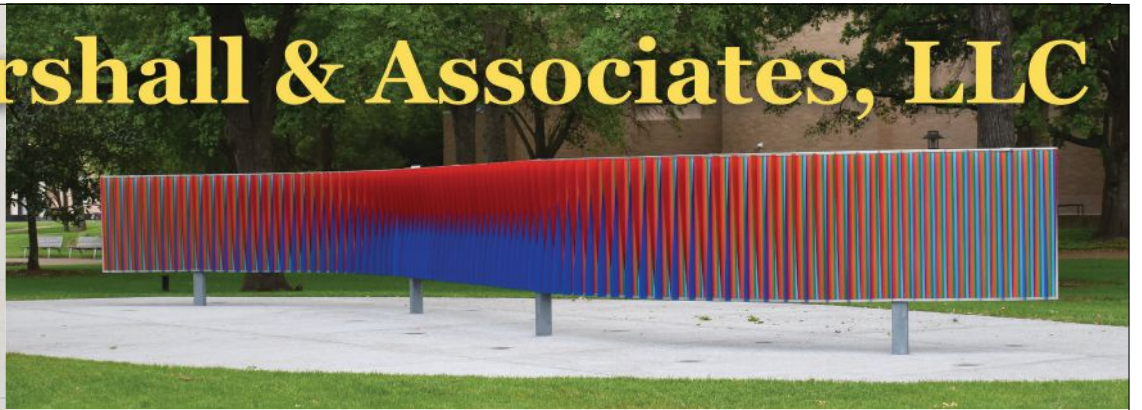
DESIGNED + MADE IN BROOKLYN

ARCHITECTURAL GRILLE

ARCHGRILLE.COM



R. Alden Marshall & Associates, LLC



Caring for Public Art for Universities and Government Agencies for 40 Years

(512) 470-8540 ram@raldenmarshall.com www.raldenmarshall.com



Conservators for the Public Art Collection of the University of Houston System, Houston, TX

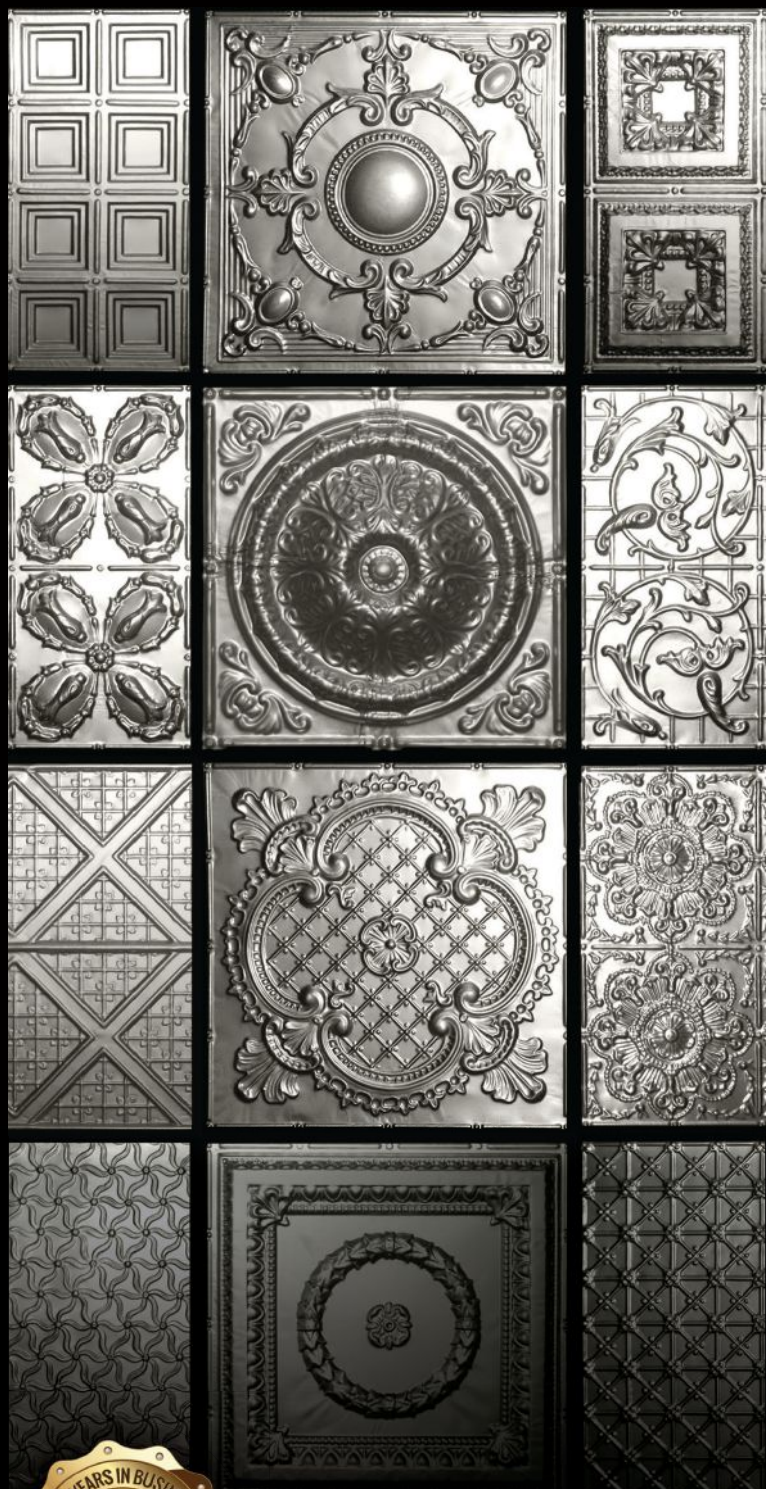


HMW

Heritage Metalworks

610.518.3999 | hmwpa.com

High-end architectural metalwork including our family of handcrafted brands: Scofield Lighting, Heritage Traditions Lighting, & HMW Forge Hardware.



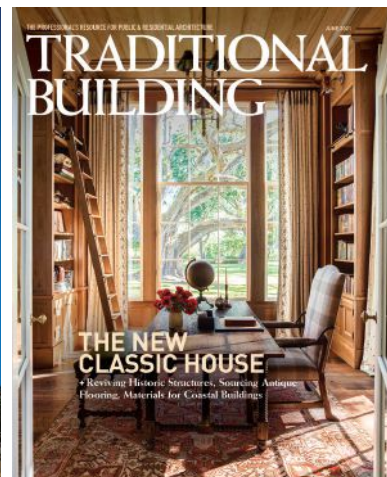
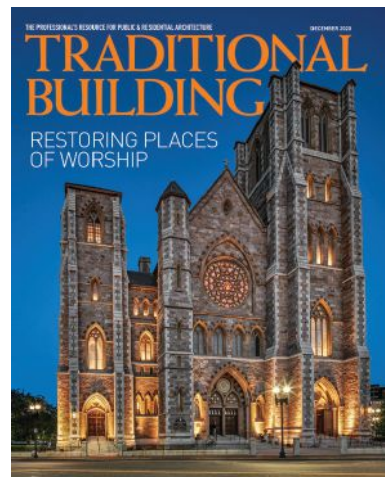
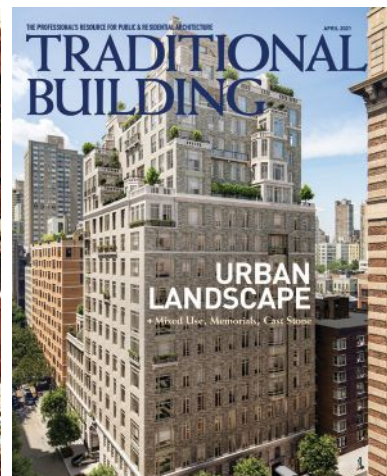
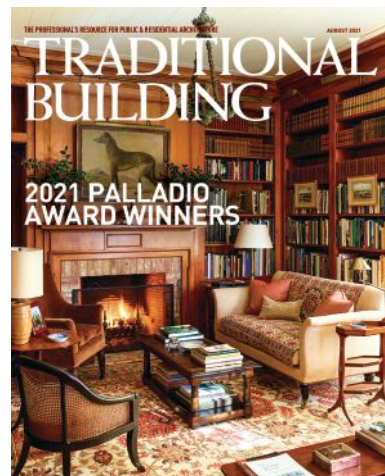
W.F. Norman Corporation

The Nation's Most Complete Collection

View our vast selection of quality, hand-stamped architectural sheet metal and ornate designs online at: wfnorman.com, or send \$3 for our catalog to P.O. Box 323, Nevada, MO 64772. We offer custom stamping and architectural sheet metal fabrication.



info@wfnorman.com | (800)641-4038



SPECIAL ISSUE!

If you'd like to order a

GIFT

subscription

for a colleague, just call

800-548-0148

or visit

traditionalbuilding.com



Cathedral Stone
Products, Inc.

jahn MASONRY RESTORATION
SYSTEMS



NEW!

Self-Cure Mortars

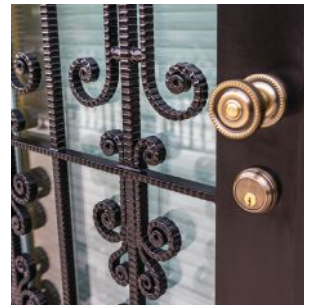
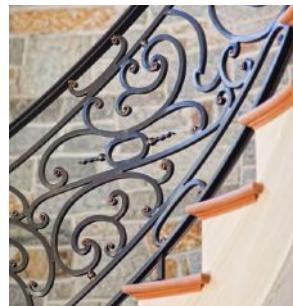
The same best-in-class restoration mortars, but with none of the extra work. That means no misting, no covering, and no stopping by the job site on a Saturday. You're welcome.

cathedralstone.com | jahn.news

MADE IN  **USA**
VETERAN OWNED



COMPASS
IRONWORKS



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

WWW.COMPASSIRONWORKS.COM

717-442-4500

PRESENTED BY THE
CLASS OF 1929

COLUMBIA UNIVERSITY NEW YORK CITY, NY HISTORICAL ARTS & CASTING, INC.

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

DURABLE. ELEGANT. STACKING.

Custom Chairs with a 20-year Warranty

**MADE IN
USA**

EustisChair.com
978.827.3103

Historic Lighting Preservation & Restoration
Research • Modification • Repair • Testing • Storage



Custom Lighting
Metal & Glass Fabrication •
Design • Reproductions •
LED Lighting Systems



On-Site Services
Survey • Cleaning •
Removal • Transport •
Installation



GRAND LIGHT

Lighting & Design Since 1929

"American Artisans At Work
Preserving History"

1-800-922-1469

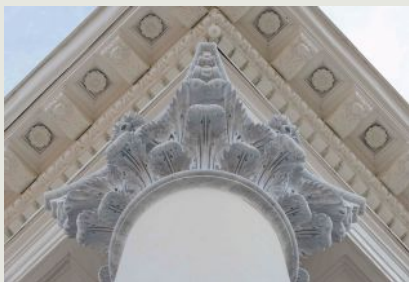
www.grandlight.com

info@grandlight.com



RESTORING TRADITION

Rugo Stone's award-winning project involving replacement of the 16 marble capitals of the University of Virginia's Academic Village Rotunda, a UNESCO World Heritage Site designed by Thomas Jefferson, the Third President of the United States.



A Masterful Approach to Mosaic and Stonework

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

RUGO
S T O N E

www.rugostone.com | info@rugostone.com
7953 Angleton Ct, Lorton, VA 22079 (571) 642-2672

NIKO CONTRACTING CO.

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

INSTITUTIONAL • COMMERCIAL
HIGH-END RESIDENTIAL



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

Quality Craftsmanship Since 1974

INTERVIEW WITH TAYLOR REVELEY

BY MARY GRAUERHOLZ



Master MIND

Interview with Longwood University president Taylor Reveley on the school's campus plan.

PHOTOS BY COURTNEY VOGEL

When Taylor Reveley became the 26th president of Virginia's Longwood University in 2013, he was continuing a longtime family tradition in academia. Today, Reveley, a champion of New Urbanism, is laying new groundwork for the public university, located in historic Farmville, as Longwood's 2025 Campus Master Plan moves to culmination. Here, president Reveley shares his thoughts on the plan, which has inspired \$400 million of new construction in timeless styles, knitting campus and town more closely.

How is the 2025 Master Plan rolling out? Are there any big milestones coming up?

This fall, we are thrilled to be opening one of the plan's centerpieces, the Joan Perry Brock Center (JPB), a basketball arena and convocation space in the heart of campus. Our men's and women's teams both had their March Madness debuts in 2022. A broad team has worked on JPB together, and architect Michael



The Joan Perry Brock Center, top, new this fall, holds an arena and convocation space. Taylor Reveley, above, the 26th president of Longwood University, in front of the university's historic Rotunda, elements of which date to soon after the school's founding in 1839.



Clockwise from top left: The Joan Perry Brock Center, designed by RRMM Architects, AECOM, and Franck & Lohsen Architects, opens this fall. Longwood's newest monument to Joan of Arc, by Scottish sculptor Alexander Stoddart. Completed and installed in 2018, it is the third and largest sculpture in her likeness on the Longwood campus. Radcliff Hall, the university's admissions building designed by Glavé & Holmes, opened in 2019.

New Urbanism in some ways is simply elaboration on common sense—it's good to be able to walk around, meet people, enjoy public spaces and the bustle.

Franck had the visionary eye for the design. An early triumph of the master planning process in 2015, with New York firm Cooper Robertson and architect John Kirk in the lead, was to solve some of the initial riddles of the siting.

On the horizon is another exclamation point from the plan: a new music building and performance space, which David M. Schwarz Architects in Washington is designing. Longwood has one of America's oldest music programs, taught here since our 1839 founding. This building and JPB both will face Main Street in town, reinforcing that connection.

Another point of connection with town is our admissions office, across the street from the top of campus, designed by Glavé & Holmes in Richmond and finished in 2019.

The concept of New Urbanism, the cornerstone of the new campus, has deep meaning for you. What are the basics of New Urbanism and why are you a proponent?

Farmville is America's first two-college town (with our neighbor Hampden-Sydney College), and so the idea of concentrating vibrancy and activity is natural here.

New Urbanism in some ways is simply elaboration on common sense—it's good to be able to walk around, meet people, enjoy public spaces and the bustle. I grew up in a great neighborhood in Richmond, the Fan, which sprang up in the early 20th century. Knowing from experience that great neighborhoods, built not that long ago, exist and can work, I've been a longtime advocate.

Cooper Robertson, the architectural firm that has led this planning for campus, called it "a great and transformative thing." The master plan must have involved hundreds of people. How did you start the dialogue?

The prospect of enhancing the great attributes of campus and its connections with town was welcomed widely and easily. John Kirk also has a gift for weaving conversations and making any technical matters straightforward.

You brought students and community members into the planning. Were there any high points (and perhaps low points) to mention?

The official unveiling of the plan in December 2015 really was a great moment. Longwood and Farmville look especially beautiful during the holidays, and spirits were already high because that fall Longwood had been chosen to host the 2016 U.S. Vice Presidential Debate. We did the launch as an exhibit at the university's fine arts museum, the LCVA. It was a packed house and a joyful night.

What style of architecture is the built construction, and why was it chosen?

Eclecticism in architecture is underrated on campuses, and being too rigid in one style or another can actually undercut the organic harmony of public spaces. There's a Japanese idea that's often in my mind: wabi-sabi, or perfect

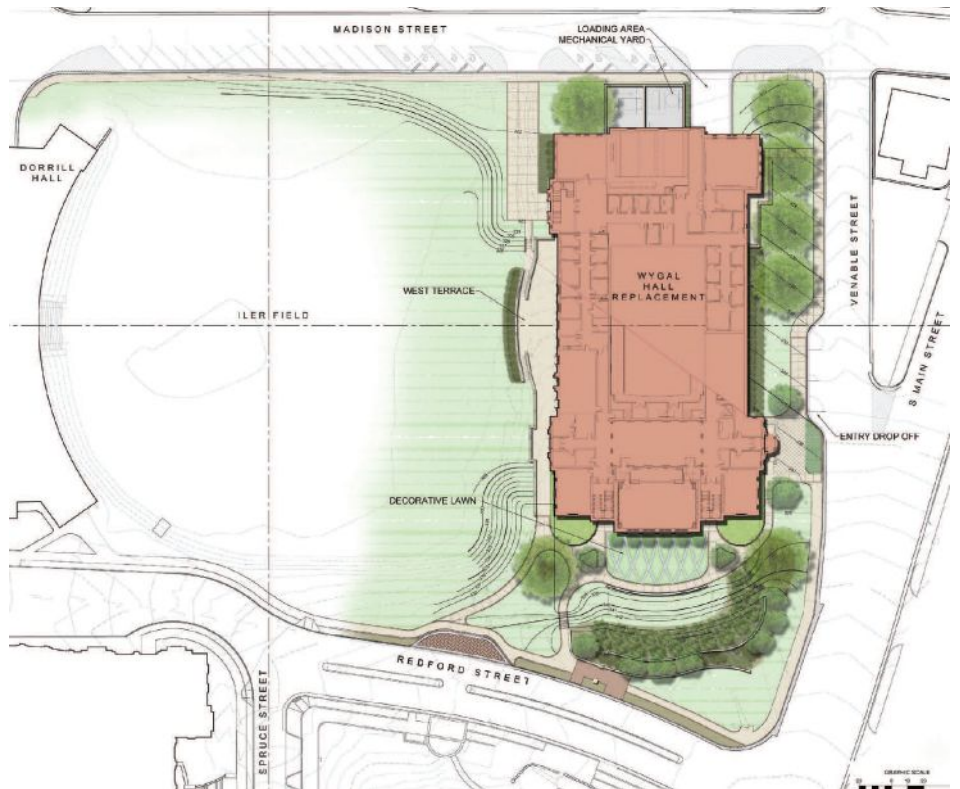
Democracy flourishes when people enjoy gathering, and feel a sense of gravitas in the spaces where the business of the people is done.

imperfection. Christopher Alexander, author of “A Pattern Language,” is the architectural theorist I’ve found myself most drawn to. He believes that what we build should have vibrancy and life, and that that is where traditional modernism and postmodernism miss the mark, with exceptions.

At Longwood, we’ve put an emphasis on innovation, and it’s been an honor to have some of the best architects in the country leading the way with great new buildings. Our high-rise residence halls, one named for civil rights leader Barbara Johns, are an example of that innovation—they are timeless, but by no means formulaic.

What are the main elements of the grounds and greenery? How do they support the concept of community?

We have a wonderful green space that forms the north-south axis of campus, Brock Commons, along with a great east-west green space axis, too; and the master plan puts emphasis on both. It’s good for the soul on a busy day to see them teeming with activity.



Top, the site plan for Longwood's new music building, designed by David M. Schwarz Architects and expected to open in 2027. The university's campus master plan by Cooper Robertson was finalized and launched in 2015. Longwood's Upchurch University Center opened in 2018, with Franck & Lohsen serving as design architect.



Top, Longwood's Allen Hall, a new classroom and research building, designed by Glavé & Holmes opened in 2021. Above, the university's Maugans Alumni Center, in the foreground, opened in 2015, with Franck & Lohsen serving as design architect.

How does the master plan reflect Longwood's unique democracy-focused Civitae Core Curriculum? (The Civitae Core Curriculum emphasizes communication, critical thinking, and teamwork, and above all, "the common good.")

I don't think it's an accident that America's best presidents were keenly thoughtful about architecture—George Washington, Thomas Jefferson, Abraham Lincoln, Franklin Roosevelt, Harry Truman. They all put emphasis on creating harmonious, attractive public buildings, not unlike Pericles or Cicero.

Democracy flourishes when people enjoy gathering, and feel a sense of gravitas in the spaces where the business of the people is done. Our students have seen this beautiful campus take new shape during their student

days—they know it's possible to make timeless, vibrant buildings. We hope it will inspire them to do the same when they are in positions of leadership.

What does community mean to you, personally and professionally?

Aristotle said it best: Humans are political animals. We love to be together, but part of the riddle is that it's not always easy. Unthoughtful, bleak spaces make it even harder, and perhaps are part of the root of what ails us now as a country. Alluring, harmonious spaces draw people together, across differences of background and perspective. Great buildings can become centers of life well lived for generation after generation, and bind generations together. **TB**



IRON ENTRY

Architect Robert Orr designs the perfect garden gate for an Essex Village landscape.

PHOTOS BY **PETER AARON** AND **GARDEN IRON**

During his extensive, yearslong renovation of an 1843 Greek Revival residence in Essex Village, Connecticut, one of the projects architect Robert Orr was called upon to design included an ornate gate and obelisk for the newly created rose garden.

The estate's gardens were designed by his New Haven firm's landscape partner, Carol Orr, who also is his wife, and the wrought-iron gate was forged by Chris Anderson of Garden Iron in Westbrook, Connecticut.

The elaborate gate, which is accented with twining iron roses, pays homage to the plants it protects. David Austin Roses are the showpiece of the garden that features flowers in shades of white and pink.

The obelisk is covered in New Dawn climbing roses surrounded by Winchester Cathedral roses. The remainder of the garden is filled with flowers that provide color throughout the spring, summer, and fall, starting with forget-me-nots and bleeding hearts and peonies, and ending with caryopteris and Little Lime hydrangeas. In

between, there are bursts of poppies, foxgloves, catmint, and Montauk daisies. Eight other varieties of Austin Roses in shades of pink are planted within the border.

The gate's design also was driven by the desire to keep bunches of baby bunnies away from the blooms, which they consider edible delicacies. To that end, the bottom third of the gate, which is flanked by rustic granite pillars, is a series of fence-like rails that culminate in spiked arrows spaced just far enough apart to keep the rabbits at bay.

The elaborate gate, which is accented with twining iron roses, pays homage to the plants it protects and **keeps bunches of baby bunnies** away from the blooms.

OPPOSITE PAGE The wrought-iron gate features twining roses. **RIGHT** The quatrefoil was inspired by the one on the gate at Dumbarton Oaks in Washington, D.C. Photos by Peter Aaron

“If you look closely, you will see that many of the arrows are rose canes, complete with blooms, that wind themselves through to the top of the gate,” Orr says. “The roses were very carefully designed—they had to look like they were growing from the gate. They are integral to the design.”

