

THE PROFESSIONAL'S RESOURCE FOR PUBLIC & RESIDENTIAL ARCHITECTURE

DECEMBER 2023

TRADITIONAL BUILDING

ECCLESIASTICAL

DESIGN

Restorations, Renovations, and New Builds



Cooper Historical Window's unique approach integrates antiques into our high-performance IG build bringing a historic stained glass or leaded glass window from an R 1.4 to an R 10.0+. This technology ensures permanent conservation & restoration.

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.



LIGHTING SOLUTIONS *for* ARCHITECTS • DESIGNERS • CONTRACTORS



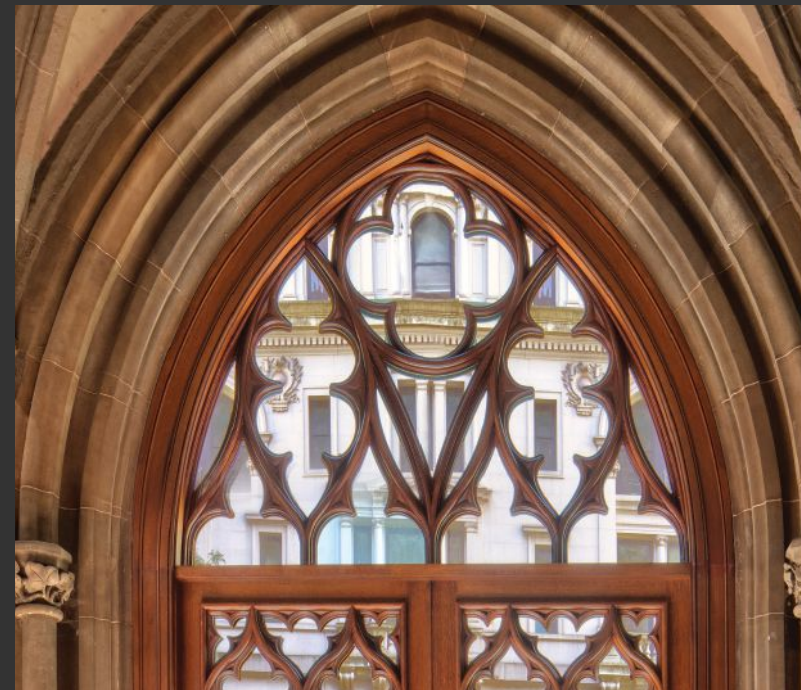
Basilica of St. Louis, King of France - The Old Cathedral

St. Louis Antique Lighting Co.

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

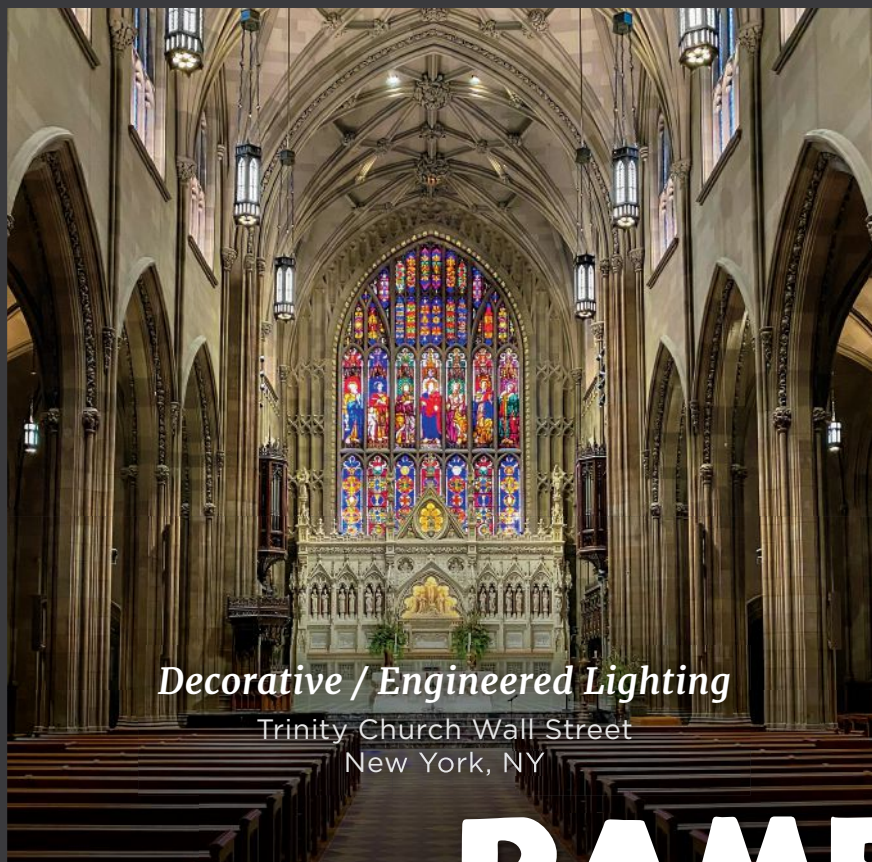


Zepsa Industries



ZEPSA.COM

ARCHITECTURAL WOODWORK | ARCHITECTURAL METALS | MONUMENTAL STAIRS | WINDOWS & DOORS



Decorative / Engineered Lighting

Trinity Church Wall Street
New York, NY



Statuary / Artwork

Mater Ecclesiae
Vatican Gardens, Rome

RAMBUSCH



Liturgical Furnishings / LED Lighting

Our Lady of Perpetual Help
Oklahoma City, OK



Custom Lighting

Utah State Capitol
Salt Lake City, UT

Cost matters, experience pays.

For 125 years, dedicated to enriching the worship experience through lighting, furnishings, stained glass, mosaic and restoration. Our designers and fabricators partner with you, tackling any scope to craft inspired, custom solutions for architects, lighting specialists and building professionals ... satisfying all budgets.

1898 - 2023

RAMBUSCH

125 YEARS

160 Cornelison Avenue, Jersey City, NJ 07304

T 201-333-2525 / F 201-433-3355

www.rambusch.com / info@rambusch.com

CHADSWORTH INCORPORATED

WWW.COLUMNS.COM



Architecture by McCrery Architects; Photography by Brett Drury Architectural Photography; Holy Cross Church, Rumson, New Jersey



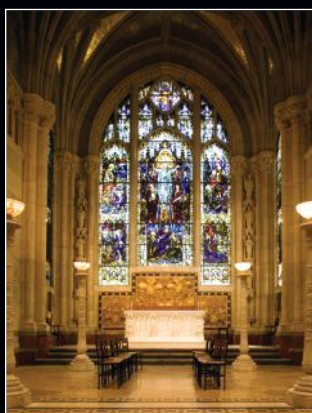
1-800-COLUMNS

T +1 800 486 2118

SALES@COLUMNS.COM



Vassar College - Poughkeepsie, NY
(Tiffany Restoration)



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



Basilica of St. Patrick's Old Cathedral
-New York, NY (Restoration)



Lafayette Avenue Presbyterian Church
-Brooklyn, NY (Tiffany Restoration)