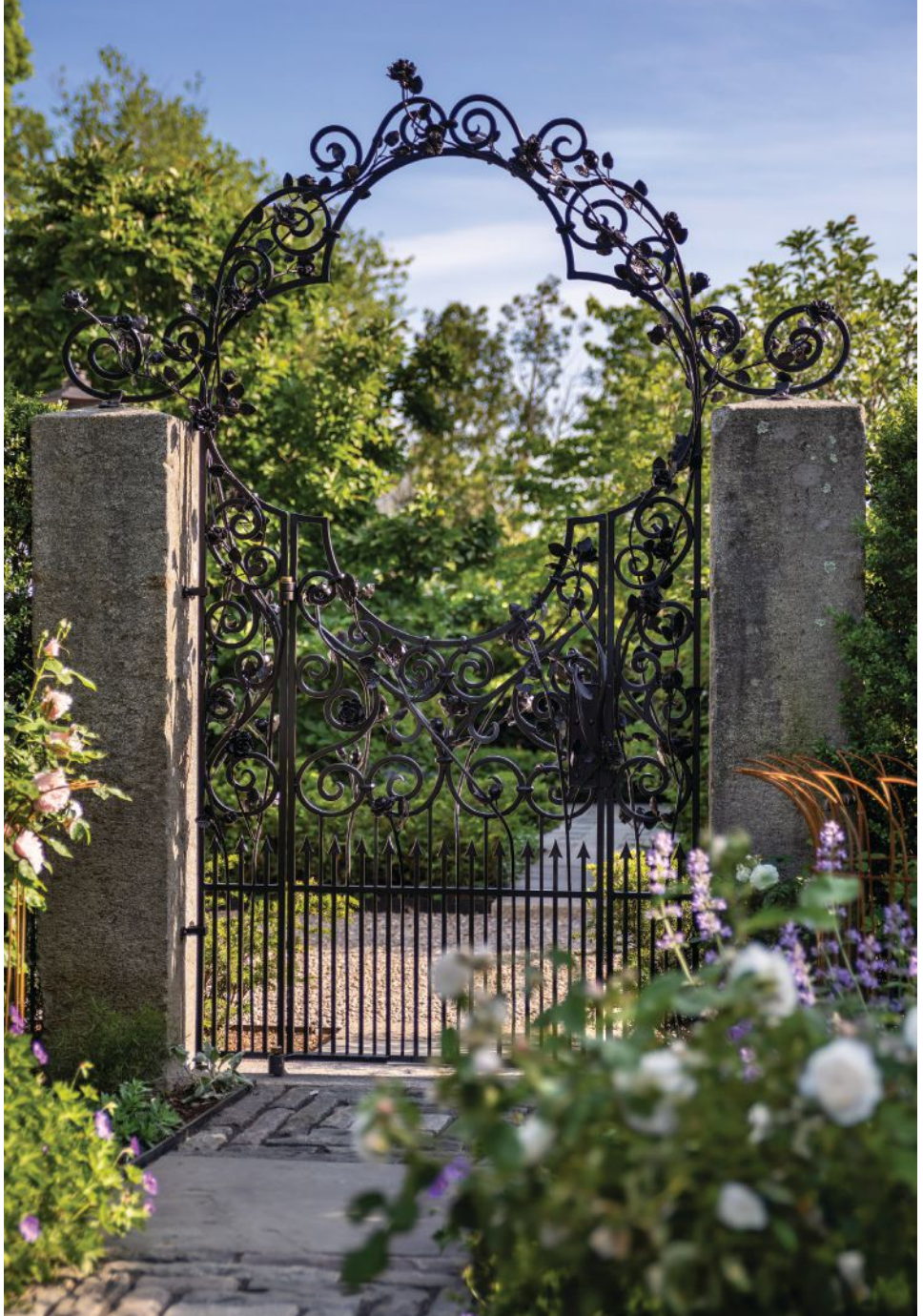
They weave themselves around the main design element, an elegant quatrefoil that was inspired by that on a gate in the historic garden at Dumbarton Oaks created by Mildred Bliss, in collaboration with landscape designer Beatrix Farrand.

Orr’s other main influence was the Garden of Eden, which is referenced in the gate’s serpent-shaped handle. “It’s like the snake is guarding the garden,” Orr says. “You literally have to pull it to gain access.”

Working from Orr’s precise scale drawings, Anderson hand-forged the gate, which took about one and a half months and was assembled in a standing-up position.

“There was a lot of balancing and bending of elements,” he says. “It was like organized chaos.”

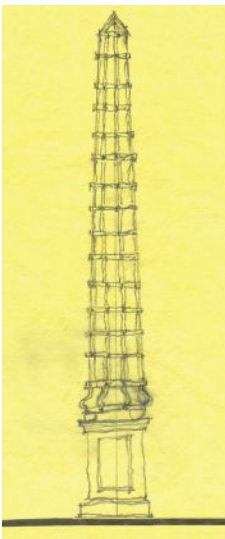
He also fabricated the obelisk, which Orr says was inspired by the Hippodrome’s use of tall masts sitting on four balls over pedestals. Made of stainless steel and painted black, it is set atop a limestone base, designed by Orr, that the client had hand carved in Paris and shipped to the site.



ABOVE The fabrication of the garden gate. Photo by Garden Iron

RIGHT The gate, on the south end of the rose garden, is off the gravel arrival court. Photo by Peter Aaron





The obelisk as a work in progress. Photos by Garden Iron

Orr's sketch for the obelisk (left), whose vertical shafts "melt" outward at the bottom to give the impression of a torus of a Tuscan base.

BELOW The obelisk, which has a hand-carved limestone base imported from Paris, was designed by Orr and fabricated by Anderson. Photo by Peter Aaron



INDUSTRY NEWS



SAVE *the* DATE!



Floridan Palace Hotel

Tampa, Florida • December 5-6, 2023

- Architectural Tours
- Seminars Presented by Leading Experts and Practitioners
- Earn AIA Continuing Education Credits

REGISTRATION INQUIRIES:

Carolyn Walsh
cwalsh@aimmedia.com

SPONSORSHIP INQUIRIES:

Jennifer Baldwin 718.619.7645
jenbaldwin1@msn.com

Visit TraditionalBuildingShow.com for more details.

An advertisement for Mel Northey Co. Inc. featuring three ornate street lamps. The lamps are labeled "Grand Federal", "Tuscany", and "Grand Capitol". The background is a sepia-toned image of a classical building. The company logo "MN" with a red key icon is at the top, followed by "DISTINCTIVELY STYLED" and "MEL NORTHEY CO. INC.".

Grand Federal **Tuscany** **Grand Capitol**

Distinctively Styled Since 1979
www.melnorthey.com
chrisnor@melnorthey.com 1-800-828-0302

An advertisement for the Traditional Building Raphael Awards. The background is a soft, pink and purple watercolor wash. The text "TRADITIONAL BUILDING" is in black, "RAPHAEL" is in large gold letters with a quill pen as the letter 'L', and "AWARDS" is in gold. Below this, "CALL FOR ENTRIES" is written in blue. At the bottom, a dark blue banner contains white text: "For more information and to enter, go to traditionalbuilding.com/raphael".

TRADITIONAL BUILDING
RAPHAEL
AWARDS

CALL FOR ENTRIES

For more information and to enter,
go to traditionalbuilding.com/raphael

Adobe Stock

IRON AGE

How to approach wrought iron restoration projects.

Not all black metal is wrought iron. Wrought iron is iron that is heated and worked repeatedly with tools to make desired shapes. Composed primarily of pure iron (Fe), there is typically minute quantities of slag, consisting of silicon, phosphorous, and aluminum oxides, included in the material. It is a malleable material, made stronger the more it is worked by heating and hammering.

While cast iron is predominantly pure iron, it has 2 to 4 percent added carbon, along with silicon and manganese, and some impurities. It achieves its form by pouring melted iron into a mold and cooling it to a solid state. The resulting cast maintains its original size. While cast iron is very strong in compression, it has a microstructure caused by the carbon, leaving it very brittle. While steel is on the rise for casting, cast iron achieves sharper detail, melts at a lower temperature, and doesn't react with molds.

Ductile iron is similar to cast iron but has added cerium (Ce), which provides the ductility to resist cracking. Ductile iron provides the same fine detail in casting without shrinking. With heat treatment (austempering), it can achieve even more strength.

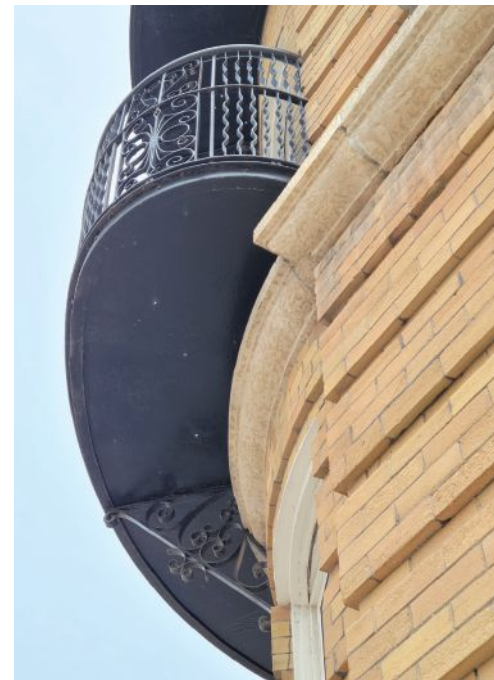
This article will focus on wrought iron, with attention to minimum intervention into historic fabric. The approach to wrought iron restoration projects should include:

Assessment: visual inspection of the ironwork condition, generating drawings for recordation, and a search for maker's marks

Analysis: determining the causes of the deterioration documented, performing paint chronology to understand what



The Breadalbane Apartments, 1909, included wrought iron balconies at the approach corner, supported by wrought iron brackets.



the finish should be, and cleaning tests to determine what method would best serve the project

Research: investigating archives and the property's records to find historic evidence of the original design and construction



When the existing wrought iron has gaps or poor joints, they can be filled with red lead paint.

Approach: once the scope is understood, determining how best to perform the repairs—in-situ or off site
Repair methodology: developing final drawings and specifications that incorporate all the information gathered from previous steps, to provide a scope of work document to bid
Bidding: investigate which contractors have a proven track record for the type and scope of repairs for the project being undertaken, and only accept bids from qualified contractors

History

Archaeology has revealed worked iron fragments dating as early as 2000 BC in the Anatolia Peninsula in present-day Turkey. The start of the European Bronze Age ushered in the production of iron

of any significant scale. Iron was not smelted in North America until its settlement by Europeans.
 A good example of a structural application with iron is the Eiffel Tower, completed in 1889 and fabricated with puddle iron, an early type of wrought iron invented by Henry Cort in 1784. With the advent of the Bessemer Converter in 1850, steel became structural and was used for railroads. In the U.S., the first rolled wrought iron beam was fabricated in 1854 by the Trent Iron Works. The structural capacities for wrought iron shapes were first published in a table in 1873 by Carnegie Klonan and Co. Iron bars are still available, but are not mass-produced, since other methods and materials have become more economical since the 1900s.

Wrought iron was used at all different scales, from nails, fences, gates, rainwater hoppers, and weathervanes, to balconies, bridges, girders, and bow-string trusses. It weathers well, if properly maintained. Failure occurs through these mechanisms:

1. Corrosion due to air and moisture: at joints, fissures in paint coverage, failed lead in the stone pocket, vegetation, and galvanic action with dissimilar metals
2. Mechanical action, such as rubbing or impact
3. Failures of the original design
4. Vandalism

Given iron’s susceptibility to environmental exposure, it is important to keep it iron coated, be that with paint or powder coating. Wrought iron doesn’t form a protective oxidation layer; it continues to deteriorate until there is nothing left.

Both cast and wrought iron corrode with exposure to air and moisture. This is problematic, given its prevalent use in exterior environments. When iron is wrought, a grain is introduced into the microstructure of the material. While working the iron distributes the impurities throughout the body of the material and increases the strength, it also creates layers. As the iron is exposed to air and moisture, the iron oxidizes, bonding with 1.33 to 1.5 oxygen atoms



Above Left and clockwise: West Gate, Winnipeg, Manitoba. Three stone and wrought iron fences with light fixtures were built at the entrances into Armstrong’s Point, a 1911 gated community. Wrought iron light fixture atop the West Gate stone pedestal. A mild steel block was welded to the wrought iron member. Galvanic corrosion caused failure. Where the anchorage of the wrought iron has failed, do not repair with concrete. Its alkalinity will cause further corrosion, and the concrete will shrink, leaving small gaps where water will enter. Wrought iron corroding due to failure of the coating followed by environmental exposure of the iron.



When repairing wrought iron, it must be repaired or replaced with wrought iron.



per iron atom. Oxidation occurs along the surface of the member, and forms along the exposed edges of the laminations, causing the iron to corrode in layers. Iron oxide occupies between 7 and 11 times the volume of the original component, which can lead to “rust jacking,” where expanding corroded iron that is engaged in masonry or stone causes the substrate to crack.

Maintenance First!

To prevent the need for repairs, it is important to perform regular maintenance of wrought iron. The ironwork should be cleaned annually with water and a cloth or natural bristle brush. This removes deposits of dirt that retain moisture on the surface, which can lead to infiltration through the coating’s minute fissures. Inspect the paint coverage of wrought iron. Where chips or nicks are encountered, touch up the paint in kind.

Repairs

When fabricating replacement parts, ensure that historical research is completed. Knowing the most about the building will inform everything from paint colors to determining if missing parts were intentional or the result of a historic event. Analyze the failure being repaired. What is causing the symptom? Once the cause is identified and eliminated or mitigated, the repair of the symptom can commence.

Wrought iron should be repainted about every five years. Whether touching up or a full repair campaign, areas of corrosion should be removed down to bare metal before priming and painting. Most original paint of wrought iron will contain lead; ensure precautions suitable to the cleaning method are taken.

Cleaning methods are ideally dry. It is important to note that wrought iron is frequently produced with a “mill scale” which protects the substrate. Aggressive cleaning should be avoided to prevent removal of this finish or unique historic tool marks. Cleaning methods should be tested, starting with the gentlest method possible, working up to stronger methods. Use the gentlest method that is effective. Cleaning tests should be performed in advance of bidding to provide a comprehensive cleaning specification to obtain consistent bids.

For small areas of repainting, manual cleaning is the most cost effective. Using a chisel, a wire brush, and sandpaper is effective, provided care is taken to avoid nicking or scoring of the substrate. Hand tools, including grinders and rotary brushes, are effective for larger-scale corrosion removal, but mock-ups of the work by each craftsman using these tools is needed to ensure they understand the desired cleaning result. Removal of paint by heat gun or flame is possible. This method should only be used outside, away from all combustible materials, and with precautions for fire prevention. Chemical cleaning, including acid cleaning, while effective, is not recommended. The chemicals can get into the joints between elements, causing corrosion. Rinsing may remove chemicals from the surface but will not remove the residual chemicals hiding in crevices. Further, liquid trapped in crevices can freeze, causing ice jacking in these small spaces, causing further damage. Blast cleaning is a dry method and provides a variety of pressures and materials to be applied. Low pressure rotational vortex cleaning is safe and effective, while higher-pressure sand blasting is not desirable. Blast mediums can range from crushed walnut shells, inert minerals,

glass or plastic pellets, and dry ice. Anything containing silica should not be used, as this is identified as an extreme health risk. Ideally blast cleaning should be performed in a shop, if feasible. However, it can be performed on site, provided the building, the surrounding landscape, cars, and pedestrians are protected by dust-proof barriers that contain the media.

If entirely repainting the wrought iron, it is advised to perform a color chronology test. This takes a small section of paint through all the paint layers, down to the substrate. When viewed under a microscope, exact colors of previous color schemes can be documented, to determine the original paint—or any metal leaf—that was applied.

When fully repainting, a three-coat coating system with some flexibility in the dried paint should be used. Each layer should have a minimum dry film thickness (DFT) of 250 microns or more. The base coat should be a zinc-rich primer, followed by a ties coat, then the topcoat. Use contrasting colors each layer, for example orange over the base metal, white over that, and then the black; this will assist in visual inspection of the paint, revealing any gaps in coverage by a previous layer. Where the existing wrought iron has gaps, pock marks, or poor joints, they can be filled using red lead paste, or, if not available, a polysulphide mastic prior to painting.

Repair elements before replacing them. Repair work should be performed by professionals who can match the craftsmanship present. When repairing wrought iron, it must be repaired or replaced with wrought iron. Frequently, ill-conceived repairs are made with mild steel, which will corrode more quickly, and fail under loads that the original material still withstands. If replacement using materials from another site is contemplated, ensure any salvaged parts have legal provenance.

Replacements should not be welded to the wrought iron, and cast iron should not come into direct contact with the wrought iron. If cast finials are slotted over the end and hammered in place, the surfaces must be fully painted prior to attachment. If secured by molten lead through a port in the finial, the lead will both bond and separate the cast iron from the wrought. TB

Further reading:

* Davey, Ali **Iron: The Repair of Wrought and Cast Iron** Work Advice Series, © Government of Ireland 2009

Baker, Don, **Restoration of Wrought Iron Ironwork** The Building Conservation Directory 2005, reproduced on www.buildingconservation.com Downloaded 7/9/23

Rizzo, Antonello, **The Blacksmith's Project Book** Artisan Press 2018 Chapter 21 Restoration An Essay on the Restoration of Wrought Iron by Alessandro Ervas

Topp, Chris **Working with metal Wrought Iron Yesterday and Today** IHBC Institute of Historic Building Conservation Magazine Context Volume 139 – May 2015

Susan D. Turner FAIA is a Canadian architect recognized by the AIA for her contributions to historic preservation of national registered buildings. She is the Senior Technical Architect for Johnson Lasky Kindelin Architects, a woman-owned business specializing in restoration of historic buildings. She can be reached at sturner@jlkarch.com

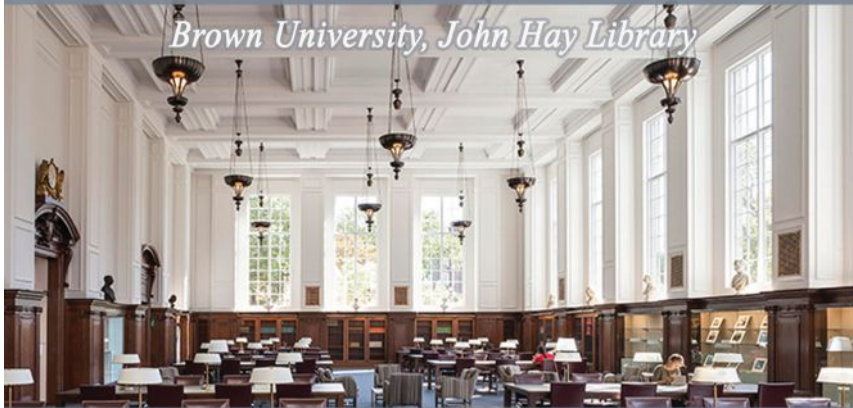
JOHN CANNING
PERFECTING PRESERVATION™

Lockwood Mathews Mansion Museum Library



Craftsmanship, Artistry, Detail

Brown University, John Hay Library



Infinitely curious, driven by perfection.

JOHNCANNINGCO.COM | 203-272-9868

Kansas State University, Hale Library



Gaby's Shoppe

Manufacturer of Fine Wrought Iron



View the complete catalog online at: www.gabys.com
1311 Dragon Street • Dallas, TX 75207 800.299.4229

The Perfect Storm!



Innerglass® Interior Storm Windows:

- ✓ Maintain the charm and beauty of your existing windows
- ✓ Significantly reduce heating and cooling bills
- ✓ Compression-Fit to eliminate drafts completely
- ✓ Greatly reduce outside noise
- ✓ Perfect for enclosing screen porches
- ✓ Save energy, save money and save history!



15 Herman Drive
Simsbury, CT
1-800-743-6207
www.stormwindows.com

The Art of Taking Pictures



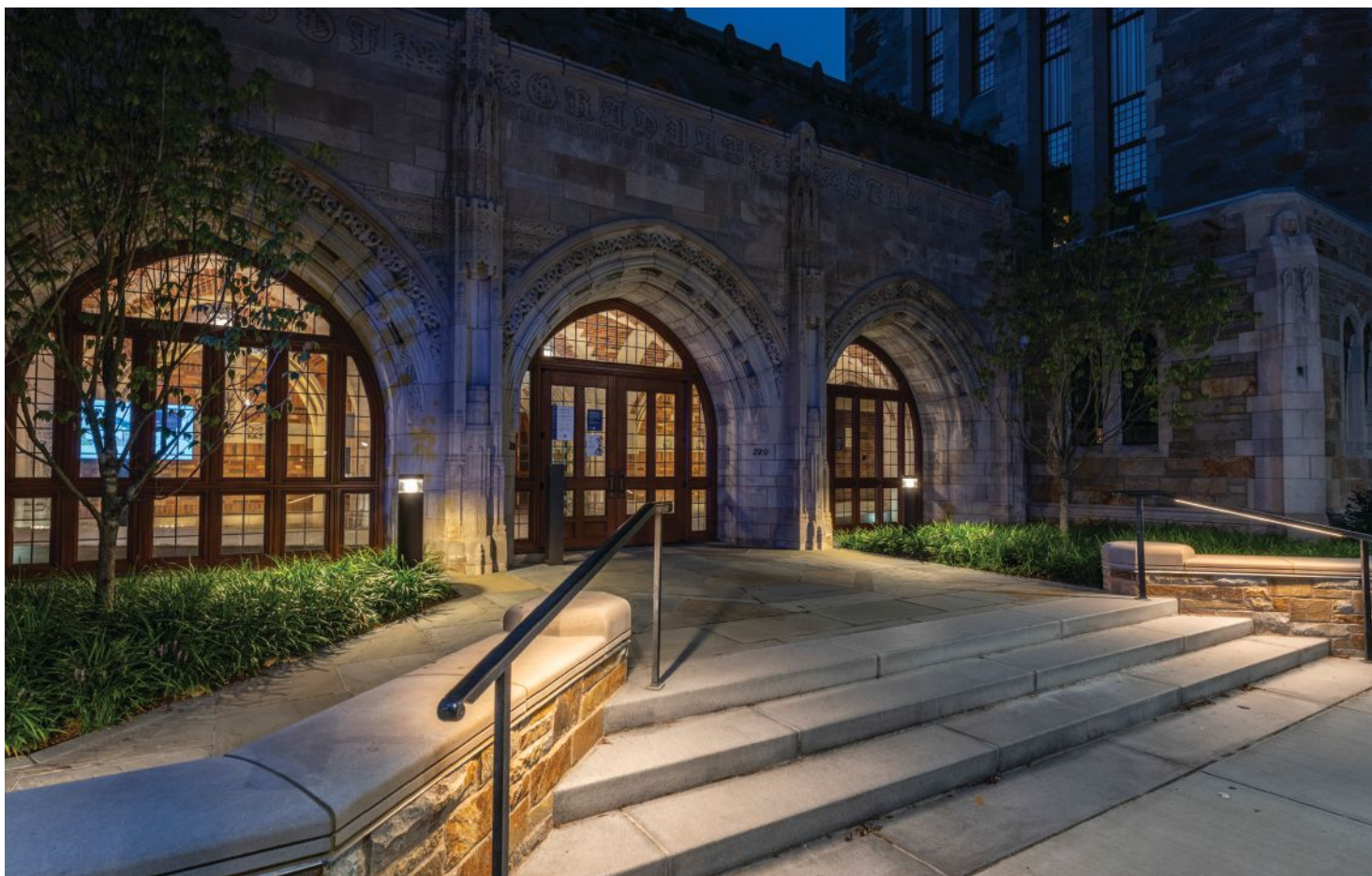
Architectural photography shares the design experience with a wide audience.

“Just study the architectural photos

you admire, assess what you like about them, and compose your own photos accordingly.” This was sage advice from a photojournalist who became a building contractor when I asked for his thoughts on where I might find a school to take a course in architectural photography. That set me on a career-long journey of giving careful thought to photographing buildings—what was I trying to emphasize? What were the ambient lighting conditions? Do I need to supplement the

lighting? How much of the setting is important to help the viewer understand the building? What time of day is better for this structure? Are there flaws that should be minimized?”

In a recent TEDx talk, photographer Peter Vanderwarker talked about conveying “beauty, craft, and symbolic value” to viewers. In the world of architectural photography, the photographer strives to illustrate these qualities in the object being shot and in his or her technique. He describes his work as “decoding design so



OPPOSITE PAGE Carolyn Bates takes a photo of Chicago—looking up toward its iconic cityscape.

ABOVE Peter Vanderwarker captures Yale's 320 York building at night.

LEFT A photograph taken at Emerson University in Boston.

the viewer or reader understands it.”

Vanderwarker graduated from Berkeley with a bachelor's degree in architecture and practiced for “three miserable years,” he says. On the verge of taking his registration exam, he finally acknowledged that the practice of architecture was not for him. It was a pivotal decision, for since then he has achieved award-winning success as an architectural photographer. Not surprisingly, Vanderwarker's training in architecture has proven to be a valuable resource in his work, which often focuses on large-scale compositions for businesses and institutions.

His methods in the field are, remarkably, still driven by the 4x5

camera he used as a beginner. While digital photography permits many images per minute, he says he still “thinks first and then shoots.” He doesn't miss lugging all that gear around, either. Particularly drawn to photographing the juxtaposition of old and new and to textures, he constantly seeks ways to celebrate the craftsmanship he sees in buildings. You don't have to wait for a perfect day to photograph a building, he says, adding that cloudy days can work in your favor. He contends that if you find yourself having to deal with strong shadows, that can work to your advantage if there is a flaw in the building that you want to camouflage.

Vanderwarker's work in architectural photography has led him



Carolyn Bates photographs the 1879 Liberty House, the former St. Joseph's Orphanage. The historic building was transformed into 65 residential apartments.

BATES FEELS THAT ONE OF HER STRENGTHS IS GETTING HER “VERTICALS” RIGHT WHEN PHOTOGRAPHING EXTERIORS.

to reflect on neighborhood development, and today he creates steel maps of communities, states, and regions. Practicing photography has made him sensitive to the topography of the land and the nature of building upon that land. To learn more about his work, visit Gallery NAGA, gallerynaga.com.

The work of Carolyn Bates, an architectural photographer based in Burlington, Vermont, is primarily in the residential realm and shot for real estate agents and magazines. A regular contributor to *Old-House Journal*, Bates began working in photojournalism and in architectural photography for a full-service photography firm. Early on, she often took on assignments for Realtors, which she preferred over advertising gigs. She enrolled in some design classes in architecture at Harvard while continuing to work as a photographer.

Bates feels that one of her strengths is getting her “verticals” right when photographing exteriors. Having moved from film to digital

cameras, she still remembers the old days, when getting perspectives was more challenging than it is today, but she still believes a good photograph considers a building's straight lines. Because her work is featured in shelter magazines or may assist a Realtor in a sale, she often strives to convey what it is like to live in a particular home. She pays special attention to staging her images for interior shots. Ideally, she uses props found in the home to portray how one actually lives in it. For example, it may be better to set the dining room table and place food on it than to leave it empty. If a room is too cluttered and obscures architectural detail, she removes items in order to achieve a clean and clear composition with a focal point. If pets cooperate, she often includes them in the image.

Bates also pays close attention to how her interiors are lit, finding that LED lights are cool whereas older tungsten lights give rooms a warmer tone. The time of day is critical to her shots, with late after-



This page, Carolyn Bates photographs a Victorian home capturing the essence of place and the spirit of the era.

noons working particularly well. She uses Photoshop software for some correction but may go back to a house more than once to get things “just right.” Today, she can typically shoot 30 good images in a day.

Her work in photography has led her to reflect on community and neighborhood development. She is working on a soon-to-be published book, *The Street Murals of Burlington*. To learn more about Bates’s work, visit carolynbates.com/

There are many reasons that we photograph buildings. The Boston Globe architecture critic Robert Campbell once reflected on the importance of architectural photography because it is the only way most of us will see some of the world’s greatest buildings. Whether photos are taken for our own pleasure or to place an image in our memory bank to inspire future work, the process is an important means of communication for anyone working in construction or preservation. New traditionalists may want to capture important details for future work. We may be documenting a building for a National Register nomination. We may be attempting to present an image of an architectural detail that conveys, as Vanderwarker says, “beauty, craft, and symbolism.” Above all, we work hard to create and maintain the great works of architecture and to construct homes and other buildings for meaningful living. Architectural photography allows us to share these experiences with others. **TB**



Judy L. Hayward is executive director of Historic Windsor, Inc., and the Preservation Education Institute, Windsor, VT. She serves as education director for the Traditional Building Conference Series and Online Education Program. She blogs and writes this Techniques column regularly for *Traditional Building*. Hayward specializes in the development of educational programs for builders, architects, and tradespeople. She can be reached at peihwi@gmail.com or 802-674-6752.

In the Works

What's making news in ironwork around the country?

While the pandemic put the brakes on a lot of activities after 2021, many companies in the metalworking industry still forged ahead with outstanding projects, as this sampling shows.

Award-Winning Bronzework for Wiemann Metalcraft

Hats off to the folks at Wiemann Metalcraft of Tulsa, Oklahoma, for winning the prestigious 2023 North American Copper in Architecture (NACIA) award for its bronze gates submission. Crafted for a Private Monument project in Virginia, the gates join the ranks of past award winners as outstanding achievements in creativity, craftsmanship, and detail as expressed in a wide range of copper building projects across the United States and Canada.

"It's an honor to be recognized for this work by the CDA," says Doug Bracken, president of Wiemann. "Our clients at Cold Spring USA and the design lead at Solis Betancourt & Sherrill also deserve recognition." Founded in 1940, Wiemann Metalcraft is a full-service custom ornamental and architectural metal fabricator and blacksmith serving an international client base.

Anchored in classical design, the monument highlights two large entry gates with heavy-duty mortised hinges and two operable metal screens fabricated by Wiemann Metalcraft. Judges appreciated the exceptional design and craftsmanship of the custom bronze work, which features solid metal grilles and custom rim-lock hardware with a light patina.

The NACIA awards are bestowed by the Copper Development Association Inc. (CDA), a U.S.-based, not-for-profit association of the global copper industry. "The Award winners successfully use copper and copper alloy materials to enhance the aesthetics, performance, sustainability, and longevity of the building," explains Larry Peters, project manager for CDA, "extending the architectural legacy of this remarkable material." Winning projects are wide-ranging, including innovative new construction as well as meticulously executed historical restoration.

Robinson Iron Revisits Famous Fountain

Down South, this year Robinson Iron of Alexander City, Alabama, is enjoying a return to a favorite project as they refurbish the famous Montgomery Court Square Fountain in the state's capital city. The 25-foot-tall edifice was originally restored by Robinson in 1984 after nearly a century of service, and became the first of many large-scale fountains the com-



pany has rehabbed or recreated since then.

Cast in 1885 by the legendary J.L. Mott Iron Works of New York City, the fountain is a landmark in the capital not only for its beauty but also its history. The design, based upon Greek mythological characters, features Hebe, goddess of youth and cup bearer to the Gods, atop the fountain with cup raised in

Montgomery, Alabama's, Court Square Fountain, a landmark since 1857, shines with new finishes after a second restoration by Robinson Iron.



For the custom solid metal gates of a Private Monument, Wiemann used C38500 architectural bronze, an alloy popular for doors and handrails. Grilles are solid metal with a light patina. UV-stable lacquer coats the metalwork to resist weathering and maintain the smooth, satin aesthetic.

welcome to city visitors. Even more significant, the fountain sits on a natural artesian well that has quenched thirsts for generations. Native Americans collected drinking water on the site long before there was a city, and later settlers turned to its two-gallons-per-minute flow as they moved into the area.

In what is essentially a facelift, Robinson is disassembling the castings and shipping them to their facility in Alexander City, where the firm will repair several small, age-related defects. Then they will apply zinc priming to protect the metal from corrosion, followed by prime and finish coats. Once the shop work is done, the company will reassemble the fountain and test it for water flow and pressure, after which it will be reinstalled back in its historic location.

According to city officials, “the project is a significant undertaking,” but it’s right up the alley of Robinson Iron, who have specialized in the restoration, replication, custom casting, and preservation of historic metals for over 50 years.

Compass Ironworks Reflects on a Quarter-Century of Craft

As Compass Ironworks in Gap, Pennsylvania, celebrates 25 years of creating custom fences, gates, railings, and stairs in

steel, aluminum, and other metals, they took time to share how they’ve seen design trends change over that time.

In their experience, for many years they rarely saw a cross-over between traditional or classical design and modern or contemporary projects with new materials and hard, clean lines. “However, a little over a decade ago,” recalls Amos Glick at the company, “we noticed a growing interest in taking traditional or reclaimed materials, such as iron, stone, or recycled wood, and mixing in modern design elements. Now, as old buildings are renovated into modern spaces, even ‘rustic-modern designs’ are popular.”

The trend is growing in ironwork as well—not to the extent of being completely modern-style, but with design elements that might be called transitional. A prime example of this new direction is a stair project the company created a few years ago. “The stair stringers have the industrial look of I-beams with rustic Douglas fir treads,” he says. However, the stair railing design is contemporary with a bronze cap rail, which had a modern profile but was done in an antique tarnish finish. “This combination of industrial wood-and-beam, the clean lines of the contemporary railing, and finishing touches of the contem-



Robinson Iron disassembled the Court Square fountain for rehab in Alexander City. Fresh prime protects ornate cast iron in the shop. Above: Parts like basin got minor repairs before final finishes.

PRODUCTS IN-DEPTH IRONWORK

porary/classical bronze cap rail, flips earlier ideas of architecture on their heads,” he observes.

Glick adds that, while it’s unclear what design trends will be 25 years from now, he believes “ironwork, and good craftsmanship, will always find their way into the architectural trends of the day.”

A Banner Year for BELT Atelier

The year 2023 has also been outstanding for BELT Atelier in Hollywood, Florida. Specialists in hand-forging, casting, and creating doors and other architectural accessories in metalwork, as they explain, their projects are “envisioned and interpreted by Louis Beltran and the design team,” after which the designs are “transformed by our craftspeople and experts into magnificent art pieces.”

Such meticulously crafted detail has earned BELT three prestigious NOMMA Top Job Awards. Among them are two silver medals in the “Furniture & Accessories Forged” and “Driveway Gates Non-forged” categories, as well as the coveted gold medal in “Driveway Gates Forged,” for their “Inspired by Nature” project.

As the folks at BELT explain, “This project, drawing inspiration from the very essence of nature, stands as a beacon of creativity and excellence, capturing the majesty of Mother Earth through an authentic work of art. Each door showcases intricate designs that capture the beauty of tree branches and

the mesmerizing patterns of peacock feathers.”

Adding to the achievements, BELT was honored with the coveted ICAA Addison Mizner Award. A testament to “Excellence in Craftsmanship,” it recognizes their team’s dedication and outstanding efforts and adds the fourth award they earned in Florida.

Honored by these awards, the BELT team reminds us that “every achievement results from collective effort, a symphony of creative minds working in harmony,” and that, “when one looks at nature with creative eyes, one can find doors to a future full of possibilities and infinite beauty.” TB



Compass Ironworks fabricated this transitional staircase composed of rustic Douglas fir treads (above) and contemporary railing design (right) with bronze cap.



Key Suppliers

Bill’s Custom Metal Fabrication
billscustommet@aol.om

James DeMartis Metalwork
jamesdemartis.com

Historical Arts and Casting
historicalarts.com

Weimann Metalcraft
wmcraft.com

Compass Ironworks
compassironworks.com

Allen Architectural Metal
allenmetals.com

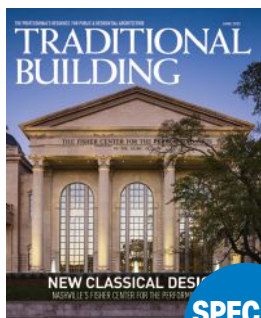
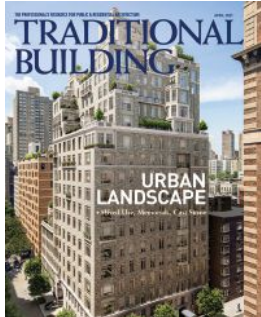
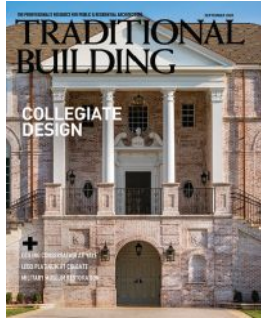
Robinson Iron
robinsoniron.com

Belt Atelier
belt.com.co



For award-winning nature gates, BELT Atelier began with models (left) later rendered as metal peacocks.





**SPECIAL
ISSUE!**

If you'd like to order a
GIFT
 subscription
 for a colleague, just call
800-548-0148
 or visit
traditionalbuilding.com

RESTORATION / REPLICATION / CUSTOM CASTING

Robinson Iron



IRON / BRONZE / ALUMINUM
 Artisans of cast metal since 1946.

800.824.2157 | 256.329.8486 | robinsoniron.com



QUALITY

MEASURED BY TIME

CUSTOM PREBLENDED MORTARS



1 EVALUATE
Mortar Testing
Consulting
Services

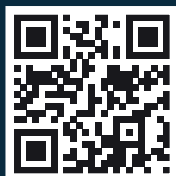
2 SPECIFY
Custom blend mortars
Working Advisor Services
Architect/Design Support

3 IMPLEMENT
Training programs
Quality control
Inspections

US Heritage Group

10352 Franklin Ave., Franklin Park, IL 60131
©2022 U.S. Heritage Group. All Rights Reserved.

(773)-286-2100
info@usheritage.com
www.usheritage.com



historic doors

FINE CRAFTSMANSHIP IN WOODWORKING

610-756-6187 ~ HISTORICDOORS.COM



CALL FOR ENTRIES

For more information and to enter,
go to traditionalbuilding.com/raphael

Historic Integrity

window door curtainwall storefront



SCW900 Series
Our Lady of the Lake University
Main Building
Texas Historical Commission
National Landmark



SCW3000 Series
Springfield Technical Community College
Listed on the National Register of Historic Places



SCW5000 Series
Chisholm Public High School
1930s Historic Restoration

stcloudwindow.com

Historic Restoration & Design

Plasterwork • Decorative Painting • Specialty Finishes



When your project needs a specialist.



New York, Los Angeles
Chicago & Washington, DC

(212) 244 2800

evergreene.com



Features

Online Education

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



Features

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

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



Features

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

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



Features

Traditional Building Turns 30!

We're celebrating TRADITIONAL BUILDING magazine's 30th year this fall.



Book Reviews

Book Review: Robert Venturi's Rome

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



Features

Buckland, VA: A Labor of Love

The community in Buckland, Virginia, has a deep commitment to historic preservation.

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

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



INSTITUTE OF CLASSICAL
ARCHITECTURE
& ART

UPCOMING CONTINUING EDUCATION COURSES:

GREEK CLASSICISM: A DESIGN RESOURCE FOR HISTORIC AND CONTEMPORARY ARCHITECTURE

Wednesday, September 13

In-person

URBAN SKETCHING: WASHINGTON STREET, HOBOKEN

Saturday, September 23

In-person

CASE STUDIES IN NEW CLASSICAL & TRADITIONAL DESIGN: AFFORDABLE HOUSING: THE PRACTICE OF UNION STUDIO

Saturday, September 30

In-person

THE ART OF BUILDING: DISCOVERING THE LOST ART OF STONE CARVING

Saturday, October 21

In-person

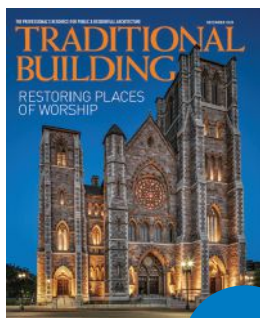
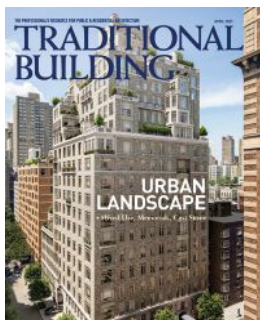
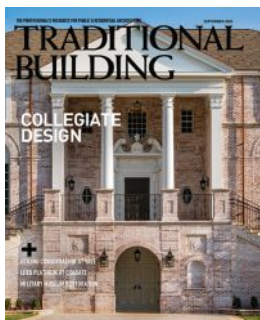
LEARNING FROM LUTYENS: INVESTIGATING THE DETAILS THROUGH MEASURED DRAWING

Saturday, October 28

In-person

Register online at classicist.org

The Institute of Classical Architecture & Art (ICAA) is a nonprofit membership organization committed to promoting and preserving the practice, understanding, and appreciation of classical design. To do so, the ICAA offers a broad range of educational programs. These include intensives for architecture and design students, introductory programs for middle school students, lectures and walking tours for the public, continuing education courses for professionals and enthusiasts, travel programs to visit classical masterpieces, the publishing of original and reprinted books, and an annual journal entitled the *Classicist*.



**SPECIAL
ISSUE!**

If you'd like to order a

GIFT
subscription

for a colleague, just call

800-548-0148

or visit

traditionalbuilding.com

Maybe you *can* judge a book by its cover.

With custom doors from Vintage Millwork & Restoration,
the first impression outside will reflect the superior
quality found inside all of your projects.



VINTAGE
MILLWORK + RESTORATION

Contact us today to start your custom work.

34 S Vintage Road, Paradise, PA 17562
717.407.5880 • vintage-mr.com



After conserving the decorative ceiling paint and refinishing the wood wall paneling, the former student McDougal Center is reborn as the Common Room for all the new Humanities Quadrangle. OPPOSITE: The Swensen tower, a campus landmark, looms over the York Street entrance, once open loggias (top) but now an enclosed walkway (bottom) that connects two sides of the building.

DIGGING DEEP

Yale's Humanities Quadrangle major restoration and expansion project supports tradition while welcoming innovation.

By Gordon H. Bock | Photography by Peter Vanderwarker

How do you renew and enlarge a revered historic college building to meet 21st-century needs without overriding its collegiate Gothic style? That was the challenge Yale University faced in repurposing a 90-year-old complex, with a long history of residential and classroom use, in order to consolidate far-flung academic departments into a new Humanities Quadrangle.

Led by architect Ann M. Beha, FAIA, of Annum Architects in Boston (formerly Ann Beha Architects), the almost four-year project was as much innovative expansion and adaptive reuse as it was subtle restoration. “The

humanities vision is that those studies—philosophy, literature, religion, history, languages, classics—be completely interdisciplinary and collaborative,” explains Beha. “But at Yale they’ve never all been in the same building before; they were distributed all over the campus.” The Humanities Quadrangle resolves that dispersion by gathering 15 departments and programs under one roof. The design team, with Yale Facilities, and Skanska as construction manager, set a high bar for design excellence and project delivery.

Completed in 1932, the one-time Hall of Graduate Studies was de-



signed in the collegiate Gothic style by architect James Gamble Rogers, the master builder behind much of Yale's historic campus. "There were four distinct precincts or individual wings of the building originally," explains Beha, housing a mix of departments and graduate student housing in a divided cellular plan. "Now, because of the changes we made, the connections are more intuitive." The embodiment of that approach is the York Street entrance and loggia. "Formerly, it was always open air, but in order to connect the two sides of the building, we enclosed two loggias as a walkway, so now there is a flow, an easy and watertight connection."

Critical to the project was enlarging the original complex by some 13,000 square feet—all below grade. Beha's design approach has turned to excavation on a number of past projects, including at Cornell Law School. "It's a way of accommodating contemporary uses while preserving as



ABOVE: This central courtyard bounded by four sections of a Quadrangle – a pet Rogers plan – is, in effect, the roof of a 13,000 sq. ft. underground building holding the lecture and screening halls. **LEFT:** The 14-story Swensen tower, built with an early, unique curtain-wall system, was originally dorm rooms and completely rethought.



much adjacent building and land as possible,” she explains. “This new footprint helps to connect various building levels—and at Yale, those connections are very important.”

The new lower level provides a 190-seat lecture hall and a film screening studio for 90 viewers, but capturing that extra room was not without obstacles. When asked if the excavation had to plan for any challenges—groundwater, for example, or underpinning—Beha’s candid response is, “All of them!” The details of such a complex construction feat are beyond the scope of this article, but to put the excavation in a word, that word is deep, and on two levels. The first, called the concourse level, was originally the basement and is now fully utilized as offices, classrooms, and informal gathering spaces. “Then, below the courtyard, is the excavated basement for the lecture hall and film screening room,” says Beha. “So, when you think about the lecture hall, and you see the 20-foot-high ceiling, you realize that it’s a very deep excavation—20 feet below the basement that was already there.” Along with artificial lighting the lobby gets natural light via a skylight that goes up to the new courtyard.