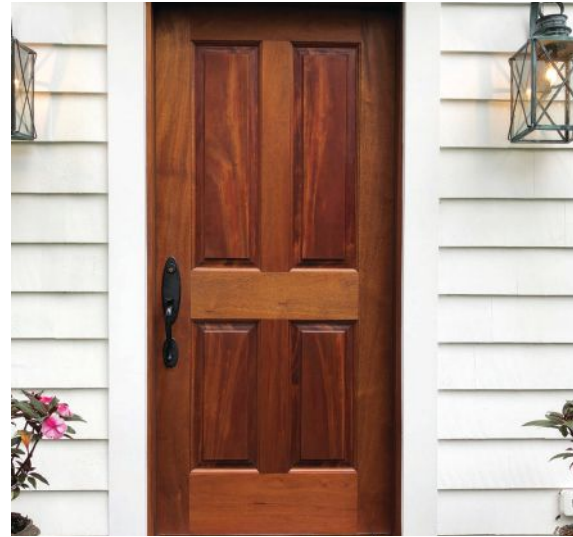
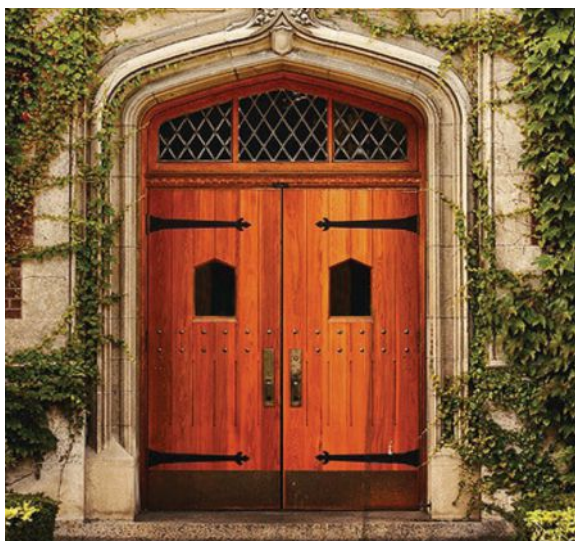


Our Lady of the Angelus, Annunciation
-Queens, NY (New)

Rohlf's, a Stained-Glass Tradition Like No Other

America's foremost stained-glass conservators and creators of the Finest Stained-Glass since 1920.

A family treasure spanning four generations, our reputation, integrity and longevity allow us to accept the challenge of providing the artistic requirements and preservation expertise to secure your confidence. We are dedicated to the principles and traditions of the Old World craftsmanship and endeavor to attain the highest quality of our craft.



— 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, nighttime photograph of the Milwaukee War Memorial. The building's facade is composed of a grid of dark, vertical metal mullions and horizontal glass panes. Warm interior lights are visible through the glass, and some exterior lights are mounted on the building. A tall, white, cylindrical light pole stands in the foreground on the right. A green, semi-transparent circular graphic is overlaid on the lower left of the image, containing the text.

**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

NSG
GROUP



The Finest Shutters Ever Made

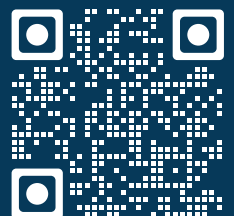
Whether your client has a vision for an exceptionally distinctive shutter or a garage door design that's entirely unconventional, we have the skill, resources and knowledge to transform their unique ideas into reality.

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)



JOHN TIEDEMANN

I N C O R P O R A T E D

Church Restoration Specialists

Interior Painting & Decorating
Historic Finishes
Plaster Assessment
Plaster Stabilization/Consolidation

www.JohnTiedemann.com

1-866-600-2666

The Cathedral of the Immaculate Conception, Syracuse, New York



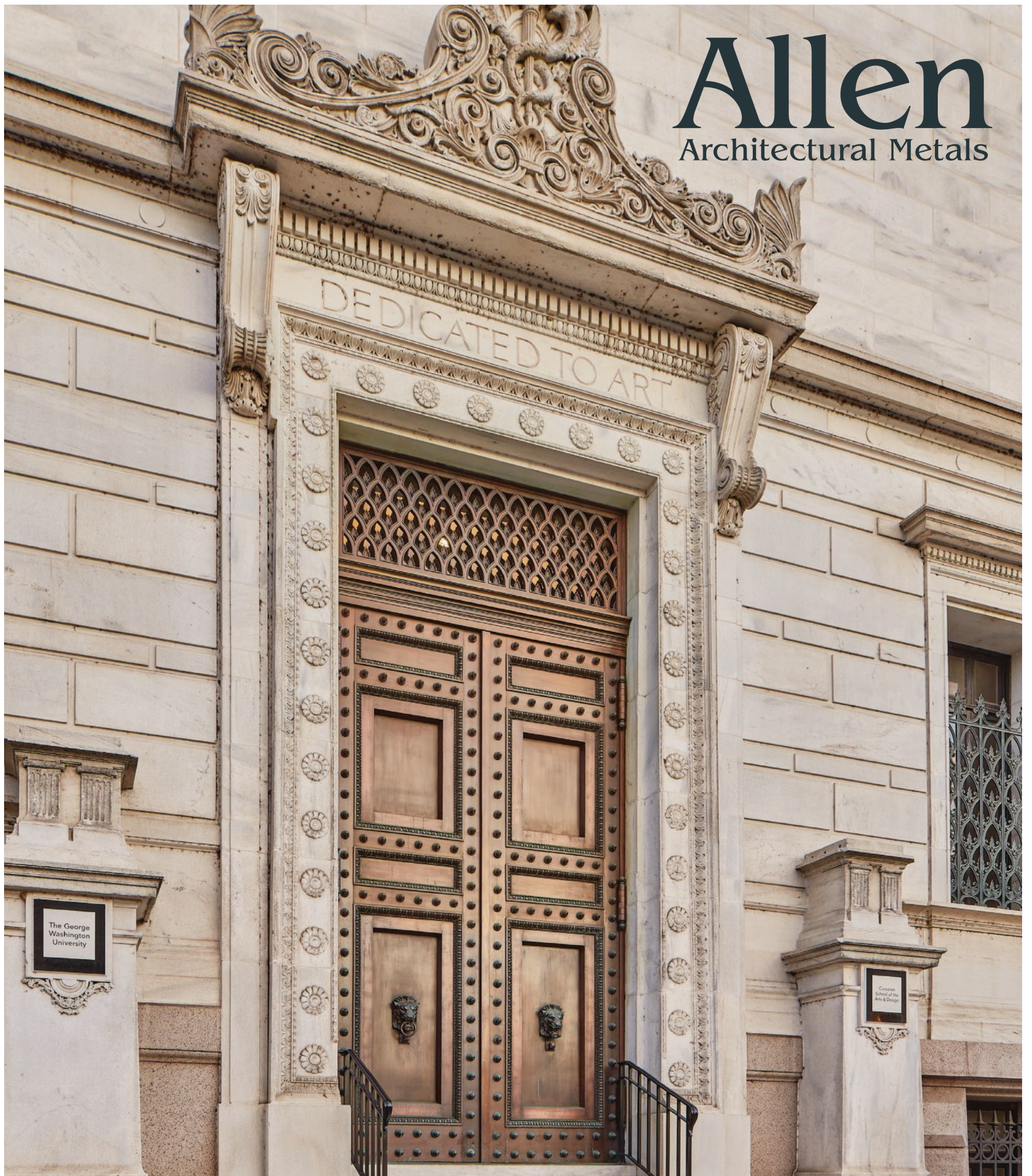
JOHNCANNINGCO.COM
info@johncanningco.com
203-272-9868

St. Mary's Church, New Haven, CT
Craftsmanship, Artistry, Detail
Infinitely curious, driven by perfection.