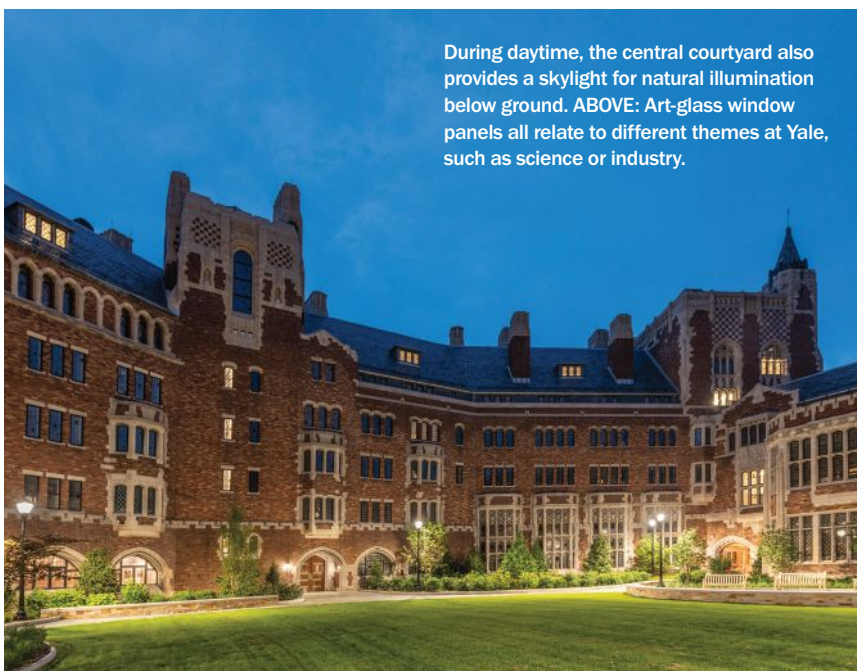


TOP: Along with widening corridors, repurposing rooms added many more meeting spaces. Note the wood paneling, typically refinished or relocated, and restored art-glass window medallions. MIDDLE: The new Alice Cinema (left) is named for pioneering director Alice Guy-Blanche; the lecture hall (right) seats 190 people. LEFT: Inside the Swensen Tower, dorm spaces were converted to study rooms or offices.

When asked if the excavation had to plan for any challenges—groundwater, for example, or underpinning—Beha’s candid response is, “All of them!”



Windows were a major component with more than 2000 original leaded glass units either upgraded or replaced in kind. “More than 300 stained-glass windows were unique and extraordinary.”



During daytime, the central courtyard also provides a skylight for natural illumination below ground. ABOVE: Art-glass window panels all relate to different themes at Yale, such as science or industry.

As if that weren't enough, the excavated space is under one of James Gamble Rogers's iconic Oxford/Cambridge-inspired courtyards surrounded by the enclosed quadrangle. “It presented our talented design team, and construction manager, some complex construction challenges,” says Beha, “just getting the heavy equipment—cranes, extraction equipment, concrete—through the building portals and into the courtyard.” Equipment and materials were often brought in as parts, then assembled on site. “There's no way to get a crane through a door!” she says. “Our team was inspired by the construction approach.”

Elsewhere, the rehabilitation rose dramatically above ground, reaching 14 stories in what is now known as the Swensen Tower. “The whole tower's graduate student residential rooms are now workspaces and open meeting rooms,” says Beha. “We widened corridors and added many more gathering spaces.” She adds, “Since the building is now centrally air-conditioned, the team had to find chases to accommodate the new systems, which always involves careful renovations and unexpected hidden conditions.”

Repurposing and renewing existing spaces, however, required a different order of business. “The planning phase was critical. We developed a preservation framework for the building—a research project that identified existing and historic conditions of the building and assessed their importance—significant, contributing—clarifying their materials, condi-



Among the broad palette of materials around the complex that were either cleaned or restored are stonework, such as the carved artisanal figures near the entrance on the first floor. The original front gates, cleaned and reinstalled, were produced by legendary blacksmith Samuel Yellin.

KEY RESOURCES

- Architect**
Annum Architects
- Construction**
Skanska Construction

tion, and repair needs.” Beha says that’s the way she works if the building doesn’t have a Historic Structures Report: It’s specifically architectural to guide the project requirements (scope and repair methods), color coded, then translated into the project specifications. Working with a Rogers building requires broad knowledge. Rogers incorporated carved wood, tile, slate, plasterwork, decorative painting, unique light fixtures, and metal-work all in need of repairs and preservation.

Windows were a major component with more than 2000 original leaded glass units either upgraded or replaced in kind. “More than 300 stained-glass windows were unique and extraordinary,” incorporating the same lines. “All of the lighting fixtures were sent out, rewired, relamped,

refinished; and the painted glass medallions that relate to science and humanities at Yale went out to several conservation shops since no one shop could take them all.”

Another dimension to the project was working with companies and suppliers engaged largely in conventional construction and not always set up for historic buildings. “Rogers gave us a kind of playbook of extraordinary materials to deal with, and the team had to find the vendors, propose the quality of finish, review the sampling, she explains. “Partnering is all part of Yale’s Humanities academic vision, and the building design aligns with those values—supporting tradition and welcoming innovation. **TB**



Room to Grow

The Cordia Harrington Center for Excellence at the University of Arkansas fosters connectivity and flexibility.

By *Nancy A. Ruhling* | Photos by *Tim Hursley Photography*



The south elevation of the Cordia Harrington Center.



The main entrance of the University of Arkansas' Cordia Harrington Center for Excellence.

THE UNIVERSITY QUADRANGLE, THE HISTORIC HEART OF THE CAMPUS AND OF STUDENT LIFE, IS LITERALLY SET IN STONE.



East elevation

As the oldest and most revered component of the learning institution's original master plan, it is so revered that it typically never is altered. Buildings may be restored and renovated, and occasionally an addition that nods to the past may be allowed admission to this exclusive limestone and red-brick fraternity.

But at the University of Arkansas, which is based in Fayetteville, there arose a rare opportunity to add a new building in what the teams at HBRA Architects and Core Architects, collaborators on the project, call "a missing tooth" in the century-old master plan by Jamieson & Spearl.

The resulting Cordia Harrington Center for Excellence, which has tutoring and mentoring spaces, multi-use lounges, classrooms, conference rooms, and faculty offices, is the first new building on the quad since the 1970s. What's more, it's on prime quad space: It's sited right next to Old Main, the 150-year-old university's first and most recognizable building.

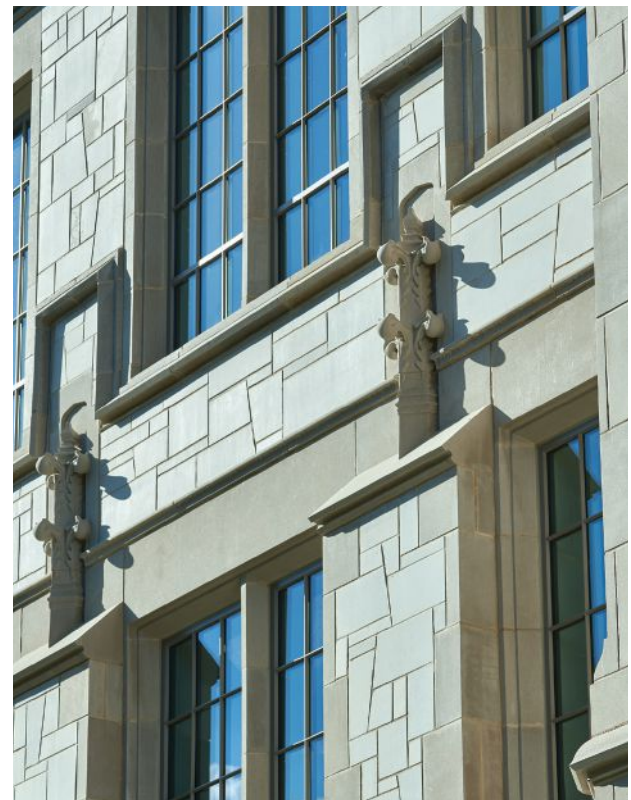
Inspired by the 1925 master plan and the surrounding buildings, the architectural teams, with HBRA as design architect and Core as architect of record, created a monumental four-story building that so sublimely straddles the two centuries that it looks as though it has always been there.



The outdoor terrace faces Old Main, the university's oldest building.



Above, west elevation. Right, the Batesville limestone on the center's facade is from the same quarry that supplied the quad's original buildings. The trim is Indiana limestone.





Left, a central skylight illuminates the building, giving it a contemporary feel. Below, the lobby has an open-plan format and leads to the skylit central welcome desk.



The ground-floor terrace room features communal tables.

“The university didn’t want a dark, heavy building,” says Michael Baldwin, lead architect for Core. “Cost, of course, was an issue, and it had to be welcoming to students.”

The result is what William Mahalko, project architect for HBRA, calls “a rational and regular plan but that’s very complex in 3D.”

There was much discussion about the design of the central tower and its pair of bifurcated doors, which strike just the right balance between entry and massing. Large, expansive banks of windows lighten the facade and interior spaces without sacrificing historical character.

The crowning cartouche, which features the shield of the university in the center, picks up design elements that were copied from its quad mates. Scans by the stone mason allowed exact replications.

Part of the reason the Cordia Harrington Center for Excellence, which took two years to construct, fits in so well with its historic colleagues is that it’s infilled with Batesville limestone from the same quarry as that on the facades of the other quad buildings. Its Indiana limestone trim is another tie-in to the past and its neighbors.

“The student success center is a new program that advises, mentors, and tutors those who transition to careers or further postsecondary education,” Mahalko says. “The university wanted to put all these programs, which were spread out in various buildings on campus, under one roof.”

The challenge, adds Baldwin, was to create a building that looked as though it had been built a century ago but that has modern systems that meet the needs of and engage 21st-century students.

The center’s spaces are organized around a central skylight that welcomes students with an abundance of natural light that gives the building interior a contemporary feel.



The banks of windows on the north side provide glare-free illumination, above. Right, the program includes tutoring and mentoring spaces on the first and second floors (first floor shown).



The spaces are designed to be reconfigured for various uses. The interior comprises an open lobby and wings. Office tutoring and collaboration spaces for various departments are grouped into studios with informal furnishings and open ceilings.

The third-floor seminar room, for example, is designed for lectures or independent study but has all the technology needed to convert it into a regular classroom as needed.

Some of the building’s most popular features are the ground-floor outdoor courtyard and adjoining terrace room food-service area, connected to a Starbucks café that maintains its identity within the building composition.

“Spaces are planned to foster interaction between students and faculty while providing flexibility to accommodate future growth and programmatic evolution,” Mahalko says.

The furnishings, too, advance the collegial spirit: The terrace room, which is defined by a series of soaring arches, has a couple of communal tables in the dining area.

The center has been a huge success—Baldwin and Mahalko say that students are using it not only as a study space, but also as a prime gathering spot. “It has been so filled since the day it opened that it’s often hard to find a seat,” Baldwin says. TB



The third-floor seminar room, designed for lectures and study, can be converted into a classroom. The seminar room’s terrace overlooks Old Main and the main lawn.



LEADERS

A WHO'S WHO IN TRADITIONAL BUILDING

BY NANCY A. RUHLING

**25 leaders who have made a difference
in the world of traditional design and
historic preservation.**

Traditional buildings speak of the past and hold promise for a bright future. And it's the people behind these buildings—the architects, the interior designers, the landscape architects, the preservationists, the craftspeople—who have stepped in and stepped up to revitalize and preserve our built environment. And they also deserve some of the celebratory spotlight.

For the second year, here are 25 of those individuals who have dedicated their careers to the classical and traditional styles in myriad and outstanding ways that are serving as models around the country.



Aaron C. Ruby

When he was studying architecture at the University of Arkansas, Aaron C. Ruby spent a semester in Rome, which changed the course of his career and led to his lasting impact in the field of historic preservation.

"I came back to school really struggling with designing new projects," he says. "My professors called it 'Post-Rome Syndrome.' It was at this time that I really started to dig into preservation, and frankly, pushing back against one of my design

instructors who wanted to insert a New Urbanist development on undeveloped and perfectly wonderful farmland outside of Fayetteville, Arkansas."

Ruby's desire to study existing, older buildings intensified. "After five years of architecture school, I was not even close to capable of being able to design the grand buildings of Europe—but I wanted to be—so I entered preservation to continue to learn," he says.

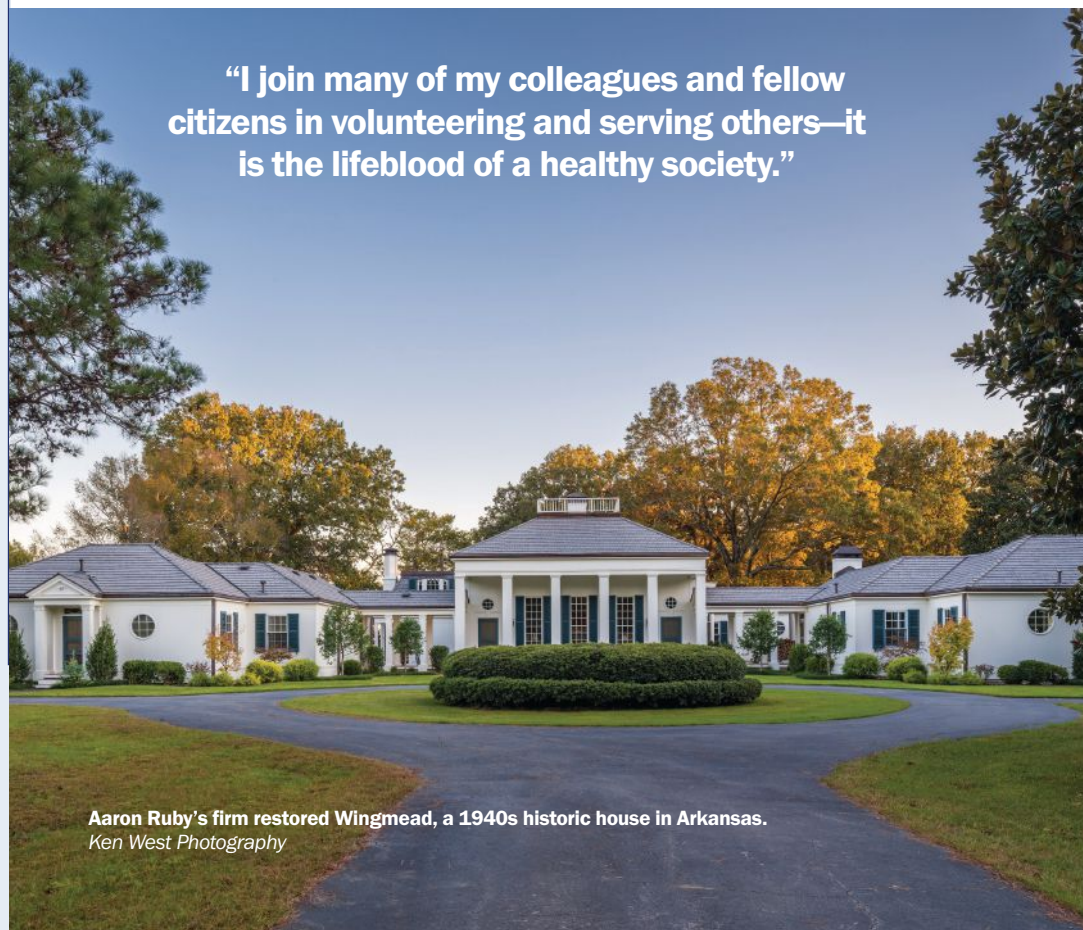
Through his Arkansas-based company, **Revival Architecture**, Ruby and his team have restored and renovated residential and commercial buildings and have designed and built new-construction structures in traditional styles.

It is because of passionate practitioners like Ruby that the general public now understands the value of older buildings and acknowledges that they deserve special protection.

"Examples of how preservation has revitalized cities and neighborhoods abound," he says. "I like to think that the impact of my own work has contributed to this end, at least in my neck of the woods."

He pauses before adding that "I think my greatest accomplishment will not likely be in the field of architecture or historic preservation, actually. I join many of my colleagues and fellow citizens in volunteering and serving others—it is the lifeblood of a healthy society. Having an impact on younger generations is, without question, my most rewarding accomplishment."

**"I join many of my colleagues and fellow
citizens in volunteering and serving others—it
is the lifeblood of a healthy society."**



Aaron Ruby's firm restored Wingmead, a 1940s historic house in Arkansas.
Ken West Photography



Bob Christian

An award-winning decorative artist who works with the country's leading interior designers, Bob Christian has painted murals on the walls, floors, and ceilings of historic houses and buildings across the United States during his 45-year career.

After studying painting in art school, Christian landed a job in New York City working with **John Rosselli and Furlow Gatewood**.

"They had an antique shop on the Upper East Side, and I painted in their basement, which exposed me to every kind of decorative art," Christian says.

Christian's work has been published in nearly every national home magazine, including *Architectural Digest*, *Elle Décor*, and *Veranda*, and numerous books.

In 2020, he won the **Arthur Ross Award for Fine Arts** from The Institute of Classical Architecture and Art.

Christian and his wife, Julia, have a gallery in Savannah, Georgia, featuring his hand-painted furniture and their original artwork.

"Since being in the field, I've seen so many trends come and go, but good work and true beauty do not depend on trends," he says.

Bob Christian painted the murals at the Hamilton-Turner Inn in Savannah, Georgia, right. Photo courtesy of Hamilton-Turner Inn
 Portrait photo by Attic Fire Photography



Carolyn Kiernat

A principal with **Page & Turnbull** in San Francisco, Carolyn Kiernat has had a hand in bringing life to many landmarks, including the Hotel Tioga in Merced, California, The Walt Disney Family Museum in the Presidio of San Francisco, the San Francisco Asian Art Museum, the Exploratorium at Pier 15, and the ACT Strand Theater.

Her work has impacted communities, spurring economic development and urban vitality, with projects that bring people together, enliven the streetscape, and create interesting new uses in sometimes unexpected places.

She and her team converted the Tioga, a late-1920s hotel in California's central valley, into 70 market-rate apartments. The 2019 project, which made use of Federal Historic Tax credits, brought housing and retail to a downtown that was suffering economically, transforming it seemingly overnight.

The Walt Disney Family Museum, which is housed in a renovated 19th-century military barracks with a contemporary addition, increased tourism at the Presidio of San Francisco, an urban National Park, supporting its mission of financial independence.

And with a few strategic interventions initiated by project lead and principal John Lesak, her firm transformed a mid-century modern library into The Cheech Marin Center for Chicano Art & Culture, a world-class museum. Not only did the project support Riverside's growing Chicano community, but it also made the world aware that "Chicano art is American art."

It was Kiernat's study of architecture and design that led her to the field of preservation and adaptive reuse. Kiernat, a member of the Urban Land Institute's Redevelopment and Reuse Council and former member of the Sausalito Historic Landmarks Board, sees social equity and environmental resilience as the root of preservation and adaptive reuse.

Hotel Tioga in Merced, California. Photo by Chad Davies
 Portrait photo by Drew Kelly

"In the future, we will need to ensure that smaller and less affluent communities have access to financial preservation incentives that large urban developments have utilized for decades, and we will need to protect our most vulnerable resources from the effects of climate change," she says.

She adds that implementing environmental resilience requires flexibility to allow historic sites to change. "This may mean lifting buildings near water to lessen the impacts from storm surge and sea-level rise; hardening buildings against wildfires; strengthening buildings to resist earthquakes; and allowing buildings to generate their own energy," she says.

It's important, she says, that diversity be reflected in communities and the built environment. "The broader and more diverse the representation we can have in the field of preservation the better—including diversity in the resources being retained, diversity in the communities that are being represented, and diversity in the professionals and skilled craftspeople who work so hard to see buildings preserved and reused," she says.





Craig Bergmann

During his 40-year career in the Chicagoland area, landscape architect Craig Bergmann has become renowned for his intertwining of design, horticulture, and architecture.

“A great residential landscape is a created environment that is appropriate to the site, the architecture of the structures around it, and works for the family that lives there,” Bergmann says. “It reflects the owner’s style and dedication to sustainability, increases

awareness of the out of doors, contributes to the neighborhood both aesthetically and naturally, and is designed to only get better with maturity.”

With over four decades of experience working on quality, historic homes in well-established neighborhoods, **Bergmann has built a business where people look to him to “know” how to landscape at the level of their home.**

Bergmann immersed himself in the natural world at the young age of five. Working alongside his father on a small plot behind their garage, he learned the ways of the garden, which ultimately paved his future path, as he felt he had the ability to do something different from what he was seeing.

After graduating from DePaul University, where he majored in biol-

ogy, Bergmann turned down an opportunity with the National Aquarium in Baltimore to start a career in gardening and founded his namesake firm at age twenty-three.

Today, he runs his practice out of the historic David Adler-designed, **A. Watson Armour Elawa Farm Estate** in Lake Forest, Illinois, and a 25-acre nursery in Wadsworth, Illinois.

“Our team is built on this collaborative spirit, where everyone shares experiences to learn and perfect efforts along the way,” he says. “We are a family of aesthetic and horticultural engineers and practitioners.”



A stone teahouse on stilts as sculpture in a woods clearing for a private Asian antiques collection housed in a museum structure.

Photo by Scott Shigley

Portrait photo by Craig Bergmann



John Tschirch

During his 30-year career in the historic documentation and cultural significance of historic sites, architectural historian, writer, and teacher John Tschirch has played a key role in the **identification and restoration and/or the preservation of important buildings and landscapes across the globe.**

His work has led him on treks to French chateaux, Italian villas, Austrian palaces, Croatian fortresses, Cotswold cottages, Argentinian mansions, and American Gilded Age residences.

Tschirch, who earned a master’s degree in architectural history and historic preservation from the School of Architecture at the University of Virginia, is the author of several books, the latest of which include “Amer-

ica’s Eden: Newport’s Landscapes through the Ages” and “Newport: The Artful City.”

Tschirch, who grew up climbing on the stone walls and exploring the old barns and houses of the Rhode Island coast, became fascinated by the natural and built environments at an early age.

“I have always been inspired by two aspects of traditional design and the efforts to preserve and promote it—the detailed study and documentation of the built creations of our past, whether buildings or landscapes, which is our tangible heritage, and the artistic and aesthetic response to those buildings and spaces by writers, painters, poets, photographers, and many others engaged in creative endeavors, for these are the intangible aspects of traditional design ... the literature, the paintings, and other images created in response to our world,” he says.

A teacher at the Rhode Island School of Design and at the Cummings School of Architecture at Roger Williams University, and the recipient of the **2013 Frederick C. Williamson Professional Leadership Award** from the Rhode Island State Historic Preservation and Heritage Commission, Tschirch advises on historic preservation projects.

Brian Goeken

For the last 12 years, Brian Goeken has played an important role in setting the standards of the country’s national preservation program as the head of the **Technical Services Office of the National Park Service.**

The office certifies historic rehabilitation projects for the Historic Tax Credit program and issues widely used standards, guidance, and technical preservation information on the care and treatment of historic buildings.

The tax credit program has generated over \$123 billion in private investment in historic rehabilitation since it was established in 1976. Not only has it preserved historic buildings and ensured their continued economic viability, but it also has catalyzed further development, generating jobs, creating affordable housing, and supporting Main Street development across America.

Goeken became interested in architecture, historic buildings, and historic places at an early age. After earning a degree in architecture, he got advanced

degrees in historic preservation and urban planning.

After working in a small architecture firm in New York City, he took a job with the City of Pasadena staffing its design and cultural heritage commissions, then joined the City of Chicago’s Department of Planning and Development, where, as a deputy commissioner, he led the historic preservation program for a decade.

Under his direction, the Technical Services office is working on new and revised technical guidance to address such topics as climate change, natural hazards, and resilience; sustainability and energy efficiency; affordable housing and community revitalization; the use of substitute materials; and mid-century resources and materials.

“What is exciting about what we do is that our work facilitates the rehabilitation of historic buildings, making a real impact in people’s lives and the local economies of communities, and it helps ensure that these buildings will be preserved for future generations to use and enjoy,” he says.



David Pearson

An architectural designer at his own eponymous firm, **David Pearson** has spent his career promulgating classical architecture and the orders by schooling his clients, colleagues, and students in its beauty.

“I teach the classical elements because it is all about language,” he says. “If we speak the same language, we can communicate better. Once you have learned the ‘rules’ you can then ‘write/draw’ a sentence ... and with courage and talent you might be able to ‘write/ design’ poetry. The classical language of architecture is a language of constant rejuvenation.”

Pearson, who won a **2019 Bulfinch Award** for his sketch of the Forum Romanum, sees teaching as telling the story of what you have learned.

“Telling a story relies on the performance of the storyteller,” he says. “Think of Homer, or better yet, Scheherazade; the material must be rich and varied to keep an audience enthralled. Hopefully, in telling my story to students, they will learn not only the fundamentals of design but also to be



David Pearson's sketch of the Villa Medici, Vatican Watercolor, Roman Forum (winner of 2019 Bulfinch). David Pearson's sketching classes for the ICAA Rome Tour in 2015, right.

passionate about their chosen profession.”

For Pearson, that passion is “to engage with all the fine arts when designing architecture. **I do not think you can separate architecture from art.**”

And he adds, “Traditional architecture, whether it is high Classicism or low vernacular, is fundamentally sustainable. The paradox is that the study of tradition sets the course of our future.”

Pearson, who believes “in the continuum of architecture, the classical world filtered and transformed over the centuries into our world,” didn’t pursue a degree in architecture in college because in the 1970s the traditional style, which he loved, was not in vogue. Instead, he earned a degree in art and scenic design and began designing theater sets.

When he was in his mid-50s, Pearson earned a master’s degree in architecture from Georgia Tech and was immediately hired by Robert A.M. Stern Architects, where, for seven years, he taught his associates the theory of classical architecture and its practical application, trained them in drawing and worked on drafting award-winning projects. Later, he worked for Fairfax & Sammons.

In 2015, he led the Institute of Classical Architecture & Art’s Rome Tour, and in 2023 he held a sketching tour of Historic New England.



“It is amazing to me that while leading the Rome sketching tour that younger participants asked me about where they could study, what I have studied, and where to go to school,” he says. “That is where my legacy lies—with their future.”

Lisa Tharp

Designing interiors that juxtapose the old and the new, three-time Bulfinch winner Lisa Tharp has brought a fresh viewpoint to traditional design by effortlessly ushering classic spaces into the 21st century.



Her timeless designs pull from different eras and even different countries, balancing proportion, scale, color, textures, and silhouettes to create an inviting whole. Streamlined custom seating, an antique Italian marble fireplace mantel, a silver-leafed ceiling treatment, sconces from a Parisian hotel, an Art Déco cabinet, a mid-century coffee table, and contemporary work by local artists—Tharp combines them to tell a story of the building’s past, of the setting, and of the client’s life.

“Our work must not just look pleasing,” she says. “It must give a place soul.”

Lisa Tharp Design, which she established over a decade ago, also was an early leader in sustainable design.

Tharp’s award-winning Concord Green Health Home, built in a historic neighborhood, exemplifies traditional style and craftsmanship; her designer paint collection, created in collaboration with ECOS Paints, is organic and non-toxic; and her furniture collection places a priority on local making, honest materials, and distinctive detailing.

“We have always sourced sustainably,—whether incorporating antiques, restoring or repurposing vintage finds or supporting local artists,” she says.

Tharp’s interiors, which are known for their clean-lined, sophisticated aesthetic, have been featured by *Architectural Digest*, *ELLE Décor*, *LUXE*, *House Beautiful*, international publications, books and by This Old House Productions



Lisa Tharp creates a balance of old and new in her timeless interiors.

Photos by Read McKendree. Portrait photo by Curtis Killian



and Warner Discovery+/Magnolia Network television.

Tharp, who was inducted into the **New England Hall of Design**, is a member of the **Institute of Classical Architecture & Art** and of the **Back Bay Architectural Committee**, which reviews and advises on planned renovations in this historic Boston neighborhood.

“We guide our clients toward design choices that are authentic and in harmony with architecture and surroundings,” Tharp says. “Built environments have permanence. We must ensure that design choices made now have longevity and a certain timelessness, even if they are fresh and inventive.”

“Our work must not just look pleasing, it must give a place soul.”



John Canning

Master craftsman John Canning and his eponymous company have played a major role in preserving America's past, bringing enduring beauty to well over 1,000 national registered landmarks ranging from the state capitols of Connecticut, Michigan, and Virginia, and New York City's Grand Central Terminal to Boston's Trinity Church, Yale University, and The Mark Twain House & Museum.

In a career that has spanned over 60 years, Canning, one of the pre-eminent practitioners in the field of decorative painting and an acknowledged master of the arts of restoration, replication, and preservation, has honed a unique ability to interpret traditional decorative techniques and has been a generous collaborator sharing his knowledge, always providing a "why" behind the "what" of his recommendations.

Canning, a native of Glasgow, Scotland, served a five-year apprenticeship as a church decorator after completing requirements at the Scottish Decorative Trade Institute, Glasgow Stow College of Building, and taking night classes at the Glasgow School of Art.

"Church projects remain a passion," he says. "The design of churches represents an exaltation of faith and reverence not found—or appropriate—in other structures. The deep spiritual nature of these designs brings another dimension to the integrity of the craft and inspiration for the craftsman whose honor it is to restore religious work."

Canning moved his family to Connecticut in 1970, when the American preservation movement was just getting under way. He quickly realized that the missing link in the equation was the tradesman, a role he readily and ably stepped into.

His work has not gone unrecognized: He was one of only 10 artisans featured in the Smithsonian's 2018 PBS documentary "Good Works: Masters of the Building Arts."

A recipient of the Connecticut Governor's Medal for Art and Architecture, Canning is a Professional Associate Member of the American Institute for

Conservation of Historic and Artistic Works and is the only tradesman to be inducted into the American Institute of Architects as an honorary member.

John Canning & Co. has won numerous accolades—the Arthur Ross Award, the Trumbauer Award, the Stanford White/McKim, Mead & White Award, and Bulfinches and Palladios.

Through the years "my passion and goal of perfecting preservation has only grown, including materials of stone, plaster, wood, and artwork," Canning says. "With so many historic and landmark buildings in the country, the preservation fields remain an important component to ensuring that these valuable buildings and the historic fabric of them are around for future generations to enjoy and appreciate. We must continue to educate and campaign for the students of today to join the preservationists and craftsmen who are needed to continue to preserve, restore, and conserve our iconic buildings."



John Canning & Co. created new decorative designs and artwork for the sanctuary at St. Mary's Church in New Haven, Connecticut. Photo by Aaron Joseph, Archdiocese of Hartford. Portrait photo by Robert Benson Photography

"Church projects remain a passion, the design of churches represents an exaltation of faith and reverence not found—or appropriate—in other structures."

Peyton Hall

The principal architect emeritus of the historic preservation consulting firm **Historic Resources Group**, architect Peyton Hall traces his keen interest in the field back to the nation's Bicentennial. He was, as he says, predisposed to preserving America's cultural heritage when the country celebrated its 200th year.

A Virginia native, he graduated from the University of Virginia with a bachelor's degree in architecture in 1974, having earned a certificate from the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza, picked up a graduate degree at Yale, and had a fellowship at the Tokyo National Cultural Properties Institute.

He joined the Pasadena-based Historic Resources Group in 1995, eventually becoming managing partner.

His practice in the field, as a historic leader and collaborator, afforded him the opportunity to work on numerous significant buildings, including the Gamble House, Frank Lloyd Wright's Freeman House, the Rose Bowl, the Hollywood Palladium ballroom, and the Los Angeles International Airport.

And his work, in what he calls a "non-traditional practice," has served as a model for other historic architects that illustrates how to collaborate with heritage professionals for better outcomes from start to finish.

One of the founding faculty members of and an adjunct professor in the Heritage Conservation Program of the School of Architecture of the University of Southern California, Hall has taught a new generation of master's degree students who have gone on to work in firms and public agencies around the country.

The recipient of numerous awards, including the **American Institute of Architects, Institute Honors Award** and the **California Preservation Foundation Lifetime Achievement Award**, Hall has given classroom lectures at various schools, including UCLA and his alma mater, the University of Virginia, and presented a paper in 2017 at Yale Architecture's symposium, "The Environment Reconsidered."

Hall, the past president of the board of trustees of the California Preservation Foundation and the past chair of the board of directors of Pasadena Heritage, sees historic preservation as a key to sustainability.

"As Carl Elefante [the architect who came up with the statement "the greenest building is one that is already built"] says, we cannot build our way out of climate change. Sustaining existing buildings improves the quality of life everywhere," Hall says. "Historic architects are an important and integral part of our built environment. We are a growing component of the greater institutions, while still rooted in education and advocacy."



Lorraine Minatoishi

As the president and owner of Hawaii-based **AEPAC**, an architectural firm specializing in residential, commercial, and government projects, Lorraine Minatoishi has won numerous awards for historical preservation and rehabilitation. Her projects have included The Royal Hawaiian Hotel & Sheraton Waikiki Master Plan, and the rehabilitation of Building 9 at Pearl Harbor Naval Shipyard.

Minatoishi's contributions in the preservation field are primarily in the category of cultural resources involving Japanese-American society. She studied the Japanese Buddhist temples in Hawaii, which sprang up after Japanese immigrants worked on sugar plantations in the late 1800s until 1924, when immigration was curtailed.

After earning a doctorate in architectural history at Waseda University in Japan, Minatoishi became immersed in history and preservation, especially the restoration techniques used in Japanese temples in Japan and at Angkor Wat in Cambodia.

From this research, she created the documentary "Aloha Bud-dha," which won the Hawaii International Film Festival Audience Award in 2011. The film documented the over 300 temples built throughout the islands in the early 1900s and ultimately curbed their demolition.

Calling the future of historic preservation "promising," Minatoishi says that "as we move forward, it is essential to strike a balance between preservation and progress, ensuring that our cultural history continues to enrich our communities and inspire future generations."



Minatoishi, who is on the National AIA Historic Resources Committee, AIA Hawaii State Board Council, and the board of Friends of Kapiolani Park Preservation Society, loves the diversity of projects she is fortunate enough to work on.

"It is never boring," she says. "It allows us to tell the stories of our history and culture to younger generations to preserve the fabric of communities."

Aliiolani Hale King Kamehameha V Judiciary History Center. Photo by Justin Scelera, National Park Service, 2022. Photo of Lorraine Minatoishi, Ph.D., AIA, by Paul Chesley, National Geographic



Michael M. Franck

For the past 30 years, Michael M. Franck has been delivering a broad range of built works, including residential, university, ecclesiastical, and hospitality projects, that are illustrative of the great beauty of traditional architectural design.

Franck, who co-founded Franck & Lohsen Architects, recently established **Michael M. Franck Architect**.

Franck, winner of an **Arthur Ross Award in 2011** for his broad range of work, has a bachelor's degree in architecture from Auburn University and a master's in architecture from Notre Dame. He always wanted to be an architect.

"I was very much enamored with the classical architecture in the historic area of my hometown," he says, adding that his father, who was in the construction industry, encouraged him to draw and often allowed him to help out on site. **"As business moved away from the historic downtown to the local mall, I was determined to help ensure that my town, and other such towns, did not lose their beauty or the spirit of what made such towns desirable."**

His love of "beautiful architecture" led him to attend The Prince of Wales' Summer School in 1990, when few people were interested in classical styles.

There were only 19 students who took the six-week course, and "we knew we were on the fringe and generally not accepted in the mainstream of practicing architects," he says.

But, he notes happily, "We have gained tremendous ground in the quantity and quality of classical work produced in the last 30 years. Slowly, we have seen this take hold in commercial work, but we are still on the fringe as a group.

With more time, and with more people demanding more beautiful architecture, we are poised as a group to continue to produce more timeless architecture."



View of the recently completed Shrine of Blessed Stanley Rother. Photo by Michael Franck. **Wayside Manor, is a new limestone country estate nestled in the Virginia Hunt country near Middleburg.** Photo by Ian Bradshaw. Portrait photo by Dyad.



Doug Hoerr

An ASLA fellow and senior partner of **Hoerr Schaudt**, Doug Hoerr and his team have created award-winning residential gardens, botanical gardens, commercial and corporate projects, civic spaces, campuses, and streetscapes that employ horticulture as a transformative element. Rooting his design in craftsmanship, a hard-earned knowledge of plants, and an instinctual

understanding of the land, **Hoerr creates seamless, uniquely American landscapes that have a sense of place and space.**

His upbringing on a farm in Indiana nurtured his love of the landscape and of building things, leading him to earn a degree in landscape architecture from Purdue University.

After working in a design-build studio for a decade, he took a two-year sabbatical in England, working in the gardens of some of Britain's greatest plantsmen and immersing himself in centuries of accumulated English horticultural traditions.

When he returned to the States, he started his own eponymous firm, growing his portfolio one client at a time. One of his first commercial projects was designing the groundbreaking median planters down the center of Chicago's iconic Michigan Avenue that provided two miles of wonderment for two decades.

His time in England and the formation of his own firm, risky moves, defined his career.

In 2008, he merged with Peter Schaudt, establishing Hoerr Schaudt, which has studios in Chicago, Los Angeles, and Kansas City, Missouri.

As more importance is being placed on holistic and healthy spaces, the land-

scape literally is changing, shifting Hoerr's work in a new direction. "People expect more out of landscapes now," he says. "It's more than seamless, more than beauty—it's making a healthier planet, cooling the planet, cleansing the air with our horticulture, and improving our mental health and connection to nature."

Hoerr, who has won numerous national and local design awards and has been featured in a number of publications, including *Architectural Digest*, and in the book "Movement and Meaning: The Landscapes of Hoerr Schaudt," says it's imperative to reach out to younger generations and introduce them to the field.



An allée of 'Bowhall' maples screens neighbors, and a stone-lined rill exudes serenity while the bubbling fountains cancel out urban static. The clean bed lines of white impatiens reflect this city home's stately New Irish Georgian architecture.

Portrait photo by Scott Shigley / Courtesy of Hoerr Schaudt

Gary L. Brewer

A partner at **Robert A.M. Stern Architects**, Gary L. Brewer leads the design of institutional, hospitality, and residential projects.

His work includes the Spangler Center, which complements McKim, Mead & White's 1920s master plan for the Harvard Business School campus, and a hotel, conference center, and golf clubhouse on Kiawah Island in South Carolina.

He also has designed a number of private residences around the country and is working on two new projects in Charleston—a mixed-use building that involves the restoration of a historic train shed and repurposing notable houses; and the first senior living building on King Street.

The work that he and the firm have done illustrates that traditional design and urbanism are legitimate approaches for many different building types, ranging from single-family houses to university buildings, apartments, and commercial structures.

"We think deeply about urban design and how our buildings can contribute to cities and enhance neighborhoods," he says. **"One of the core ideas of our practice is to make places better. Groupings of buildings, in a way, are actually more important than individual buildings."**

Brewer, who has always been interested in art and aca-



Cougar Point Clubhouse in Kiawah Island, South Carolina, top, was completed in 2019. The massing of this Colonial Revival structure, with splayed wings and sprawling porches, provides an iconic backdrop for an outstanding golf experience.

The Corsair in Greenwich, Connecticut, was conceived as a large house or inn in the New England Shingle-style tradition, expressed in fieldstone and cedar shakes.

demics, saw architecture as a profession that would allow him to span both areas.

When Brewer began practicing, in the 1980s, there weren't many firms focusing on traditional design. That led him to co-found The Institute of Classical Architecture

& Art, a professional organization that helps educate as well as advocate and support traditional urbanism and design.

What started as a small group of adherents of traditional design now is an entity with 15 chapters.

"I don't think any of us imagined it would grow into a national organization that has had such a lasting impact," he says. "For younger architects, examples like this show that with an idea and a certain amount of chutzpah and energy, they can truly effect change."

Brewer, who frequently lectures on traditional house design, the history of pattern-book houses, and New York City clubs, is the co-author of the 2021 monograph "Houses: Robert A.M. Stern Architects."

The work he's done with RAMSA, he says, "helps people have a better appreciation for their community because what we do is so rooted in context. What we're trying to do is drill into the history of a place and make it more of what it was, so that it is special to the place that we're building."

Calling traditional buildings prime sustainability assets, Brewer says that he hopes that "people will begin to think about the long-term benefits of building traditional architecture, so we can get back to where people are excited about the impact these buildings can have on their communities."



Emily Bedard

Through her work at the renowned custom plaster studio **Foster Reeve & Associates**, award-winning sculptor Emily Bedard has introduced ornamental plasterwork to a new generation of homeowners and has encouraged craftspeople to enter the field.

Bedard, the company's creative director, works with leading architects around the country, including Robert A.M. Stern and Peter Pennoyer.

A fellow of the National Sculpture Society, she's the recipient of the 2017 Award for Emerging Excellence in the Classical Tradition and the 2015 Stanford White Award for Craftsmanship and Artisanry from the Institute of Classical Architecture & Art.

Bedard, who joined a fellowship of Next Generation Leaders with the White House Historical Association in 2022, has received other laurels, including the 2014 Dexter Jones Award for Excellence in Bas-Relief and the 2009 Lyme Academy Award for Excellence in Sculpture.

"We all want to bring beauty into our lives, and designing it into our walls and ceilings is a fine way to do it," she says. "At Foster Reeve, giving this type of work a space to exist and thrive in contemporary construction is the greatest impact we can hope for."

Although many people consider traditional sculpture "an old-world commodity," Bedard says that "it's alive and well" and "once clients see what is possible in the studio and on past projects, it opens their imaginations to the possibilities of integrating sculpture into the environments of their own private and public spaces."

Bedard's work combines her two passions—sculpture and architecture.



Angel of Abundance, plaster. Lunette designed and sculpted by Bedard to go above a doorway in a private lake house in New Jersey. All photos by Foster Reeve Studio

"When artwork is integrated into the architecture, the environment becomes a dominant component," she says. "Using architecture as the base for a sculpture forces the artist to think about the character of a space and how their work will influence the feelings of those who spend time in that specific space on a daily basis. Historically, the collaborative relationship between architect and artisan was critical to the success of a building, and I want to be part of strengthening that relationship in contemporary design."

She says it's critical that master craftspeople pass their skills to newcomers because "they have a unique training that cannot be learned in books or at conventional art schools. I see this type of work gaining popularity every day, however, if craftspeople are not available to produce the work, we are at risk of being compromised to lower quality production and design or simply not being considered at all."

John Leeke

Self-described "American Preservationeer" John Leeke has spent more than a half century as a woodworker, focusing primarily on exterior woodwork details and window preservation.

Leeke, the founder of the Portland, Maine-based **Historic HomeWorks** and the author of more than 200 articles and two books on restoration, learned

woodworking from his father, who was taught by noted architectural woodcarver Keats Lorenz. His training began at age 12 when his father took note of his drawing ability.

"On Saturdays, he often sent me around town to draw the decorative details at important buildings like the Capitol, the governor's mansion, the federal courthouse, and various churches," Leeke says, adding that "I was learning some architectural history along the way."

Soon, he was turning his sketches into woodcarvings, repro-

ducing complicated historic patterns like grapevines and quatrefoils. Eventually, he inherited Lorenz's tools, which he still uses.

"On my bench, then and now, are 102 carving chisels, with well-worn handles, sharp steely edges," he says. "In my dreams, they glow and sparkle. When I wake up, they are an inspiration to get out to the shop and do what needs to be done, as Lorenz often said, 'to make this world a more beautiful place.'"

Along the way, Leeke kept detailed work notes, from sketch to finished carving, that have become important historical documents in their own right.

"I followed this same practice with all my work on historic buildings through



Leeke began woodcarving when he was 12. He still spends about a third of his time on the bench. Photos by John Leeke

the next five decades," he says. "They provided rich material for the articles I began writing for major preservation magazines in the 1980s."

Throughout his career in the building preservation trades, Leeke has served a variety of roles—**tradesman, contractor, consultant, and trainer**—and in 2010 he co-founded the national Window Preservation Standards Collective, which has published a book on window preservation standards.

Although Leeke now devotes most of his time to writing and training tradespeople, he's still right where he started out and right where he wants to be—at the bench.



Taryn N. Williams

A senior project manager for the engineering firm **Simpson Gumpertz & Heger**, Taryn N. Williams likes crawling around old buildings, understanding how they work and what their problems are and advising their owners on how to take care of them.

She also likes teaching and mentoring others and providing an environment where new professionals can grow and thrive.

A civil and structural engineer, Williams has worked on scores of projects over the last 20 years, ranging from St. John's Church in Washington, D.C., and Arlington National Cemetery Amphitheater in Virginia to the War Memorial Veterans Building in San Francisco and 30th Street Station in Philadelphia.

Although her initial interest was in architecture, she segued into civil engineering and decided to focus on historic preservation after a summer internship doing condition surveys of buildings in New York City.

In her writing and speaking engagements, she educates clients, colleagues, industry professionals, and the public about the technical aspects of historic preservation.

She's the president of the **Association for Preservation Technology International** and the past president of the Structural Engineers Association of Northern California.

"We will always have existing buildings," she says, "and they will always need repairs over time. The future involves using both traditional and new technologies and materials to extend the life of the buildings and improve their

performance. **The future involves developing more efficient ways to track information and report it.** The future involves diversifying the profession to include historically underrepresented people—there are still not enough women or people of color in leadership positions. The future involves better ways of connecting and sharing technical knowledge with other professionals, through professional organizations and other networks, to make the best technical information more accessible to professionals around the globe."



Arlington National Cemetery Amphitheater. Photos by SGH
Portrait photo by Genevieve Shiffrar



Peter Pennoyer

"Architects are fortunate to have the chance to build visions based on a dialogue with the past," says Peter Pennoyer.