**JOHN CANNING**
PERFECTING PRESERVATION™

Allen

Architectural Metals

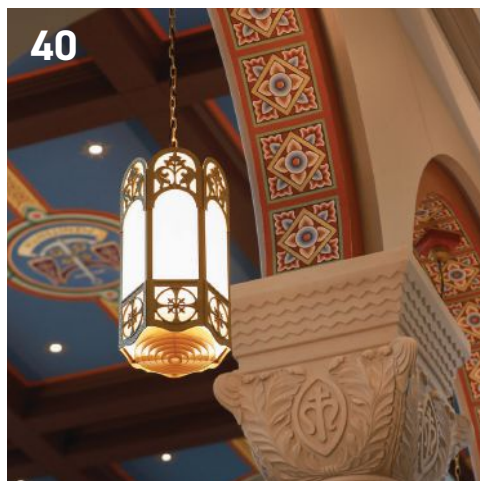


we're passionate about the past

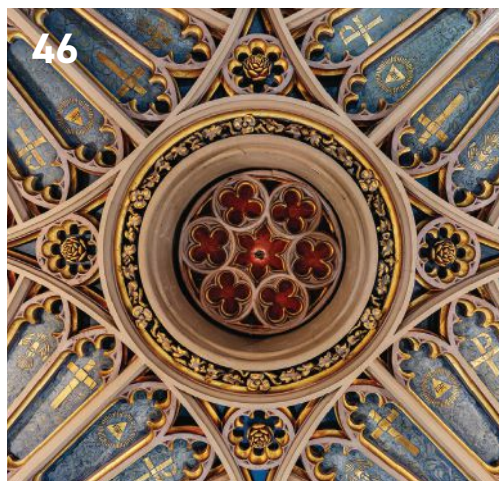
Corcoran Museum • Washington, D.C. • AllenMetals.com

CONTENTS

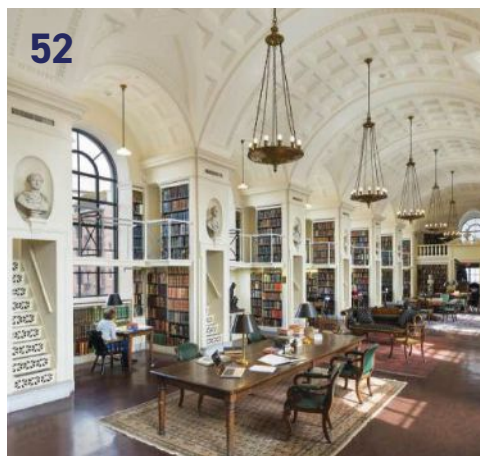
DECEMBER 2023



40



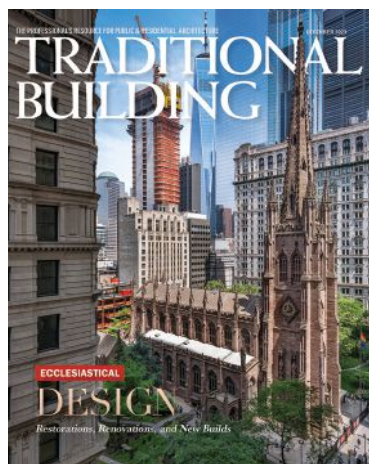
46



52



58



ON THE COVER

MBB Architects rejuvenates a religious icon in New York's Wall Street district.
Photo by Colin Winterbottom

BUYING GUIDES

Historical Products Showcase	63
Art Glass	65
Ecclesiastical Specialties.	65
Metal & Wood Doors.	67
Flooring, Wood & Non-Wood	69
Decorative Painting, Murals & Mosaics	69
Ornamental Ceilings & Fans,	71
Sculpture & Statuary	71
Interior Lighting	72
Stairs & Railings.	74
Steeple, Domes & Cupolas	76
Masonry Restoration	76
Wood & Stone Carving	78

FREE INFORMATION GUIDE 62

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.

40 A Catholic Mecca

A new church is designed for thousands of the faithful flocking to a small Kansas town.

46 Gothic Revival

MBB Architects rejuvenates a religious icon in New York's Financial District.

52 Metamorphosis

Annum Architects has breathed new life into the Boston Athenaeum's art, books—and membership.

58 New Traditions

Conrad Schmitt Studios creates period-inspired interiors for a Catholic church in Wisconsin.

INTERVIEW

24 Q and A with Gil Schafer

An interview with Gil Schafer, his merger with Buccellato Design, and his new book *Home at Last*.

MATERIALS & METHODS

28 Crafts Celebration

Rambusch has brought decorative arts to historic buildings for 125 years.

TECHNIQUES

32 Classic Colonnade

A Colonial Revival mansion, once home to George Eastman, gets its covered walk restored for museum life.

IN-DEPTH PRODUCTS

36 Decorative Arts

A skilled art form is alive and well in the traditional building realm and beyond.

BOOK REVIEW

80 Shingle and Stone: Thomas Kligerman Houses





Cathedral Stone
Products, Inc.

jahm
MASONRY RESTORATION
SYSTEMS

MADE IN USA
VETERAN OWNED



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

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**



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**



ACTIVE INTEREST MEDIA

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.

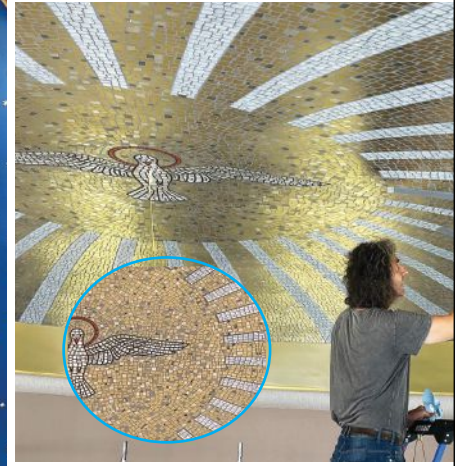
LIST RENTAL: THE INFORMATION REFINERY 201-529-2600



Hand Painted Mosaic

SAN JOSE CATHOLIC CHURCH - JACKSONVILLE, FL

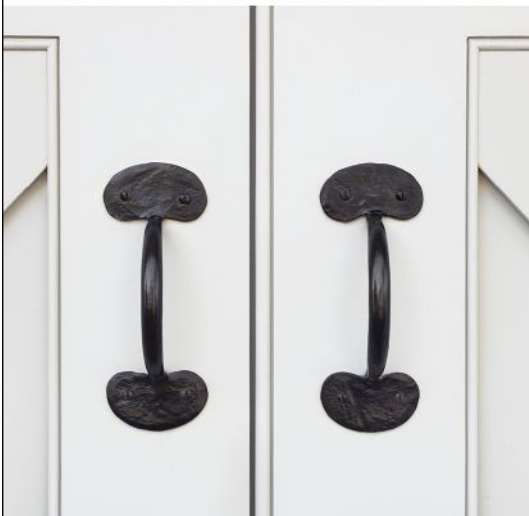
The apse dome of the church is adorned with a hand painted mosaic that depicts the Holy Spirit. The mosaic is a masterpiece of liturgical art, created by an internationally renowned artist who specializes in sacred imagery. The artist used gold and silver leaf to enhance the luminosity and richness of the colors, creating a stunning contrast with the dark blue background. The mosaic is a symbol of the divine presence and guidance of the Holy Spirit in the church and in the world.