Pennoyer, whose eponymous firm is a member of **Architectural Digest's AD 100**, is in a unique position to know: Since 1990, when he started his practice, he has designed some of the most iconic modern classical residential architecture and has worked on a variety of other traditional-style commissions, notably museum exhibitions, theaters, high rises, and historic preservation projects, around the world.

Perhaps his most well-known public project is the monumental clock in the new Moynihan Train Hall in the renovated McKim, Mead & White James A. Farley

Post Office Building in New York City.

A Fellow of the **American Institute of Architects**, Pennoyer is the co-author of five books on early-20th-century American architects and of "A House in the Country," co-written with his wife, interior designer Katie Ridder.

His latest book, "Peter Pennoyer Architects: City/Country," co-written with Anne Walker, will be published in October.

"My partners and I believe that the hard work required to strive for beauty in architecture has made a few of our projects inspirations for our profession and our community," he says. **"Advocating for the relevance of history has helped us broadcast that great designs come from a connection with the past and optimism about the future."**

Noting that there has been an increasing interest in authenticity in design, Pennoyer says that "this means that more clients care about the quality of ideas, precedents, and execution. This trend promises a return to concern for context and meaning in architecture."



A modern classical residence, designed by Peter Pennoyer, above, in New Jersey.

An Arts and Crafts home in Ohio designed by Peter Pennoyer. Photos by Eric Piasecki

Portrait photo by Peter Olson





Stephen Payne

For more than four decades, Stephen Payne and his colleagues at Boston-based **Payne|Bouchier Fine Builders** have been doing authentic Greek Revival and Beaux Arts restorations and renovations throughout New England, making what he calls “a small” contribution to maintaining the charm of these iconic historic districts.

“I would submit that the field of historic restoration and preservation has had more of an impact on me than I have had on it,” he says. “My contribution is mainly acknowledging and embracing the various architectural commissions that provide oversight in Boston’s historic neighborhoods.”

Payne, one of the founding partners of Payne|Bouchier, has had no formal training in the classical orders.

“As a form of continuing education, I always pay close attention to what the architects and builders did in the 19th century,” he says. “That attention and, of course, collaborations with classically trained architects are my entire curriculum.”

He got his start in the early 1970s in what he describes as a “hippie workshop” after eschewing academic pursuits in favor of woodworking during his truncated tenure at Hampshire College.

Through the years, as clients requested reproduction period moldings, balusters, and other millwork, Payne acquired an encyclopedic knowledge of the history and methodologies of woodworking.



Elliptical stair designed, engineered and fabricated by Payne|Bouchier.

Photo by Michael Fein Photography



A house in Manchester-by-the-Sea designed by Olson Lewis + Architects.

Photo by Eric Roth Photography

Noting that there will be a “continuing, constant demand for authentic restoration work,” Payne says that it will be up to the next generation of craftspeople to carry tradition forward. “We need to ensure that young architects pursue classical design and young tradespeople learn their craft from old guys like me.”

“As a form of continuing education, I always pay close attention to what the architects and builders did in the 19th century.”



Gregory Matthew Hoss

The president of the Washington, D.C.-based architectural planning and design firm **David M. Schwarz Architects**, Gregory Matthew Hoss has designed significant civic, performing arts, and sports projects across the country that are architecturally distinctive.

Hoss’s designs include Sundance Square, The Smith Center for the Performing Arts in Las Vegas, and the American Airlines Center in Dallas. He also oversaw conceptual design of the conversion of part of the first floor of the White House into a visitor’s center, and the renovation of the concert hall at The Kennedy Center.

His projects, which source precedents from near and far and fuse ideas, illustrate how architecture can promote cultural identity, how places can be iconic and yet comfortable, and the emotional influence that buildings have on the popular memory.

Hoss traces his love of architecture to growing up in a struggling Midwestern city. “Sometime during high school, I decided that I wanted to reimagine cities as places where people could thrive,” he says. “My education and career have focused on redefining struggling communities.”

After earning a dual degree in architecture and civil engineering from The Catholic University of America, where he’s an adjunct professor teaching traditional design studios to fourth- and fifth-year students, Hoss had an internship at Skidmore, Owings & Merrill, Perkins & Will. He joined David M. Schwarz Architects in 1997 after working for HNTB.

He sees architects as playing a key role in addressing many of the world’s critical challenges, including climate change, social equity, and economic disparity.

“At the same time,” he says, “architectural practice must adapt to the generational demands of our post Gen-X emerging architects in order to remain viable.”

He notes that to that end, David M. Schwarz Architects has, for the last five years, been developing leaders in the firm who have the training, people skills, and experience to effectively grapple with the complex technical, cultural, and socio-economic commitments in future projects.

In terms of his own work, Hoss says his “goal is to create places that communities embrace as their own—once they do this, the impact of our design is multiplied exponentially.”



He adds that “being an architect is a study in practice, patience, and perseverance. Having great clients, partners, and colleagues makes it all worthwhile. Of course, hearing Joshua Bell, Carole King, and Jennifer Hudson perform at the opening of the Smith Center, a performing-arts center we designed in Las Vegas, is pretty good, too.”

Vanderbilt University, E. Bronson Ingram College, Nashville. *Photos by Hall+Merrick+McCaugherty Photographers*



John B. Tittmann

The work of architect John B. Tittmann, which has been executed over the course of a career that spans nearly four decades, has made a significant contribution to the general revival of the classical style.

A founding partner at Boston-based **Albert Righter & Tittmann Architects** or **ART**, Tittmann worked with I.M. Pei in Paris; Allan Greenberg; Skidmore, Owings & Merrill; and Booth/Hansen & Associates before establishing his eponymous firm in 1991 and then ART in 1996.

Tittmann, who has bachelor's and master's degrees from Yale, also is an accomplished artist.

"Architecture is the one profession that gathers together all the things I like doing," he says. "I like making things, and I like knowing how things are put together. I like making buildings and spaces for people to use. And I like art of all kinds. I like being part of expressing our identity as a culture, in all its wide range. I believe that architecture is a noble profession and essential to a healthy society."

Classical styles, he says, continue to fascinate because they are "timeless and relevant to practice today" and pair well with contemporary technology.

"In our office, we have built Greek Revival houses that are net zero," he says. "Though times change and technologies change, we humans are still human, and the need for artistic expression is constant."

Architects, he adds, will play a key role in creating sustainable solutions in the face of climate change.

"Architects are desperately needed, since all the built world we live in is designed and drawn first," he says. "The field of architecture requires many

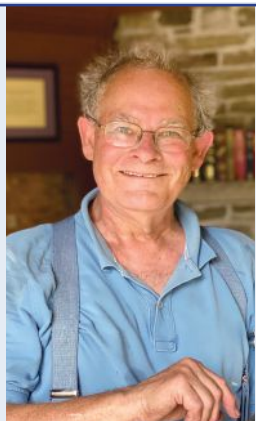
different kinds of minds and different points of view to address the challenges soon upon us. Our success will depend on a broadly educated and diverse profession."

And that profession matters, he says, "because architects will harness technology to make a coherent world that is safe for us to live in."



Temple House angle detail.

Photo by Steve Rosenthal
Portrait photo by Jessica Delaney



Steve Jordan

During his nearly half-century career in historic preservation, Steve Jordan has repaired and restored old houses, focusing on windows in the last couple of decades.

A graduate of Cornell University's Historic Preservation Program, he has also made a lasting impact on scholarship in the field as a contributing editor for *Old-House Journal* and as the author of a number of award-winning books, including "Rehab Rochester: A Sensible Guide for Old-House Maintenance, Repair and Rehabilitation" and "The Window Sash Bible."

Although most of his projects are private houses, he has worked on a number of significant historic properties, including the Susan B. Anthony Museum & House in Rochester, New York; Quarry Farm, the Elmira, New York, estate where Mark Twain wrote during the summers; Mark Twain's Study in Elmira; Frank Lloyd Wright's Graycliff in Derby, New York; and the George Eastman Museum in Rochester, New York.

The winner of the **Landmark Society of Western New York Craftsman Award**, the **Landmark Society of Western New York Director's Award**, and the **Preservation League of New York State Excellence in Historic Preservation Award**, Jordan grew up loving old buildings.

A native of West Tennessee, he worked his way through Memphis State University by making repairs on houses in the city's historic Central Garden District. After college, he spent a decade in the construction industry.

"I've always tried to learn as much as possible about the technical aspects and history of the skills I practiced or was interested in," he says. "My work in historic preservation also made it necessary to learn as much as possible about trade skills that I knew little about but encountered in my work."

He laments the fact that the preservation trades are not attracting a new generation of craftspeople. "The lack of specialists is at a crisis level, but fortunately there are successful efforts across the nation to train and entice people to consider skilled-trade work," he says. "We need more government support at the regional, state, and federal levels."

Jordan's "mostly retired," but every once in a while, he comes across a project he can't resist.



Matthew S. Chalifoux, FAIA

A veteran of over 35 years in the field of historic preservation, Matthew S. Chalifoux, FAIA has worked on a number of high-profile projects ranging from the revitalization of the Smithsonian Institution's iconic Castle to the renovation of the National Park Service's Antietam National Battlefield Visitor's Center in Maryland.

Chalifoux, a principal and senior historic preservation architect at **Page Southerland Page** in Washington, D.C., sees his practice as a cross-disciplinary exercise that includes engineers and a broader group of architects and that applies to not only "historic" buildings but any existing building.

Growing up in a small town in New Jersey close to where George Washington made his famous crossing of the Delaware on Dec. 25, 1776, Chalifoux was surrounded by sites and buildings that connected him to the past.

Yet, when he decided to study architecture, in 1976, he didn't even know that historic preservation was an option, primarily because the field was in its infancy. A year of study in Rome, however, opened his eyes to old architecture and new possibilities.

"It was impossible to avoid history while living there," he says, "and I saw how easily the contemporary world shared space with incredible layers of history."

Chalifoux, who is known for embracing and incorporating new systems, such as technology and environmental control, while maintaining and celebrating the historic qualities of the building, is amazed at the progress that has occurred in the field since he started out.

"The technology we have at our fingertips, the integration with engineering, the expanded range of vendors and products that are targeted at our projects—it's gratifying to see that the industry and markets have seen the benefits of servicing historic preservation," he says. "When I say benefit, I mean economic. The market looks to serve industries that will provide a return on investment. The expansion of the field wouldn't have been possible if it weren't economically viable."



Russell Windham

A founding principal of **Curtis & Windham Architects** and the current chairman of the board of the Institute of Classical Architecture & Art, Russell Windham has dedicated himself to the practice and promulgation and propagation of classical architecture for over 30 years.

He established his award-winning Houston-based firm in 1992 when there were few quality traditional architects at work in the Texas city, or for that matter, in any city in America.

Through his work, he has bolstered the city's tradition of good traditional architecture and has created opportunities for the next generation of architects to learn and participate, to understand how to run an office and make architecture, and to, as he says, "build things that matter and that make the city a better place."

As a boy growing up on the high plains of Texas, where there was no built environment, he learned to love the spaces between buildings. "My brother told me he thought I'd be a good architect," he says, adding that that observation further strengthened his love of the field.

Windham has lectured and exhibited at venues around the country, and the firm's work has been published in the monograph, "A Vision of Place." A director of Houston's Memorial Park Conservancy, he habitually serves on juries at architecture schools throughout the United States.

He credits the **Institute of Classical Architecture & Art** with playing a large role in holding the traditional classical community together.

"Now, the traditional world is doing great," he says. "We are busier than ever, and we are witnessing and welcoming the next generation of architects. They're interested in building places that last and endure, and they want



Entry portico at a new Regency-style house in River Oaks, Houston, Texas

Photos by Luker Photography & Video (Chris Luker)

them to be beautiful. I think the traditional movement is in alignment with the coming culture and the awakening of the public. **People want better places to live, places where they can walk and don't have to rely on a car, for environmental reasons.** I think the future of thoughtful, principled buildings is on the rise."

Arron J. Sturgis

During his nearly 40-year career, timber framer Arron J. Sturgis has saved many buildings on the brink of extinction.

But, he says, it's not nearly enough. "I am not sure if I have made any significant impact in my field of historic preservation," he says. "We lose more buildings than we can save."

Noting that he chose preservation timber framing because "it called to me," Sturgis says that "each church, barn, and home I and my crew work on involves emulating the original builder to honor him. We work in concert with the steward of a building to create the next chapter in its long history."

Sturgis, who began his career in 1987, four years after earning a degree in psychology from the University of New Hampshire, founded **Preservation Timber Framing**, a traditional timber-framing company specializing in the structural repair of historic timber-framed buildings, in 1998.

"I got into the field after spending years working on new houses that were poorly designed, poorly built, and that no one really cared about," he says. "I realized very quickly that timber framing requires thought, precision, and dedication, all things my crew and I strive for and enjoy."

Sturgis, a trustee and past president of **Maine Preservation**, a non-profit advocacy group that is dedicated to preserving the state's heritage and built environment, and a trustee with the **New Hampshire Preservation Alliance**, collaborates with these groups and other historic trades professionals to mentor young craftspeople, in large part through internship programs with their companies.

"Mentoring is the best way to teach the trades," he says. "You learn by doing, and you excel with practice. We mentor local carpenters who have sick skills but need support taking on a project like a huge church steeple. We know that collaborating with local craftspeople empowers them within their respective communities while allowing my crew to get more done."

Sturgis sees timber framing as the best green way to build. **"Timber-**

framed buildings are malleable, livable, and long lasting," he says.

"Living in a building that is strong and beautiful allows creativity, mindfulness, and peace. Our future as a society depends upon making better choices about how we live, what we live in, and the materials we build with."

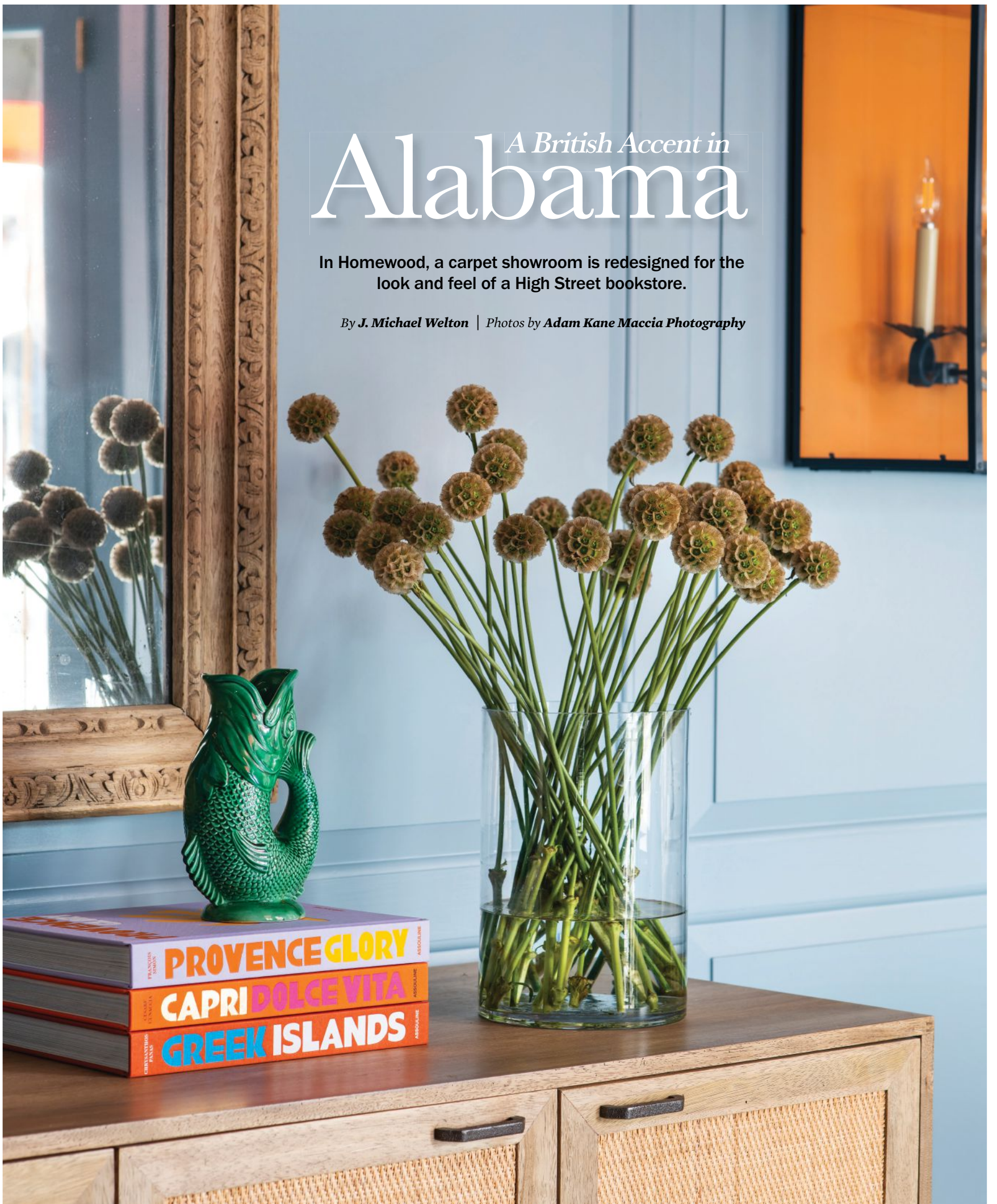


The First Parish Congregational Church in East Derry, New Hampshire, was one of Preservation Timber Framing's projects. Photo by Preservation Timber Framing

A British Accent in Alabama

In Homewood, a carpet showroom is redesigned for the look and feel of a High Street bookstore.

By **J. Michael Welton** | Photos by **Adam Kane Maccia Photography**



Steel gates at the rear of the showroom open up to a courtyard for special events. Below: Hiltz Lauber Flooring has been in Homewood, Alabama, for 31 years.



Thirty-one years ago, Joe Lauber was prepping for law school after graduating from the University of Alabama at Birmingham. He'd worked at law firms during school and over the summers, and he wanted to pursue a career in the courts. But he changed his mind at the last minute and pivoted in the opposite direction. With his brother, he opened a carpet showroom called Hiltz Lauber Flooring. This was no shag carpet outlet. "We offered imported wools and natural fiber rugs—environmentally friendly products that at the time were unheard of," he says.

He'd become enamored with old English patterns. He started representing centuries-old European mills, part of an exclusive industry with maybe 20 family-owned companies, weaving carpets with machinery hundreds of years old.

The brothers quickly found a niche, supplying designers and architects with custom-made rugs. "A client comes in, and picks out a pattern or color or yarn," he says. "Or we'll match the yarns to the fabric they bring in."

They set up shop in a two-story, 1905 mercantile building in Homewood, a Birmingham suburb. In 2002, they renovated the upstairs attic and added furniture, antiques, upholstery, and a Visual Lighting Technologies gallery. The carpet business stayed on the first floor. "Downstairs was so busy we couldn't shut down to renovate," he says.

Then came the 2020 pandemic. They moved to their warehouse, and



called in Mark and Christi Pledger, of Birmingham-based Pledger Architect. Lauber wanted to revamp the look of the first floor and solve its functional issues, while turning an area out back into a landscaped courtyard, event space, and customer pickup/drop-off zone.

For the neoclassically-trained Pledgers, graduates of Notre Dame and 20-year veterans of New York, the project looked challenging at first. "It was disorganized," Christi says. "Carpet samples were everywhere, and people had a hard time finding what they needed."



Above: Flooring in the entry vestibule is laid in Carrara marble tiles, pillowed at the edges. Above right: An elliptical arch created an Old World threshold, inviting guests up to the second floor. Right: Bookshelves throughout the showroom house carpet samples.

And it was dark. There were no windows on either side, and those at the back had been boarded up years earlier. So one of Mark's first orders of business was to open them up again. His second was to add transoms above windows and doors.

"We created a visual line from the back," he says. "Now, from the front you see clear to the back with light from the west."

They consolidated two front doors into one entry that Christi paneled with millwork from a local shop that specializes in moldings and doors. At the entry vestibule they added a checkered floor of blue and gray Carrara tiles, pillowed softly at their edges. To the left of the vestibule is the south showroom; to the right is the north showroom.

In the south showroom, stairs to the second floor had been hidden before, but the Pledgers turned them into a wayfinding device. They adding a paneled elliptical arch at the front stair, clearly visible from the vestibule for an inviting path upstairs. In the north





Now that it's reopened, the showroom's earned a reputation.

"People come from New York to see it because they've heard it was the most beautiful carpet showroom in the world."



Top: New transoms above doors and windows allow light to flood in. Above: Swing arm racks display carpet samples. Right: The architects created vistas to the arched staircase from different vantage points.



When weather allows, showroom owners will host cocktails and lunch in the landscaped rear courtyard.



Above: Shades of blue were used throughout as neutral colors. Center: Pocket doors can close off the office for privacy. Right: The entry vestibule opens to showrooms to the south and north. Below: In the north showroom, a desk stands before bookshelves of carpet samples.



showroom they added a desk in front of a wall of bookshelves filled with carpet samples.

The bookshelves permeate both north and south showrooms, and were an organizational task unto themselves. Mark reverse-engineered the process, counting thousands of carpet samples and calculating how much shelf space and swing arm racks would be needed to accommodate them all. “When we moved back in, it really worked for the store and for running the business,” Lauber says.

The Pledgers were aiming for a High Street bookstore look and feel as they solved the problem of storage. “We wanted to create an English character, and maybe a little French influence with the elliptical arch,” Christi says.

The crowning touch in achieving that British mood came from Lauber’s choice of Brockschmidt & Coleman, interior designers from New York. They’d helped him out with the redesign of his New Orleans pied-à-terre, and he liked what they’d done with color and texture so much that he brought them to the Homewood showroom.

“We had such a great time and were so simpatico with ideas for his pied-à-terre,” says Courtney Coleman, partner in the firm. “And the architecture at the showroom is so distinctive and pretty and resolved.”

The designers chose to use color strategically, enhancing the interior’s character and drawing clients into different spaces. “We wanted an actual color to show how pretty a piece of furniture is,” she says. “The blues in the showroom become a neutral color.”

And they play off the color of the awnings that display the company’s logo out front. “Blue allows their logo to have a nice contrast with the orange,” says Bill Brockschmidt.

Now that it’s reopened, the showroom’s earned a reputation. “People come from New York to see it because they’ve heard it was the most beautiful carpet showroom in the world,” Lauber says.

And it didn’t take a lawyer to win that kind of appeal. **TB**

J. Michael Welton is the author of “Drawing from Practice: Architects and the Meaning of Freehand” (Routledge: 2015). His articles have appeared in the *New York Times*, *The Washington Post*, *Metropolis*, *Dwell* and *The News & Observer* in Raleigh. He is editor and publisher of the digital design magazine www.architectsandartisans.com.