1210 Meriden Waterbury Tpke. Plantsville, CT 06479
Office - 860.621.7471 - Cell - 860.919.2119
email - info@bakerart.net
www.bakerliturgicalart.com
Florida Office
9427 South Ocean Drive Jensen Beach, FL 34957

Baker Liturgical Art, LLC
Church Restoration Church Renovation

Brian T. Baker
President/Liturgical Designer



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.

580 CALIFORNIA, SAN FRANCISCO, CA. HISTORICAL ARTS & CASTING, INC.

HISTORICAL ARTS & CASTING, INC.

Award-winning architectural and ornamental metalwork since 1973

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

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

CUSTOM STATUES OF THE SACRED

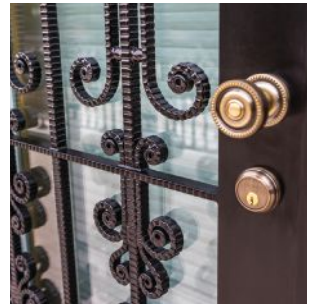
Bronze - Marble - Fiberglass

We can create one-of-a-kind sacred masterpieces for your parish or organization. And it is surprisingly affordable. Delivery in just 120 days.

For more information, contact:
 Gregory P. Cave, President
 Cave Co.
 516-456-3663
www.statuemaker.us
www.churchgoods.net
 email: caveco33@aol.com



COMPASS
IRONWORKS



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

WWW.COMPASSIRONWORKS.COM

717-442-4500

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

**FEMENELLA
& ASSOCIATES**
femenellaassociates.com

Stained Glass Restoration
Wood Window Restoration
Steel Window Restoration
Bronze Window Restoration
Construction Management
Preservation Consulting
Protective Glazing Systems
New Window Design and Fabrication



DESIGNING PLACES THAT



ENABLE, ENRICH, & INSPIRE



The New Immaculata Catholic Church; St. Marys, Kansas
architecture | planning | interiors | liturgical design



www.civiumarchitects.com
785.234.6664



DESIGNED + MADE IN BROOKLYN

ARCHITECTURAL GRILLE

ARCHGRILLE.COM



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

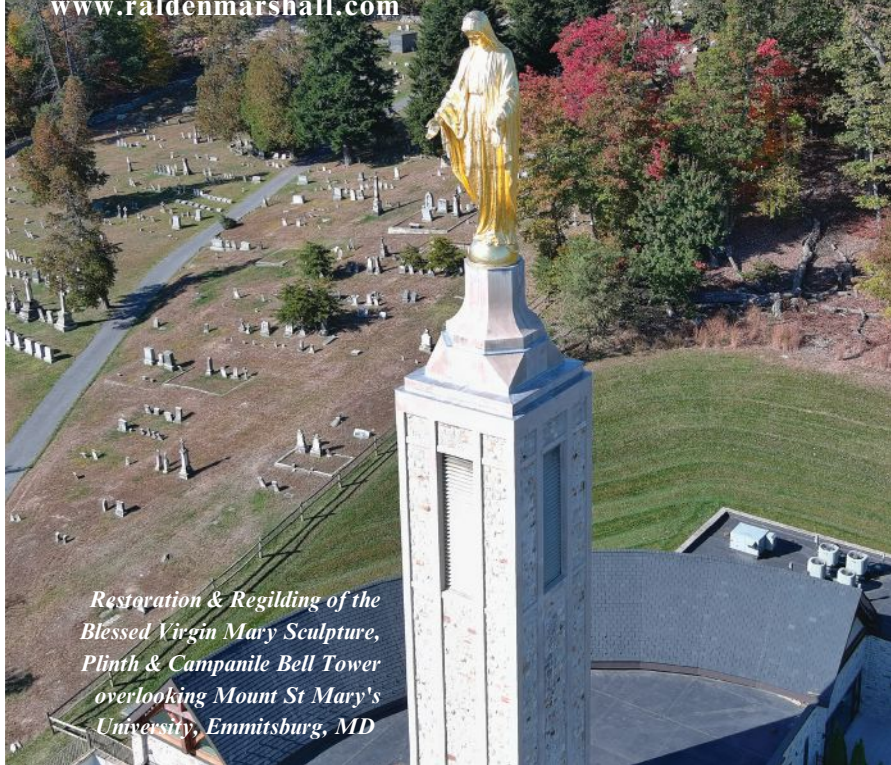
R. Alden Marshall & Associates, LLC

*Caring for Architectural & Monumental
Art for 40 Years*

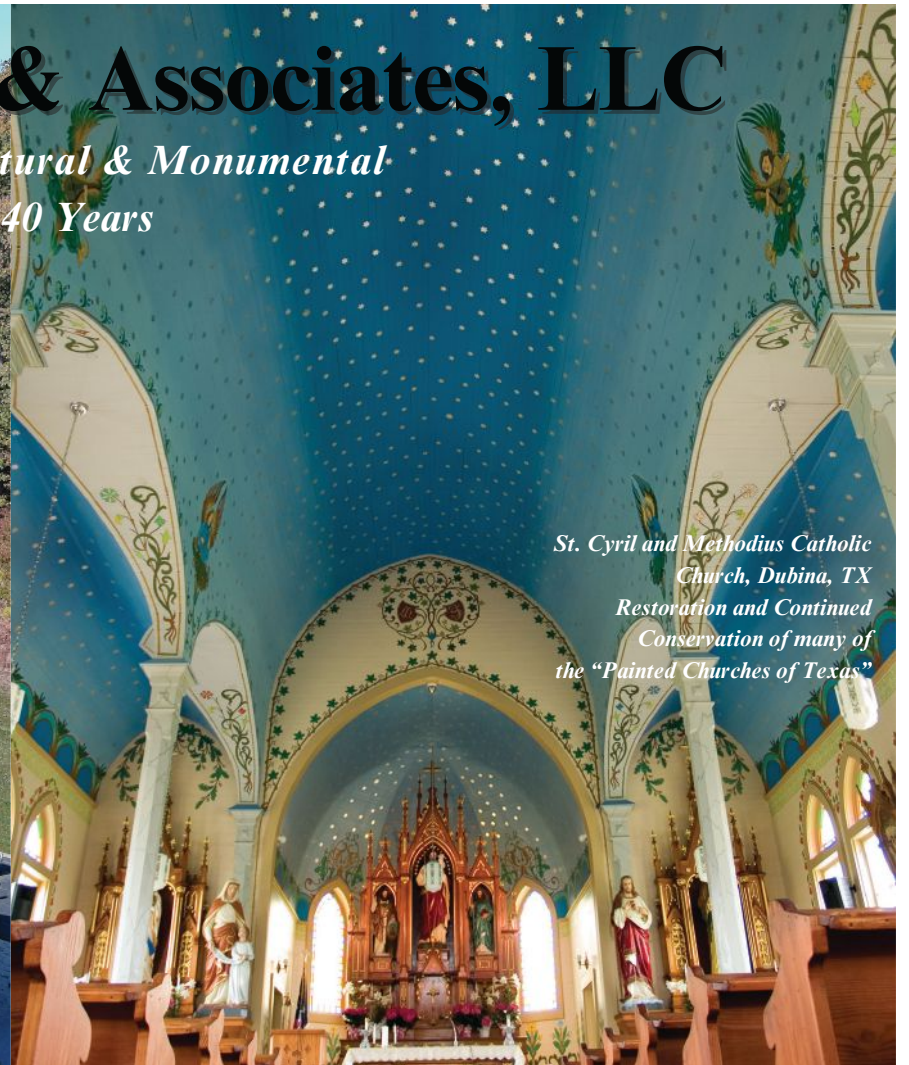
(512) 470-8540

ram@raldenmarshall.com

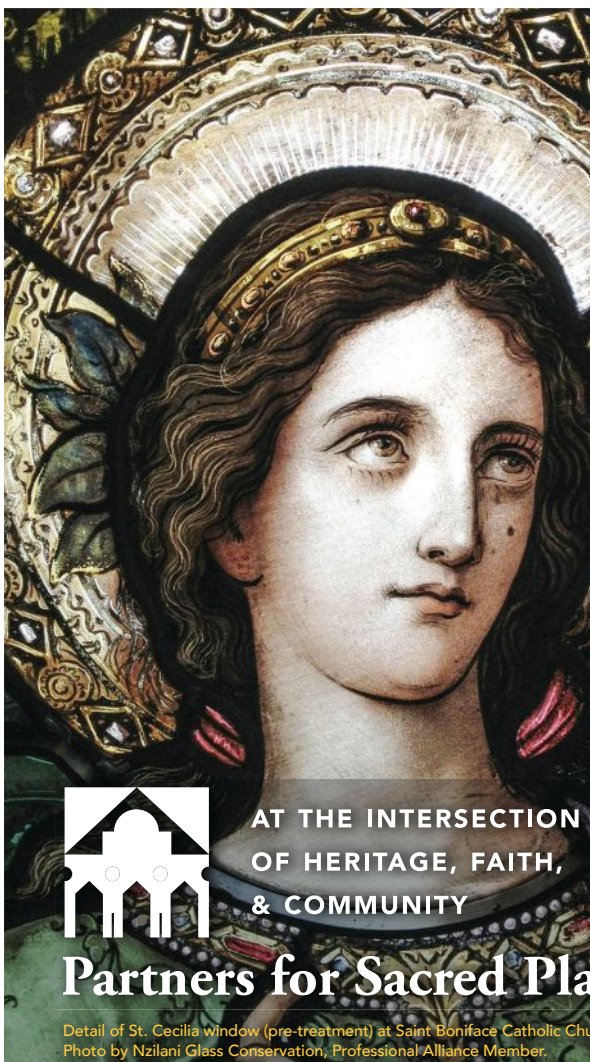
www.raldenmarshall.com



*Restoration & Regilding of the
Blessed Virgin Mary Sculpture,
Plinth & Campanile Bell Tower
overlooking Mount St Mary's
University, Emmitsburg, MD*



*St. Cyril and Methodius Catholic
Church, Dubina, TX
Restoration and Continued
Conservation of many of
the "Painted Churches of Texas"*



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

[sacredplaces.org/
/professional-
alliance](http://sacredplaces.org/professional-alliance)

 **AT THE INTERSECTION
OF HERITAGE, FAITH,
& COMMUNITY**

Partners for Sacred Places

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

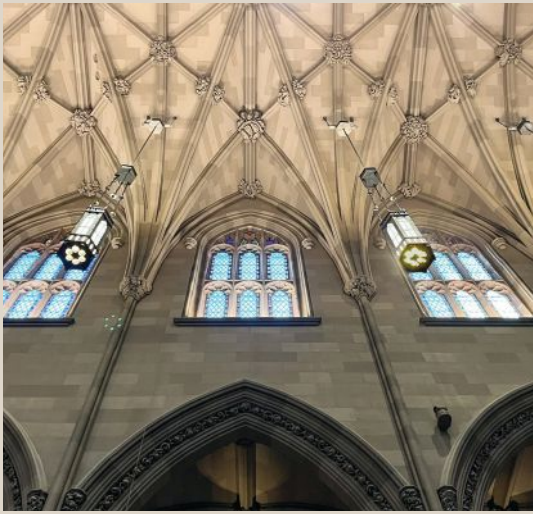


HANDCRAFTED LIGHTING FOR SACRED SPACES.

 **Manning Lighting**
Made in USA since 1948

 www.manningltg.com

©2018 Manning Lighting
Sheboygan, WI USA



Building Conservation Associates, Inc.

Historic Preservation • Building Assessments • Materials Analysis • Strategic Planning • Preservation Design • Construction Administration



Trinity Church Wall Street Restoration

New York - Philadelphia - Boston - Washington, D.C. - Detroit

www.bcausa.com



CUSTOM LIGHTING
FABRICATION & ANTIQUE RESTORATION
IN BROOKLYN, NEW YORK

remains.com/custom

212-675-8051

custom@remains.com



Woerner Industries, LLC
Skilled Woodworking & Machining Since 1915



Woerner Industries is a designer & fabricator of wooden church furniture to meet all of your sanctuary needs. Custom designs are available, please contact us.

Offerings include, but not limited to:
altars and communion tables
pulpits and lecterns

congregational wood chairs and pews
various styles of celebrant and sanctuary seating.

www.woernerindustries.com

585-235-1991





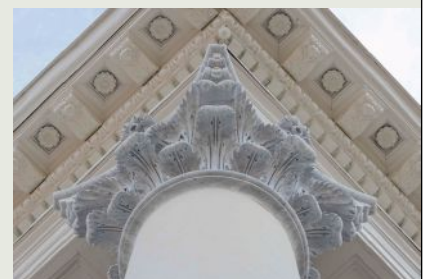
historic doors

FINE CRAFTSMANSHIP IN WOODWORKING

610-756-6187 ~ HISTORICDOORS.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 STONE

www.rugostone.com | info@rugostone.com

7953 Angleton Ct, Lorton, VA 22079 (571) 642-2672



Consult factory for custom retrofit LED engines for your existing lanterns

MILLS Architectural Lighting

A DIVISION OF LIGHTING NELSON & GARRETT INCORPORATED

TRADITIONAL &
CONTEMPORARY
LIGHTING FOR
HOUSES OF
WORSHIP
FOR OVER
60 YEARS



HIGH PERFORMANCE LED ENGINES NOW AVAILABLE

www.millslighting.com

1.800.268.1526 | results@millslighting.com

MILLS ARCHITECTURAL LIGHTING THE CHURCH LIGHTING DIVISION OF WWW.LIGHTINGNAG.COM



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.