FREE INFORMATION GUIDE

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

Historical Products Showcase

Cambek Designer Doors	11
800-241-0525 www.cambek.com	
Driwood Moulding Company	10
888-245-9663 www.driwood.com	
Eustis Chair.....	20
978-827-3103 www.eustischair.com	
Gaby's Shoppe	33
800-299-4229 www.gabys.com	
Historic Doors.....	42
610-756-6187 www.historicdoors.com	
Kreilick Conservation LLC.....	79
215-572-6616 www.kreilickconservation.com	
Kronenberger & Sons Restoration LLC.....	15
860-347-4600 www.kronenbergersons.com	
Lifetime Tool & Building Products.....	78, 79
877-904-1002 lifetimetools.com	
NIKO Contracting Co., Inc.	20
412-687-1517 www.nikocontracting.com	
Preservation Products, Inc.....	79
800-553-0523 www.preservationproducts.com	
Rugo Stone, LLC.....	21
571-642-2672 www.rugostone.com	
Timberlane, Inc.....	4
215-616-0600 www.timberlane.com	
Vintage Doors.....	6
800-787-2001 www.vintagedoors.com	
Vintage Millwork and Restoration.....	45

Columns, Capitals & Balustrades

Chadsworth Columns	Inside Front Cover
800-486-2118, 910-763-7600 www.columns.com	

Windows

Allied Window, Inc.	Inside Back Cover
800-445-5411 www.alliedwindow.com	
Architectural Components	82
413-367-9441 www.architecturalcomponentsinc.com	
Architectural Resource Center	81
800-370-8808 www.brasswindowhardware.com	
Cooper Historical Windows	2
860-599-2481 www.thecoopergroupct.com	
Innerglass Window Systems	33
800-743-6207 www.stormwindows.com	
Kolbe Windows & Doors.....	Back Cover
800-955-8177 www.kolbewindows.com	
Marvin	10
888-537-7828 www.marvin.com	
Parrett Windows & Doors	9
800-541-9527 www.parrettwindows.com	
St. Cloud Window, Inc.....	43
800-383-9311 www.stcloudwindow.com	

Specialty Glass

Pilkington NA.....	7
800-221-0444; 419-247-3959 www.pilkington.com	

Decorative Painting, Murals & Gilding

Conrad Schmitt Studios, Inc.....	14
800-969-3033 www.conradschmitt.com	
EverGreene Architectural Arts, Inc.....	43
212-244-2800 www.evergreene.com	
John Canning Conservation & Painting Studios.....	33
203-272-9868 www.JohnCanningCo.com	
R. Alden Marshall & Associates LLC.....	17
717-805-3114 www.raldenmarshall.com	

Decorative Ceilings

W.F. Norman Corp.....	18
800-641-4038 www.wfnorman.com	

Exterior & Gas Lighting

Ball & Ball Lighting	16
610-363-7330 www.ballandball.com	
Brass Light Gallery, Inc.....	3
800-243-9595 www.brasslight.com	
Deep Landing Workshop	87
877-778-4042 www.deeplandingworkshop.com	
Grand Light	20
800-922-1469 www.grandlight.com	
Heritage Metalworks	17
610-518-3999 www.hmwp.com	
Herwig Lighting	86
800-643-9523 www.herwig.com	
Lantern Masters, Inc.	5
818-706-1990 www.lanternmasters.com	
Mel Northey Co., Inc.	29
800-828-0302; 281-445-3485 www.melnorthey.com	
St. Louis Antique Lighting Co.....	1
314-863-1414 www.slalco.com	
Steven Handelman Studios	86
805-962-5119 www.stevenhandelmanstudios.com	

Ornamental Metalworks

Architectural Grille.....	16
800-387-6267 www.archgrille.com	
Blum, Julius Co.	13
800-526-6293 www.juliusblum.com/	
Compass Ironworks.....	19
717-442-4544 www.ironworkclassics.com	
Historical Arts & Casting, Inc.....	20
800-225-1414 www.historicalarts.com	
Robinson Iron Corp.....	41
800-824-2157 www.robinsoniron.com	
Wiemann Metalcraft	89
918-592-1700 www.wmcraft.com	

Specialty Brick & Mortars

Belden Brick Co., The.....	8
330-456-0031 www.beldenbrick.com	
Cathedral Stone Products -- Jahn Mortars.....	19
800-684-0901 www.cathedralstone.com	
U.S. Heritage Group, Inc.....	42
773-286-2100 www.usheritage.com	
Weathercap, Inc.	91
985-649-4000 www.weathercap.net	

Epoxies & Finishes

Abatron	16
800-445-1754 www.abatron.com	



OLD HOUSE JOURNAL
ARTS & CRAFTS HOMES
NEW OLD HOUSE
RENOVATION LOOKBOOK
FINDING HOME
OLDHOUSEONLINE.COM
TRADITIONAL BUILDING
PERIOD-HOMES.COM
TRADITIONALBUILDING.COM

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

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER

Jennifer Baldwin

jenbaldwin1@msn.com

718-619-7645



Brownstone Door Co.
718-832-1058
www.brownstoneddoors.nyc
Brooklyn, NY 11220

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



Cambek Designer Doors
800-241-0525; Fax: 715-426-4999
www.cambek.com
River Falls, WI 54022

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

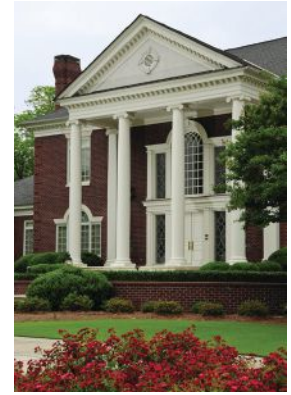
SEE OUR AD ON PAGE 11.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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.



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 10.



Eustis Chair

978-827-3103; Fax: 978-827-3040
www.eustischair.com
Charlestown, MA 02129

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

SEE OUR AD ON PAGE 20.



Gaby's Shoppe

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

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

SEE OUR AD ON PAGE 33.



Historic Doors

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

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

SEE OUR AD ON PAGE 42.



Kreilick Conservation LLC.

215-572-6616
www.kreilickconservation.com
Oreland, PA 19075

Founded in 1996, provides laboratory and field analysis of materials, condition assessments, emergency response and stabilization, treatment, documentation, and maintenance of metallic and masonry architectural elements, monuments, sculpture, and objects.

SEE OUR AD ON PAGE 79.



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 15.

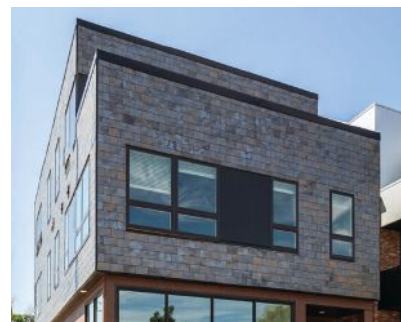


Lifetime Tool & Building Products

877-904-1002; Fax: 540-323-7669
lifetimetool.com
Winchester, VA 22602

Since 2011, Lifetime Tool® & Building Products LLC has manufactured premium lifetime roof system components including the Ultimate Pipe Flashing®, the Ultimate Bath/Dryer Vent, traditional metal roof snow guards, and other quality components. All Lifetime Tool® products are made in the USA and guaranteed watertight for the life of the roof.

SEE OUR AD ON PAGE 78, 79.



Ludowici Roof Tile, Inc.

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

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

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

SEE OUR AD ON PAGE 20.



Preservation Products

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

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

SEE OUR AD ON PAGE 79.



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.

SEE OUR AD ON PAGE 21.



The European Company

888-735-3370
www.europeanco.com
Atlanta, GA 30336

Distributor of high-quality building products grown and made in Europe. Products ranging from French oak and PVC flooring, to wall-to-wall carpet and artificial grass. European Co. offers a large variety of standard products as well as custom projects.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Timberlane, Inc.

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

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

SEE OUR AD ON PAGE 4.



Vintage Doors

800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammond, NY 13646

Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, porch enclosures, Craftsman & Victorian Styles; solid wood & glass panels available.

SEE OUR AD ON PAGE 6.



Vintage Millwork & Restoration

717-407-5880; Fax: 717-687-3510
www.vintagemillworkrestoration.com
Paradise, PA 17562

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

SEE OUR AD ON PAGE 45.

TRADITIONAL BUILDING CONFERENCE SPONSOR

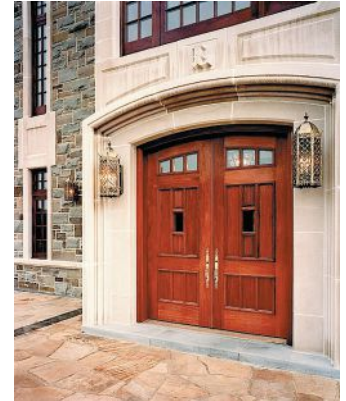


Wilmette Hardware

847-251-0187; Fax: 847-251-0281
www.wilmettehardware.com
Wilmette, IL 60091

Entry hardware, bespoke hardware, levers, cabinet hardware, push plates, trim locks, hinges, other hardware.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Zepa Windows & Doors

704-583-9220; Fax: 704-583-9674
www.zepa.com
Charlotte, NC 28273

Manufacturer and installer of bespoke wood, glass, and metal interior and exterior doors. Focusing for over 40 years on the ultra-luxury residential, historic, commercial, and institutional markets. A Division of Zepa Industries.



LIFETIME TOOL & BUILDING PRODUCTS LLC
LIFETIME ROOF SYSTEM COMPONENTS

RETROFIT OLD CAST IRON PIPE IN MINUTES! SEE WEBSITE FOR DETAILS.

CAST IRON'S INHERENTLY IRREGULAR SURFACE ALONG WITH CORROSION AND RESIDUAL REPAIRS OFTEN MAKE IT VERY DIFFICULT TO PROPERLY SEAL.



BEFORE



CUT TO DESIRED HEIGHT. TAP IN STRUCTURAL CAP. NO GLUE REQUIRED.

EASYFit

FOR 3" AND 4" CAST IRON PIPE

ASA ACRYLIC LAMINATED PVC FOR COLOR RETENTION AND STRENGTH.

THREE FLEXIBLE SEAL RINGS PROVIDE STABILITY AND PREVENT THE DOWNDRAFT OF SEWER GASES.



EASYsleeve

CUT! DROP! GO!

CAST IRON PIPE TO 3" OR COPPER TO 4"

ASA ACRYLIC LAMINATED PVC FOR COLOR RETENTION AND STRENGTH.



LIFETIMETOOL.COM 877-904-1002



SEE OUR AD ON PG 11

CAMBEK
DESIGNER DOORS®



See Ad on page 6

www.VintageDoors.com



Failed Pipe Flashings are the #1 Roof Leak

There is a Solution.

THE ULTIMATE PIPE FLASHING®

US PATENTS D662230, 8,484,914

The Ultimate Pipe Flashing® is made from ultra-pure silicone. Just like sand, it is made from silica and it is 100% stable in the sun. Most of all, it's about the proprietary design.

- Proprietary compression collar makes a watertight seal for the life of the roof.
- Generous perimeter flashing allowing for proper watertight installation.
- Flat to very steep slopes (18/12+).
- Size specific to Schedule 40 PVC, ABS, and some iron pipes. For Copper and Cast Iron, you must use EASYSleeve® or EASYFit™. See website for details.
- Guaranteed watertight for the life of your roof. See warranty for details.

Standard is both 24ga galv. Dark Bronze Kynar® & 316L marine grade Stainless Steel.



LIFETIMETOOL.COM 877-904-1002



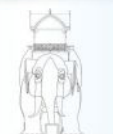
Kreilick Conservation, LLC

Architecture • Sculpture • Objects



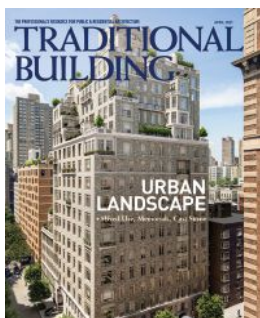
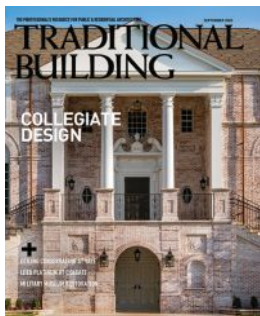
Lucy the Elephant, exterior restoration, completed December 2022.

Lucy the Elephant (1881), located in Margate City, NJ, is a much-loved Jersey Shore icon and roadside tourist attraction. Her restoration included replacement of her metal sheathing with corrosion-resistant Monel.



Preserving Philadelphia's treasures since 1996

(215) 572-6616 • www.kreilickconservation.com



SPECIAL ISSUE!

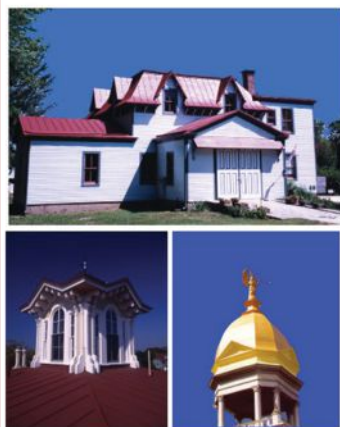
If you'd like to order a **GIFT** subscription for a colleague, just call **800-548-0148** or visit **traditionalbuilding.com**



Protecting America's heritage, one landmark at a time.

800-553-0523

preservationproducts.com



ACRYMAX®

Weatherproof Coating Systems to Protect and Preserve Historic Structures

Partial List of Historic Projects

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

HOMEOWNERS CHOICE
#1
CUSTOM-MADE SHUTTERS & GARAGE DOORS
HOMEOWNERS CHOICE

The Finest Shutters Ever Made

Learn More on Page 4

TIMBERLANE
FOR PROFESSIONALS



Kronenberger & Sons Restoration

kronenbergersons.com

See our ad on pg. 15



LIFETIME TOOL & BUILDING PRODUCTS LLC
LIFETIME ROOF SYSTEM COMPONENTS

THE ULTIMATE BATH/DRYER VENT

US PATENTS 10,927,550



IT TAKES ALL OF THIS TO BUILD THE BEST BATH/DRYER VENT!

- 24GA KYNAR® CAP
- HIGH TEMP. ASA POLYMER SUBCAP
- STAINLESS STEEL SCREEN
- ALUM. DAMPER & STAINLESS STEEL AXLE
- RUBBER DAMPER CUSHIONS FOR A QUIETER OPERATION
- ASA POLYMER ANGLED BASE
- STAINLESS FASTENER CLIPS & FASTENERS
- WATERTIGHT SEAL
- 24GA KYNAR® ROOF PLATE
- PATENTED CONNECTOR
- 4" - 3" REDUCER

110 MPH WIND DRIVEN RAIN TEST

GUARANTEED WEATHER TIGHT FOR THE LIFE OF THE ROOF

Independent testing performed by Farabaugh Engineering and Testing, Inc. See website for details.

LIFETIMETOOL.COM
877-904-1002



HISTORIC NEW ENGLAND SUMMIT 2023

New England's largest conference about our collective roles in creating livable and resilient communities.

Thursday and Friday,
November 2 and 3

The VETS
Providence, Rhode Island
and Livestream

REGISTER TODAY



The 2023 Historic New England Summit is your opportunity to gain inspiration from and connect with cutting-edge thought leaders in preservation, arts and culture, social history, education, advocacy, and municipal government. Summit 2023 themes include:

- Sustainability and climate change
- Cultural and artistic heritage
- Community advocacy
- Design and architecture
- Reframing history education
- Urban planning and affordable housing
- The future of New England cities

The program also features special performances, cultural activities, networking opportunities, and much more.

Inspiration. Ideas. Solutions. Connections.

Summit.HistoricNewEngland.org



Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28412

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 35 years.

SEE OUR AD ON INSIDE FRONT COVER.



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 43.



Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960

www.robinsoniron.com

Alexander City, AL 35010

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

SEE OUR AD ON PAGE 41.



W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708

www.wfnorman.com

Nevada, MO 64772

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

SEE OUR AD ON PAGE 18.



CHADSWORTH INCORPORATED

See our Ad on Inside Front Cover

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



Allied Window, Inc.

800-445-5411; Fax: 513-559-1883

www.alliedwindow.com
Cincinnati, OH 45241

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

SEE OUR AD ON INSIDE BACK COVER.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Architectural Components

413-367-9441; Fax: 413-367-9461

www.architecturalcomponentsinc.com
Montague, MA 01351

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

SEE OUR AD ON PAGE 82.



Architectural Resource Center

800-370-8808; Fax: 603-942-7465

www.brasswindowhardware.com
Northwood, NH 03261

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

SEE OUR AD ON PAGE 81.



**TRADITIONAL
BRASS
HARDWARE**

"A Veteran Owned Business"

Pulleys

CUSTOM CUT

Square & Round

Phillips & Slotted Screws



Chains



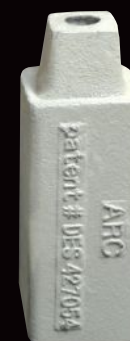
Locks



Lifts



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



Customer Service

1-800-370-8808

www.aresource.com



Cooper Historical Windows

860-599-2481

www.thecoopergroupct.com
North Stonington, CT 06359

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

SEE OUR AD ON PAGE 2.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Innerglass Window Systems

800-743-6207; Fax: 860-651-4789

www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation. Products are Energy Star certified.

SEE OUR AD ON PAGE 33.

TRADITIONAL BUILDING

**RAPHAEL
AWARDS**

Call for Entries

For more information and to enter, go to traditionalbuilding.com/raphael

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

**BUILDING
TRADITION**

A Podcast with Peter H. Miller

NEW!



Kolbe Windows & Doors

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

www.kolbewindows.com
Wausau, WI 54401

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

SEE OUR AD ON BACK COVER.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Marvin

888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

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

SEE OUR AD ON PAGE 10.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Mon-Ray, Inc.

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

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



Oliveri Millworks

561-478-7233

www.oliverimillworks.com
West Palm Beach, FL 33405

Architectural line of mahogany windows and doors, steel, stainless steel, bronze, interior doors, and custom designs.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, numerous wood species & complete finishing capabilities; historical replications; screen doors, casings & moldings.

SEE OUR AD ON PAGE 9.



ARCHITECTURAL
COMPONENTS



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

413-367-9441

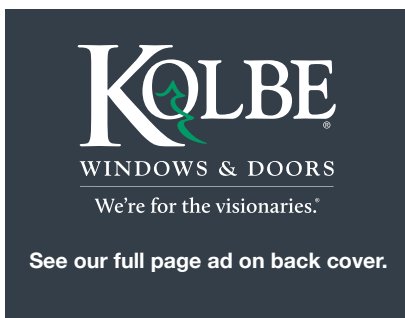
architecturalcomponentsinc.com



Parrett
Windows & Doors

Durability, True Quality, and Simply Beautiful -
Experience the Difference!
See Our Ad on Page 9

1-800-541-9527 Parrettwindows.com



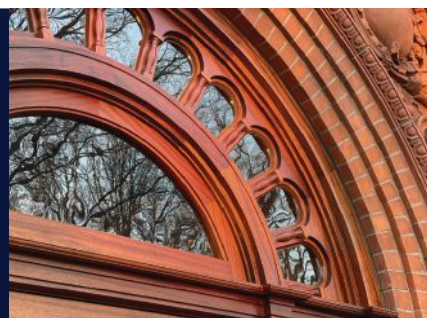
See our full page ad on back cover.



See our ad on Inside Back Cover



SEE OUR AD ON PAGE 2



Pella Windows and Doors

800-847-3552; 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.

SEE OUR AD ON PAGE 9.



St. Cloud Window, Inc.

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

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

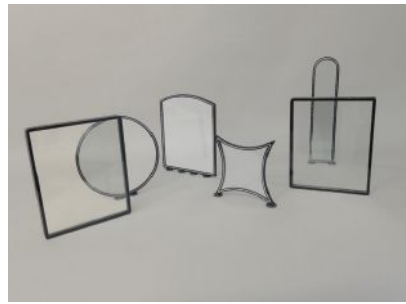
SEE OUR AD ON PAGE 43.



Bendheim

800-221-7379; Fax: 212-431-3589
www.bendheim.com
New York, NY 10013

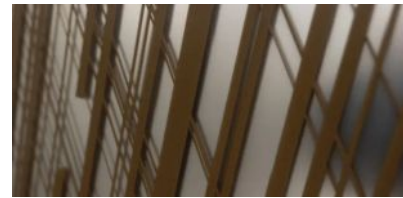
Supplier of mouth-blown restoration glass: found in restorations such as the White House, Mount Vernon & Monticello; 2 levels of distortion, full & light, suitable for different time periods.



Green Mountain Insulated Glass, Inc.

802-772-4394; Fax: 802-776-4153
www.greenmtninsulatedglass.com
Rutland, VT 05701

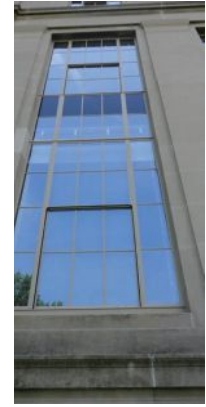
Handcrafted small lite, narrow sightline insulated glass units, with either warm edge or aluminum spacer; specializing in: restoration/historical wavy glass, custom laminated glass, most regular & specialty glasses, shapes/patterns, Low-e IG units & monolithic glass cut-to-size.



McGrory Glass, Inc.

800-220-3749; 610-364-1061
Fax: 610-364-1071
www.mcgrory-glass.com
Paulsboro, NJ 08066

Fabricator & distributor of specialty-glass products: anti-reflective glass, UV-prohibitive glass & textured glass.