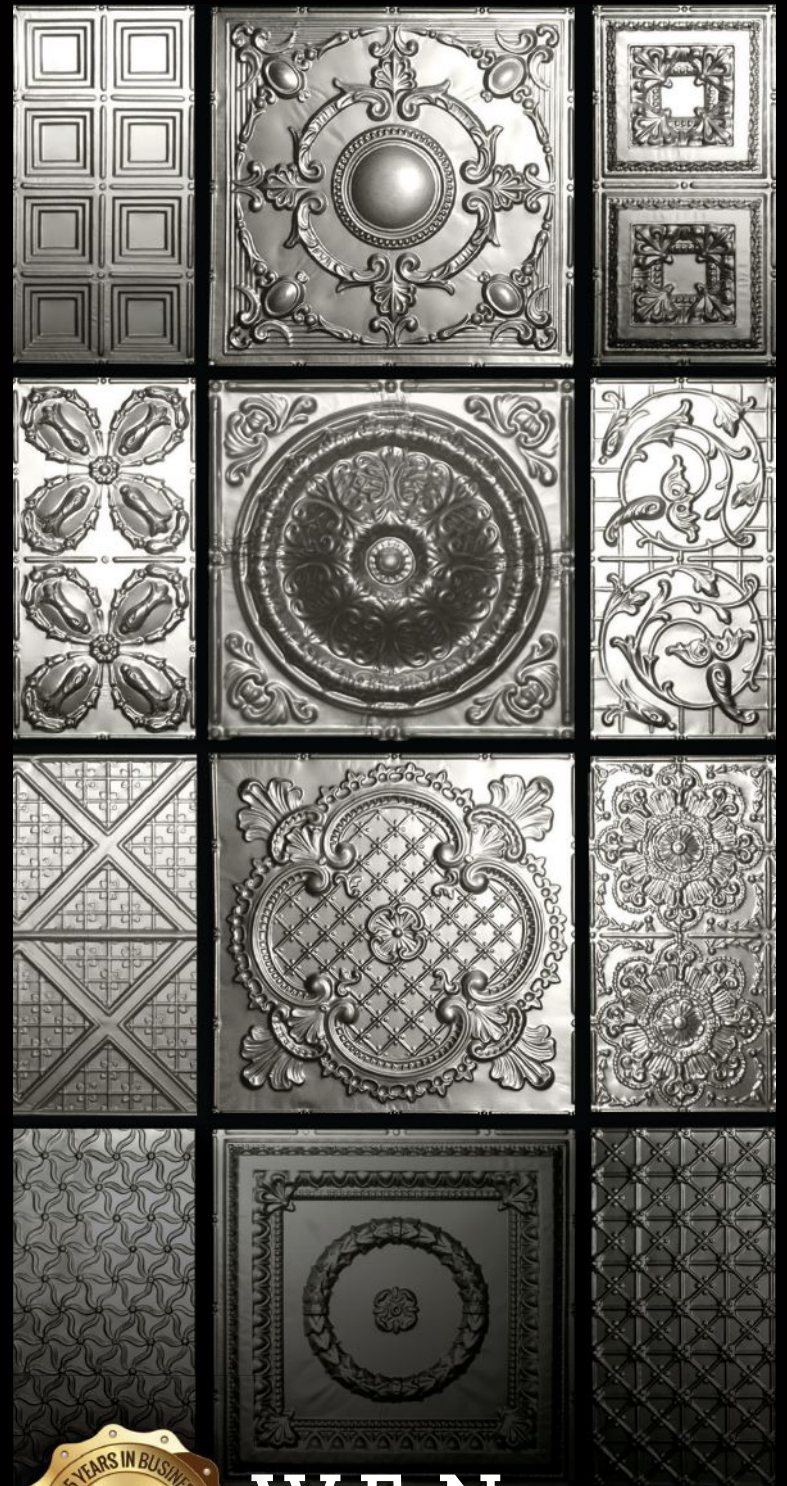
With more than 500 mouldings in stock, our classically correct mouldings can be specified in exotic hardwoods or poplar. Custom design and millwork upon request.

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



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

Sacred 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

from
inspiration
through
installation



Nauvoo, IL Temple



Indianapolis, IN Temple



Taylorsville, UT Temple



let us help
you create
your vision.

KEPCO+ has installed natural stone exteriors on religious structures throughout the United States. Each project requires a custom approach, and our talented team of experts excels at providing unique solutions to everyday projects and remarkable solutions to one-of-a-kind projects.

KEPCO+
Architectural Cladding Systems

KEPCOPLUS.COM



2024 PALLADIO AWARDS

Celebrating excellence in traditional design
and craftsmanship for over 20 years

CALL FOR ENTRIES!
DEADLINE IS DECEMBER 15, 2023

Homecoming

An interview with Gil Schafer, his merger with Buccellato Design, and his new book Home at Last.

The room had the happy buzz of a family reunion, filled with a long, warm conversation about a shared past and a bright look toward the future. Just weeks before, the architect Gil Schafer III had merged with Buccellato Design, two prestigious firms with many awards for contemporary classical architecture. The new firm, Schafer Buccellato Architects, brings home the long-held intentions of the architects to meld and grow together, embracing a new spirit while retaining the foundation of the past.

The similarities in the lives of the three design partners—Schafer, Aimee Buccellato, and Kevin Buccellato—are abundant. (Lou Taylor, who runs the financial side, is also a partner.) All three were drawn to architecture and construction as children, have lived in many different settings and styles of homes, and realized early in life the role of houses in helping individuals thrive.

More than 20 years ago, Aimee Buccellato was the first staff member of G.P. Schafer Architect. Kevin Buccellato, her husband, also joined the firm and worked closely with Schafer at the same time. Those years, Kevin Buccellato says, were about “building a culture of nurturing, mentoring, and learning.” All three architects vividly recall that period in the early 2000s, when they collaborated on the design of residences in the Hudson Valley in New York, all rooted in American vernacular. “It was a model way to learn in the trenches: fun and exhausting, but fulfilling,” Aimee Buccellato says.

In time, the couple relocated to South Bend, Indiana, where they balanced an architectural practice with parenthood and professorships at the University of Notre Dame’s School of Architecture. As the years passed, many of the Buccellatos’ students went to work for Schafer in his longtime headquarters overlooking Union Square in New York City, now the home of Schafer Buccellato Architects.

All three design partners hold lifelong learning close to their hearts. As Aimee Buc-



Mudroom in a newly renovated early 20th-century Craftsman-era bungalow, Buccellato Design. Photo by Adam Macchia

“To always learn and improve, you have to be open to the energy of those around you.”

cellato says, “life can feel very episodic; but we don’t live in vignettes. This work requires a lot of patience and consideration. We want young people to be proud to be part of a legacy of craftsmanship.” When Schafer demurs at being called an educator, she disagrees: “Gil is a top educator, his work is rooted in lifelong apprenticeship.”

For his part, Schafer, the grandson and great-great-grandson of architects, firmly believes that the close, nurturing alliance of generations in architecture is key to success. “To always learn and improve, you have to be open to the energy of those around you,” says Schafer, who has published three books and is one of the country’s brightest lights in classical architecture.



Top and right, images from the book, *Home at Last*. Photos by Eric Piasecki Above, Kevin Buccellato, Gil Schafer, Aimee Buccelato, and Lou Taylor. Photo by Sarah MacWright



As Schafer mulled his long professional path in recent years, as the Buccatellos shifted out of academia, the trio began to play with a special notion that has animated so many successful mergers: “Maybe we could grow together.”

Here, Gil Schafer talks about the importance of growth, mentorship, and learning, and his newest book, *Home at Last* (Rizzoli), debuting in spring 2024.

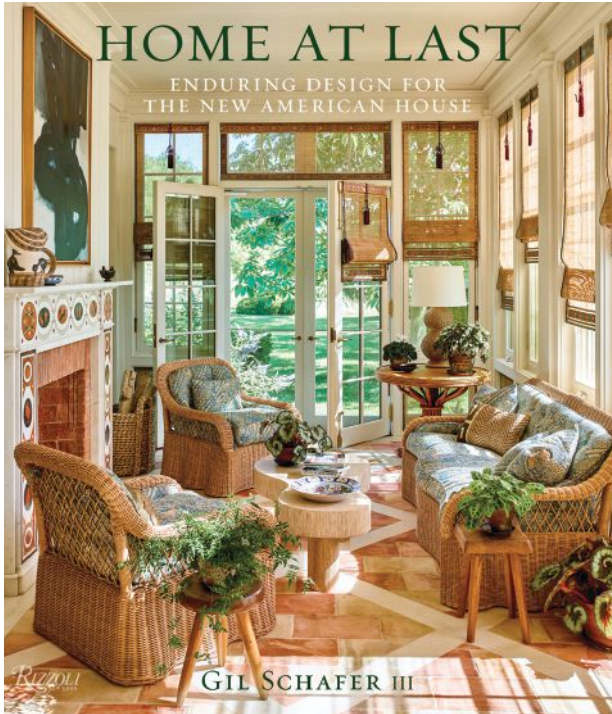
Tell me about your new book, *Home at Last*, which presents your work and explains your design philosophy.

Home at Last is the third in a three-part series looking at my work over 20 years. My books have always been personal, and this one shows how houses can change and evolve with life. Clients talk about these houses as being their “forever homes,” places of quality, places that are often generational homes. I’ve learned that houses have to evolve with the lives of the people in them. I always say that we’re in the joy business; this book is about that journey.

Your great-great-grandfather and grandfather were both architects. You must have known,

at an early age, that you would be one, too. In your second book, *A Place to Call Home*, you talk about how the places you lived as a kid influenced your design sensibility. Tell me more about this.

I was born in Ohio and then lived most of my childhood on a farm in rural New Jersey. My parents divorced, so I also moved around a fair bit. All the places we lived were very different, which I paid keen attention to, probably because I had that genetic wiring to be an architect.



Gil Schafer's third book, *Home at Last*. At right, a page from the book. Photo by Eric Piasecki

You have designed houses and renovations all over the country. Do any of these projects stand out as particularly memorable? Why?

The memorable projects are usually the ones that challenge us in some new way. If I'm not a little scared by a project—by its challenges—I get worried. We just restored a landmarked boat-house in Maine from the early 1900s, originally built for a 100-foot steam yacht, something that we'd never done before. We had to make a building that is half in water and half to live in. It was technically and aesthetically very challenging—but thrilling.

What advice do you give emerging professionals in the architecture and interiors field?

In the age of short attention spans, speed viewing, and Instagram, it's crucial to look slowly, to take time to study. I think there's a bit too much of the glance-and-swipe today. It takes time to look deeply, and learn from history. It's important to take that time.

Most architects write a book because it's good PR. But my sense is that it's more than that for you; you are at heart an educator. This is certainly evidenced by your early involvement with the ICAA, a classical education institution. Now



you have written three books which do much more than show your firm's work. How do you come by your willingness to teach?

I'm not a bona fide teacher like Aimee and Kevin, but I had great mentorship at Ferguson & Shamamian Architects [in New York City] and elsewhere and learned that way. People were so generous with their knowledge with me. I realized that it is important to do the same. The more I know, the more I recognize I need to learn. It's about humility. If you think you know it all, there's nothing left to learn. **TB**

“In the age of short attention spans, speed viewing, and Instagram, it's crucial to look slowly, to take time to study. It takes time to look deeply, and learn from history. It's important to take that time.”

Your partner for
smarter historic
restorations.



Find your window and door solutions at
[MARVIN.COM/HISTORIC](https://www.marvin.com/historic)



Ratigan-Schottler

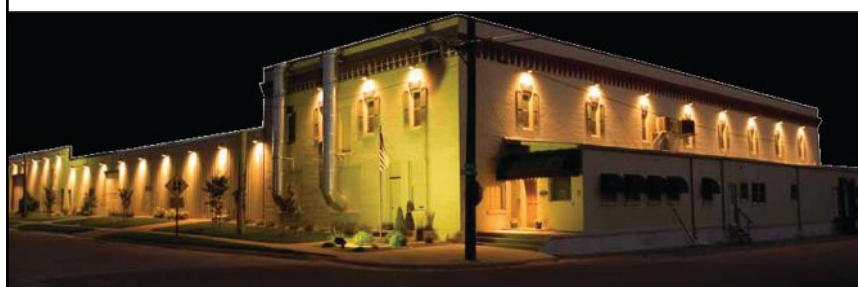
Design & Fabrication Studios

Serving Churches for
Four Generations since 1928



*Pews • Chairs • Liturgical Furniture
Pew Kneelers • Refinishing • Pew Cushions*

*Historic Preservation and Restoration
Design and Consultation
Specializing in Custom Fabrication*



Ratigan-Schottler
Phone: 402-223-3220 Fax: 402-223-2020
Toll Free: 800-383-1000

Email: infors@ratiganschottler.com
www.ratiganschottler.com



Crafts Celebration

Rambusch has brought decorative arts to historic buildings for 125 years.

HOW DO YOU CELEBRATE 125 YEARS OF TRADITION?

For decorative arts icon Rambusch, which has designed and executed more than 45,000 commissions in ecclesiastical arts, church interiors, stained glass, historic restoration, conservation, replication, commercial and liturgical lighting, and art metal and mosaic, it means an upcoming yearlong celebration of events, shows, presentations, and lectures that honor its premier place in the annals of preservation history.

In addition to publishing two books, *Rambusch: The First 100 Years* and one as-yet-untitled tome that covers the accomplishments of the last quarter century, the fourth-generation owned- and -operated company is hosting an exhibition at The National Arts Club in New York City that runs through Jan. 3, 2024.