Pilkington NA

800-221-0444; 419-247-3959
Fax: 419-247-4517
www.pilkington.com
Toledo, OH 43697

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

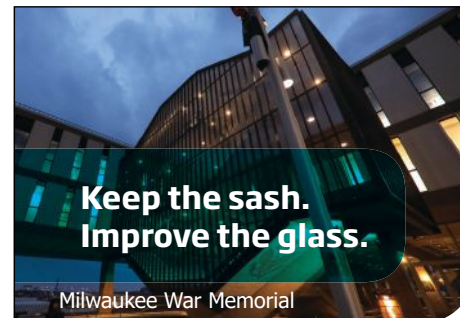
SEE OUR AD ON PAGE 7

TRADITIONAL BUILDING CONFERENCE SPONSOR

Period Homes



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



NSG
GROUP

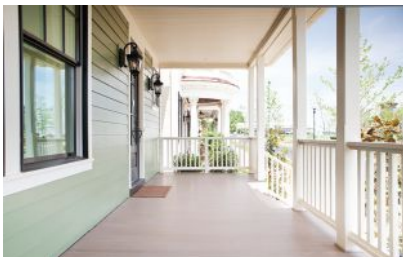
see our full page ad on p. 7

 PILKINGTON

traditionalbuilding.com/page/the-magazine

Scroll down and click on the
Buying Guides link

EXTERIOR ELEMENTS, ORNAMENT & FINISHES

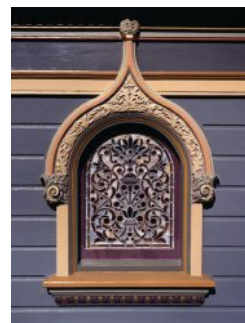


Aeratis Porch Products

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

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



Eterne Architectural Color & Design

415-336-8518
www.eterne.design.com
San Francisco, CA 94117

Full Architectural Color and Design consulting. On-site or by mail, our process is adaptable to any size project; interior, and exterior. We work with the client through the entire design process; reviewing detailed photos, providing multiple palette options, and a clear numbered color guide for painters.



Historical Arts & Casting, Inc.

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

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

SEE OUR AD ON PAGE 20.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Vintage Doors

800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammond, NY 13646

Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, porch enclosures, Craftsman & Victorian Styles; solid wood & glass panels available.

SEE OUR AD ON PAGE 6.



Buon Fresco

888-637-3726; Fax: No fax
www.bfresco.com
Alexandria, VA 22312

Creator of interior murals & decorative paintings: faux finishing, graining & marbleizing; Venetian plaster; gilding services.



Conrad Schmitt Studios

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

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

SEE OUR AD ON PAGE 14.



EverGreene Architectural Arts, Inc.

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

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 43.



Foreground Conservation & Decorative Arts

917-796-1447
www.foregroundconservation.com
Chatham, NY 12037

Fine art conservation studio specializing in restoration of historic painted interiors and murals. Design and installation of new interior painted decoration and murals. 30 years experience.



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 33.



John Tiedmann, Inc

877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

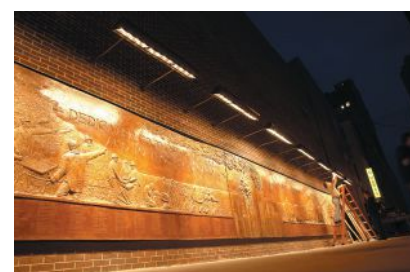


R. Alden Marshall & Associates, LLC

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 17.



Rambusch Lighting Co.

201-333-2525; Fax: 201-433-3355
www.rambusch.com
Jersey City, NJ 07304

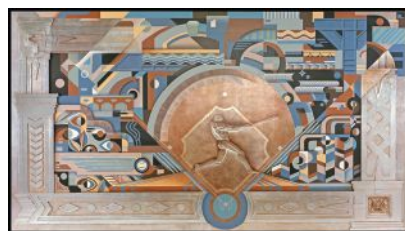
Designer & fabricator of public & ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; murals & mosaics; lighting; commercial environments; since 1898.



Swiatek Studios

716-597-6683; No fax
www.swiatekstudios.com
Buffalo, NY 14210

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



Thomas Moore Studios

410-462-4447; Fax: 410-462-4429
www.thomasmooresstudios.com
Baltimore, MD 21211

Designer & restorer of decorative painting: full-scope project administration; paint analysis, research, custom design, project management & post-production reports; mural restoration, glazing, leafing & specialty finishes.

TRADITIONAL BUILDING

RAPHAEL AWARDS

CALL FOR ENTRIES

For more information and to enter, go to traditionalbuilding.com/raphael



American Tin Ceilings
888-231-7500; Fax: 941-359-8776
www.americantinceilings.com
Bradenton, FL 34203

Manufacturer of tin panels: for ceilings, backsplashes, wainscoting & walls; multiple installation methods for any ceiling substrate including SnapLock™ tiles that screw directly into drywall; 35+ patterns in 50+ colors.



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

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



NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

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

SEE OUR AD ON PAGE 20.



W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

SEE OUR AD ON PAGE 18.

EXTERIOR & GAS LIGHTING



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

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

SEE OUR AD ON PAGE 16.



Bevolo Gas & Electrical Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

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



Brass Light Gallery
800-243-9595; Fax: 800-505-9404
www.brasslight.com
Milwaukee, WI 53233

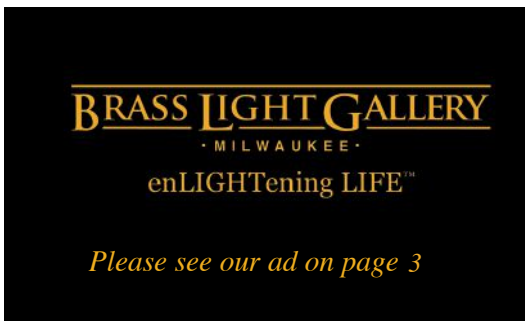
Designer & manufacturer of lighting: sconces, pendants, chandeliers & alabaster fixtures; Neoclassical, Prairie, Rustic & Arts & Crafts styles; 15 metal finishes & hundreds of European shades; ADA & compact fluorescent options.



Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

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

SEE OUR AD ON PAGE 81.





Grand Light

800-922-1469; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483

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

SEE OUR AD ON PAGE 20.



Heritage Metalworks

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

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

SEE OUR AD ON PAGE 17.



Herwig Lighting

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

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

SEE OUR AD ON PAGE 86.



Historical Arts & Casting, Inc.

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

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

SEE OUR AD ON PAGE 20.



DESIGNERS AND MANUFACTURERS
OF FINE LIGHTING AND ACCESSORIES



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

MOUNTINGS: WALL, BRACKET,
POST, & PIER

HUNDREDS OF STANDARD
DESIGNS & SIZES

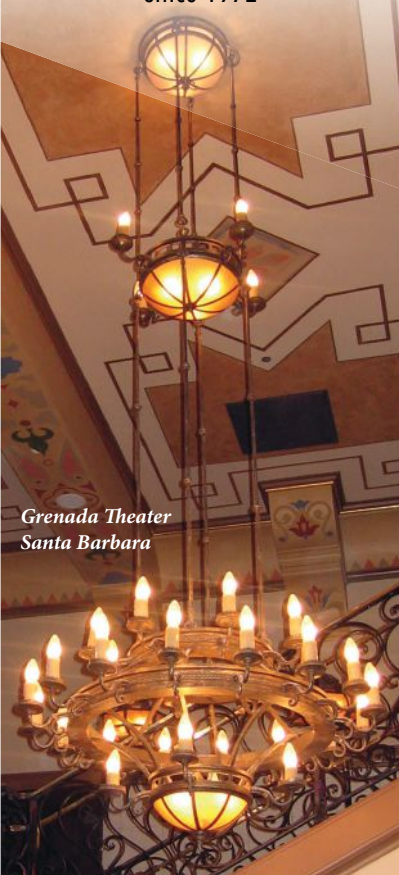
HANDCRAFTED QUALITY

HERWIG LIGHTING

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

Steven Handelman Studios

Quality. Integrity. Service.
since 1972



Grenada Theater
Santa Barbara

See our extensive catalog of
historically inspired designs.

Specializing in custom work.



stevenhandelmanstudios.com
805-962-5119



Lantern Masters, Inc.

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

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

SEE OUR AD ON PAGE 5.



MC Felk Lighting & Design

336-679-7179

www.mcfelklighting.com
Yadkinville, NC 27055

Bringing nearly three decades of professional experience and practice of handcrafted historic plus organic lighting fixture design. Specializing in custom tin, copper or brass interior and exterior lighting.



McLean Lighting Works

336-294-6994; Fax: 336-294-2683
www.mcleanlighting.com
Greensboro, NC 27403

Handmade reproduction lighting fixtures in copper, brass, and tin in a variety of finishes. 21 post lights and 30 lantern styles; some custom work.



Mel Northey Co., Inc.

800-828-0302; 281-445-3485;
Fax: 281-445-7456
www.melnorthey.com
Houston, TX 77037

Manufacturer of antique reproduction street lighting in cast aluminum: custom mailboxes with posts & street signposts; benches.

SEE OUR AD ON PAGE 29.



Old California Lantern Co.
800-577-6679; 714-771-5223;
Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Supplier of historically inspired lighting:
interior & exterior; many styles from Arts &
Crafts to Cottage to Old West.



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

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



Rambusch Lighting Co.
201-333-2525; Fax: 201-860-9999
www.rambusch.com
Jersey City, NJ 07304

Designer & fabricator of custom & engi-
neered lighting for 100 years: for churches
& public spaces; conservation & replication
of lighting fixtures.



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.



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

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



St. Louis Antique Lighting
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.

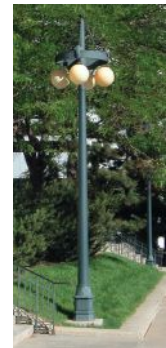
SEE OUR AD ON PAGE 1.



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 86.



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 & architectur-
al styles; since 1940.

SEE OUR AD ON PAGE 89.



LM Lantern Masters

See our ad on page 5



**DEEP LANDING
WORKSHOP**

115 Deep Landing Rd
Chestertown, MD 21620
877-778-4042
410-778-4042
410-778-4070 fax

www.deeplandingworkshop.com
deeplandingworkshop@gmail.com



STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

**BUILDING
TRADITION**

A Podcast with Peter H. Miller

NEW!

SAVE *the*
DATE!



TRADITIONAL BUILDING CONFERENCE SERIES

Architectural
Tours

Seminars Presented by Leading
Experts and Practitioners

Earn AIA Continuing Education Credits
including HSW Learning Units

Floridan Palace Hotel Tampa, Florida • December 5-6, 2023

For more information, please visit traditionalbuildingshow.com

REGISTRATION INQUIRIES:

Carolyn Walsh
cwalsh@aimmedia.com

SPONSORSHIP INQUIRIES:

Jennifer Baldwin 718.619.7645
jenbaldwin1@msn.com

MARKETING INQUIRIES:

Gina Martin
gmartin@aimmedia.com

EDUCATION INQUIRIES:

Judy Hayward 802.356.4348
jhayward@aimmedia.com

THANK YOU TO OUR 2023 PLATINUM SPONSORS!

ALLIED WINDOW, INC.





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 16.

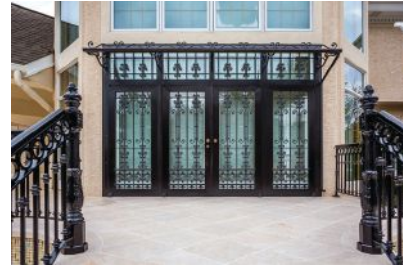


Blum, Julius Co.

1-800-526-6293; Fax: 201-438-6003
www.juliusblum.com/
Carlstadt, NJ 07072

Complete source of stock components for architectural metal work since 1910. Manufacturer of railing systems and components: mouldings and matching fittings, glass railing system, pipe (weld and non weld) and fittings, posts, spindles, castings, valances, brackets, tubing, bars and shapes and elevator cab components.

SEE OUR AD ON PAGE 13.

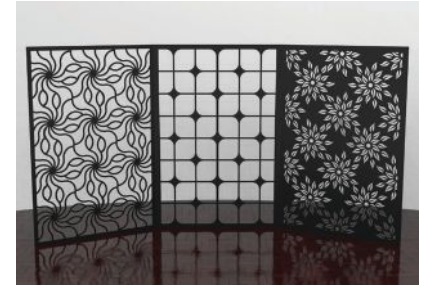


Compass Ironworks

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

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

SEE OUR AD ON PAGE 19.



Gaby's Shoppe

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

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

SEE OUR AD ON PAGE 33.



Heritage Metalworks

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

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

SEE OUR AD ON PAGE 43.



Historical Arts & Casting, Inc.

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

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

SEE OUR AD ON PAGE 20.



Robinson Iron Corp.

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

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

SEE OUR AD ON PAGE 41.



Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcrafft.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 89.

TRADITIONAL BUILDING CONFERENCE SPONSOR

JULIUS BLUM & CO. INC.

Stock Components for Architectural Metal Work

CATALOG 21 | REQUEST YOUR COPY TODAY!

1.800.526.6293 • CARLSTADT NJ

SEE OUR AD ON PAGE 13 • JULIUSBLUM.COM



WIEMANN METALCRAFT

DETAILS MATTER



Proudly Made in the USA
www.wmcrafft.com (918) 592-1700 sales@wmcrafft.com

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


CustomSkylights.com

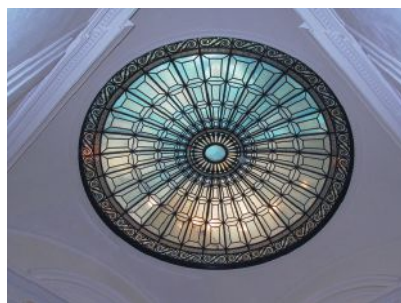
800-882-4657; Fax: 717-661-7727
www.customskylights.com
 Leola, PA 17540

Manufacturer of custom skylights and Roof Lanterns: Standard and Custom sizes, with or without side frames. Completely-Clad exteriors in Aluminum (180 Custom Colors), Copper, Lead-coated Copper, cresting & finials, and Stain-grade Hardwood interiors. Delivered completely finished to the site and crane-hoisted into place.


Glass House, LLC

800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
 Pomfret Center, CT 06259

Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame & copper; custom fabrication.


Historical Arts & Casting, Inc.

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

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

SEE OUR AD ON PAGE 20.

TRADITIONAL BUILDING CONFERENCE SPONSOR


Solar Innovations, Inc.

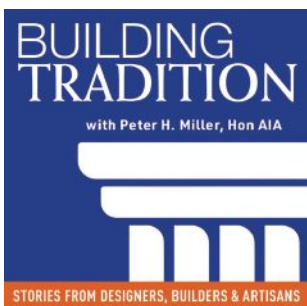
570-915-1500; Fax: 570-915-6083
www.solarinnovations.com
 Pine Grove, PA 17963

Designer, fabricator & installer of aluminum & wood glazed structures: conservatories, greenhouses, sunrooms, skylights & pool enclosures; folding, sliding, stacking & pivoting doors, walls, windows & screens; walkways, canopies, gutters, finials & more; HIC # PA051151.

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

BUILDING TRADITION

NEW!

A Podcast with Peter H. Miller


From the editors of **TRADITIONAL BUILDING**, **PERIOD HOMES**, **OLD HOUSE JOURNAL**, and **NEW OLD HOUSE**, we are pleased to introduce podcast, **Building Tradition**, featuring stories from designers, builders & artisans. Join industry veteran, columnist and publisher Peter H. Miller, Hon AIA along with his special guests to hear about who's doing what to improve our built environment. History informs the future and so do our guests.

A new episode is released each month.



**Subscribe on
 Apple Podcasts or
 wherever you get
 your podcasts.**





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 8.



**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.

SEE OUR AD ON PAGE 19.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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

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

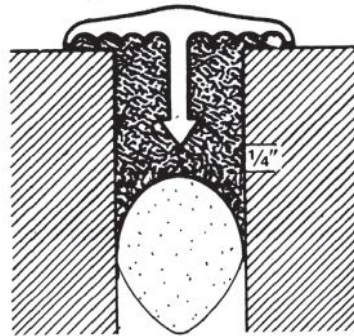
Weathercap is the only authorized supplier of our patented Lead Ts.



U.S. Heritage Group, Inc.
773-286-2100; Fax: 773-286-1852
www.usheritage.com
Chicago, IL 60641

Supplier of period ready-to-use historical repointing mortars: lime putty, hydraulic lime & pozzolans; mortar matching, lime washes & stone repair mortars; terra-cotta restoration; architectural support services & lime-mortar workshops.

SEE OUR AD ON PAGE 42.



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

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

SEE OUR AD ON PAGE 91.

BELDEN
THE BELDEN BRICK COMPANY

See our Ad on page 8

RESIDENTIAL | COMMERCIAL | PAVERS

beldenbrick.com | 330-456-0031 | The Standard of Comparison Since 1885

traditionalbuilding.com/page/the-magazine

Scroll down and click on the
Buying Guides link

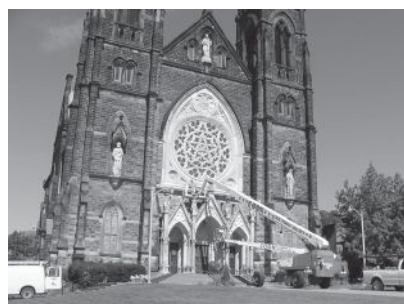
EPOXIES & FINISHES



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

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

SEE OUR AD ON PAGE 16.



**Coon Restoration
& Sealants, Inc.**

330-875-2100; Fax: 330-875-1721
www.coonrestoration.com
Louisville, OH 44641

Restorer of concrete, masonry & stone: caulking, sealants & waterproofing; epoxy injections, floor grinding & polishing, traffic coatings; historical preservation.



Perma Chink Systems
800-548-1231; Fax: 425-869-0107
www.permachink.com
Redmond, WA 98052

Provider of cutting-edge premium wood stains and finishes, log home sealants, and maintenance and wood restoration products. Offers most durable, high-quality sealants, chinking, stains, wood preservatives and restoration products. All products are environmentally-friendly.



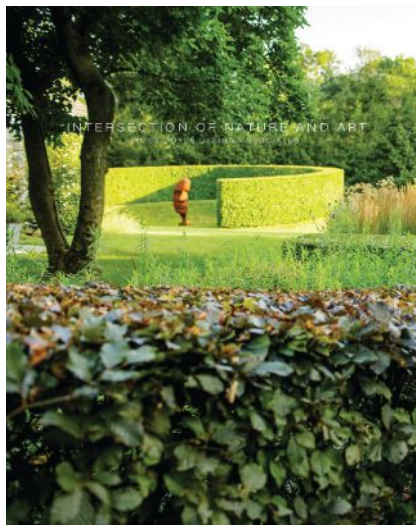
Waterlox Coatings Corp.
216-641-4877
www.waterlox.com
Cleveland, OH 44105

Manufacturer of handmade tung oil/phenolic resin wood finishes: hand-rubbed/natural oiled look; penetration, protection & beauty for all wood surfaces; easy to apply & maintain; clear oil-based urethanes.

Intersection of Nature and Art

BY JAMES DOYLE DESIGN ASSOCIATES

THE IMAGES PUBLISHING GROUP, 2022 | 304 PAGES; COLOR



As an aspiring fruit tree orchardist and longstanding vegetable gardener (even a onetime agricultural student), I sometimes quip I don't grow anything I can't eat, but that's just to hint at the limits of my experience with landscape design. In their latest monograph, *Intersection of Nature and Art*, James Doyle Design Associates did a lot to open my horticultural eyes.

What drives this collection of 17 recent projects became clearer to me after reading the section *Process/Analysis*, where partner Justin Quinn explains how the firm likes to transform plants and hardscapes into "legible, clean shapes that are often juxtaposed against organic textures and forms." Given how the projects range from new-built houses on virgin sites to remodels of existing houses with legacy landscapes, that's quite a spread of

contrasts to engineer.

In the *Catskills* section, for example, clients renovating a traditional, vernacular residence surrounded by hundreds of acres of Appalachian woodlands wanted to sensitively upgrade the property and add a garage. They also sought to preserve mountain views, as well as devise a long-range conservation plan. "Some of the most notable landscapes are not about exerting control over nature," writes the firm, "but rather about responding respectfully to these surroundings."

Conversely, in *Meadowcroft*, where a new, large, contemporary house replaced an earlier structure on a steep, residential parcel, the challenge was to remove invasive and outdated plants and introduce materials that would mitigate the impact of the architecture. Added to this was a call to improve the sustainability of the tricky site, including extensive use of green roofs, and create bioretention areas to manage water runoff.

The implications of such contrasts run even deeper in the section *Across Geographies* by James Doyle, which surveys not only recent commissions across the United States, but also historic properties in France, Italy, and Ireland. According to Doyle, when working on a project with a rich architectural history, the challenge is to "find the correct balance between conservation, restoration, and re-creation." Here, he acknowledges the thinking of British architect and landscape

designer Sir Geoffrey Jellicoe.

In a 1980 lecture, Jellicoe observed how inserting new gardens into old settings has parallels to updating a house so that it is "not as anachronistic [as] without all modern conveniences." This raises questions about whether a historic garden should be treated as frozen in time or, conversely, thought of as an ongoing, continuous sequence, a continuum. A British Heritage landscape, for example (which might date to the Middle Ages) could, in the past, represent any one of a number of styles—even diametrically opposed styles, such as classical and romantic. Balancing past ideas with those of the present, he says, is "perhaps the most interesting and compelling challenge in garden design."

When gardens are looked at as a continuum, however, Jellicoe suggests it opens up "the exciting idea of creative conservation" as an approach, especially for landmark landscapes. "The idea consists in a concept of historic landscape as a modern carpet with threads which the designer of to-day has woven into a virtually new composition." The purpose, he says, is to "harmonize materials that in themselves might once have been in opposition."

Heady stuff perhaps, and largely beyond the turf of a book where plants, and their dynamic use, take center stage over architecture or academics. In fact, central strengths of *Intersection of Nature and Art* are the prolific lists of plant species applied to each project, and the copious, beautiful photos and descriptions on how they are used. As the spring landscape season comes into full bloom, I'll be trolling through those lists with a new appreciation, and planting some contrasts myself. **TB**

"Some of the most notable landscapes are not about exerting control over nature," writes the firm, "but rather about responding respectfully to these surroundings."



Gordon Bock is the co-author with Mark Alan Hewitt of *The Vintage House: A Guide to Successful Renovations and Additions*.

Custom "Invisible" Storm Windows®



Allied Window, Inc.

11111 Canal Rd., Cincinnati, OH 45241

www.alliedwindow.com 800-445-5411

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

The Vision:
Transform a 100-year-old building into a state-of-the-art learning hub.



Kolbe's Ultra Series windows were paramount to achieving a LEED® Platinum certification and an AEGB 4-star rating. Nearly 600 energy-efficient double hungs and radius windows were customized to replicate the authentic architectural details.

Project Credits: Studio8 Architects | Overland Partners | Architexas | Bartlett Cocke General Contractors

The Austin Community College District's Rio Grande Campus renovation celebrates multiple awards for outstanding design and sustainability practices:

2021 Preservation Austin Award for Rehabilitation
2022 ATX Green Awards Project of the Year
2022 National Organization of Minority Architects (NOMA)
2022 Phil Freelon Design Awards – Historic Preservation
2023 AIA Design Excellence Award

Full case study coming soon to kolbewindows.com | 800.955.8177

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