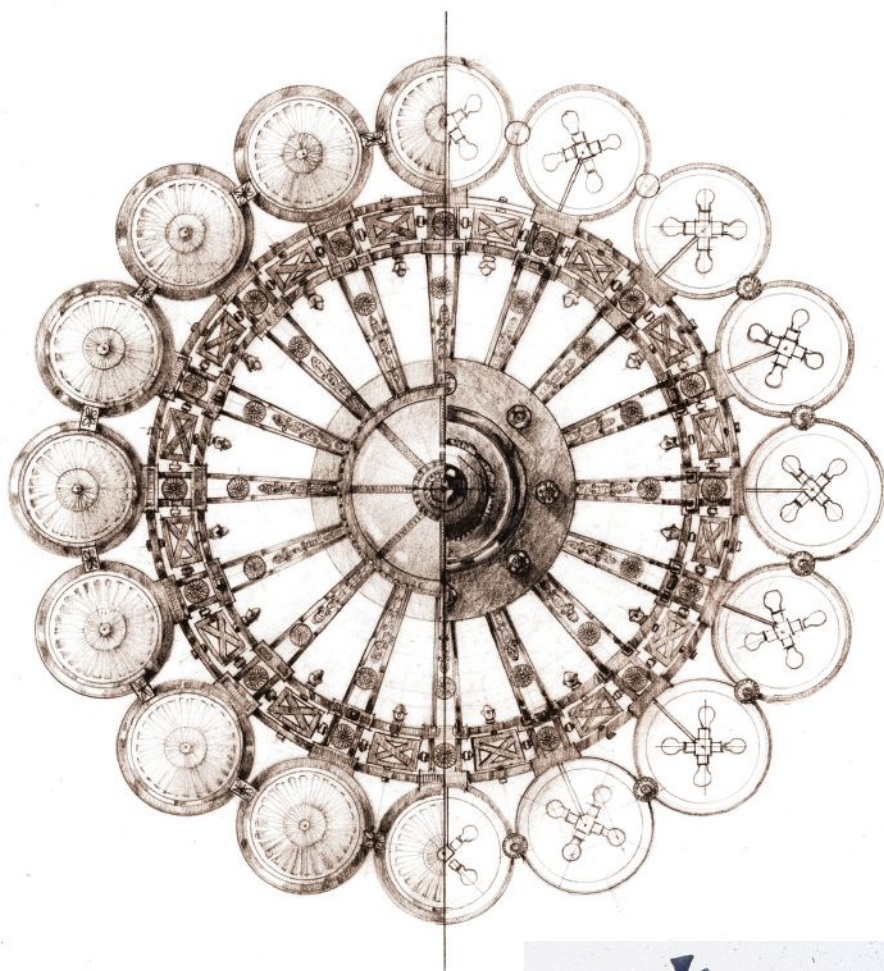
The New Jersey-based company, founded in New York City in December 1898, has been ushered into its 125th year by twins Martin and Edwin Rambusch. Martin is primarily focused on crafts; Edwin specializes in lighting.

Rambusch's custom work, done in the company's five workshops in its 37,500-square-foot studio, continues the tradition of craft organizations, with 30 artisans collaborating on various projects.

The company, established by Danish master painter and decorator Frode Christian Valdemar Rambusch, set up shop in New York City. In the beginning, it specialized in painted decoration, glazing, gilding, and murals but eventually broadened its scope to include art metal and lighting fixtures when electric illumination became commonplace.

By the 1930s, Rambusch had expanded once again, setting up a stained-glass studio, which has designed and fabricated scores of windows, as well as restoring those created by some of the world's greatest artists, notably Louis Comfort Tiffany, John La Farge, and Maitland Armstrong. It was around this time that the company began designing

Above, the marble sculpture of Father Michael Joseph McGivney in progress.
Photos by Rambusch



REFLECTED PLAN - PLAN

For the Utah State Capitol, above left and above right, Rambusch restored and re-created 1,400 interior lighting fixtures, 1,000 of which were replications.

Right, Historical Shield. Rambusch has done over 45,000 commissions since its establishment 125 years ago.

Working on a Louis Comfort Tiffany window.

and working in all the architectural crafts and executing commissions for international and domestic interiors.

Martin and Edwin attribute Rambusch's continued success to the company's vast accumulated knowledge and expertise in the fields of customization, restoration, and preservation, as well as its long-term relationships with clients.

"What sets us apart is that we don't have an individual style," Martin says. "We listen to buildings and clients to create the vision." Edwin adds that each project is overseen either by him or Martin, ensuring quality, accountability, and a quick response to every issue that crops up.

Through the years, the company has worked on virtually every type of religious or institutional and historic governmental entity in the country.

The restoration and re-creation of the Utah State Capitol's 1,400 interior lighting fixtures, 1,000 of which were replications, remains one of Edwin's favorite projects. "The state used an innovative method to select vendors that equally weighed each firm's bidding price and knowledge



and expertise in the field," he says. "This is how we have survived for more than a century—our clients value our knowledge and take it into consideration."

Martin's favorite client relationship is one that started decades before he was born. Rambusch has been involved in various projects for the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., since 1931, when it did work on its Our Lady of Lourdes chapel, the first chapel outside the Crypt Church.

The latest monumental project for the shrine was creating a mosaic in the Trinity Dome. The mosaic, which is 88.5 feet wide and 44.25 feet tall, spans 18,000 square feet, which makes it the largest mosaic completed in a dome on the continent of North America.

Rambusch is now involved in helping to create a marble sculpture of Father Michael Joseph McGivney, the 19th-century Irish American priest who founded the Knights of Columbus, for the shrine's Hall of American Saints.



Rambusch created the mosaic in the dome of the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C.

“We are coordinating the fabrication,” Martin says. “We’re working with the carvers to take the artist’s vision to reality. It’s made of Botticino Fiorito marble imported from Italy to match the others in the hall.”

The Rambusches are passionate about their work because, Martin says, “every project is different.”

The company, is, indeed, distinguished by its wide range of commissions: It has created everything from an Episcopal bishop’s gold and enamel ring to a stained-glass window the length of a football field.

Edwin adds that “we are constantly learning and seeking changes in technology in the market. But you still need someone to make a beautiful design. Seeing a commission through from concept to design to finished

work is what excites me.”

The brothers hope that there will be a fifth generation to take over the company, but it is still too early for anything to be set in stone.

What the Rambusches are sure about, though, is that during its second 125 years, the company will do what it has always excelled at—seeking projects and opportunities that require its unique expertise.

“We will continue to make beautiful objects,” Martin says, and Edwin adds, “We will let things emerge, slowly. The best tool we have is patience.”

See Rambusch.com for the full schedule of anniversary events for 2023 through 2024. **TB**



THIS WOOD CAME FROM A CENTURY OLD BARN

Our products come with stories. They've lived in the homes of our ancestors, in the barns that held their livestock. They've seen a lot, and are ready to see a whole lot more.

Add a story to your next project.

Hand-Hewn Beams | Reclaimed Wood
Reclaimed Flooring | Hand-Forged Iron



vwfi.com
717-892-5860



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

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

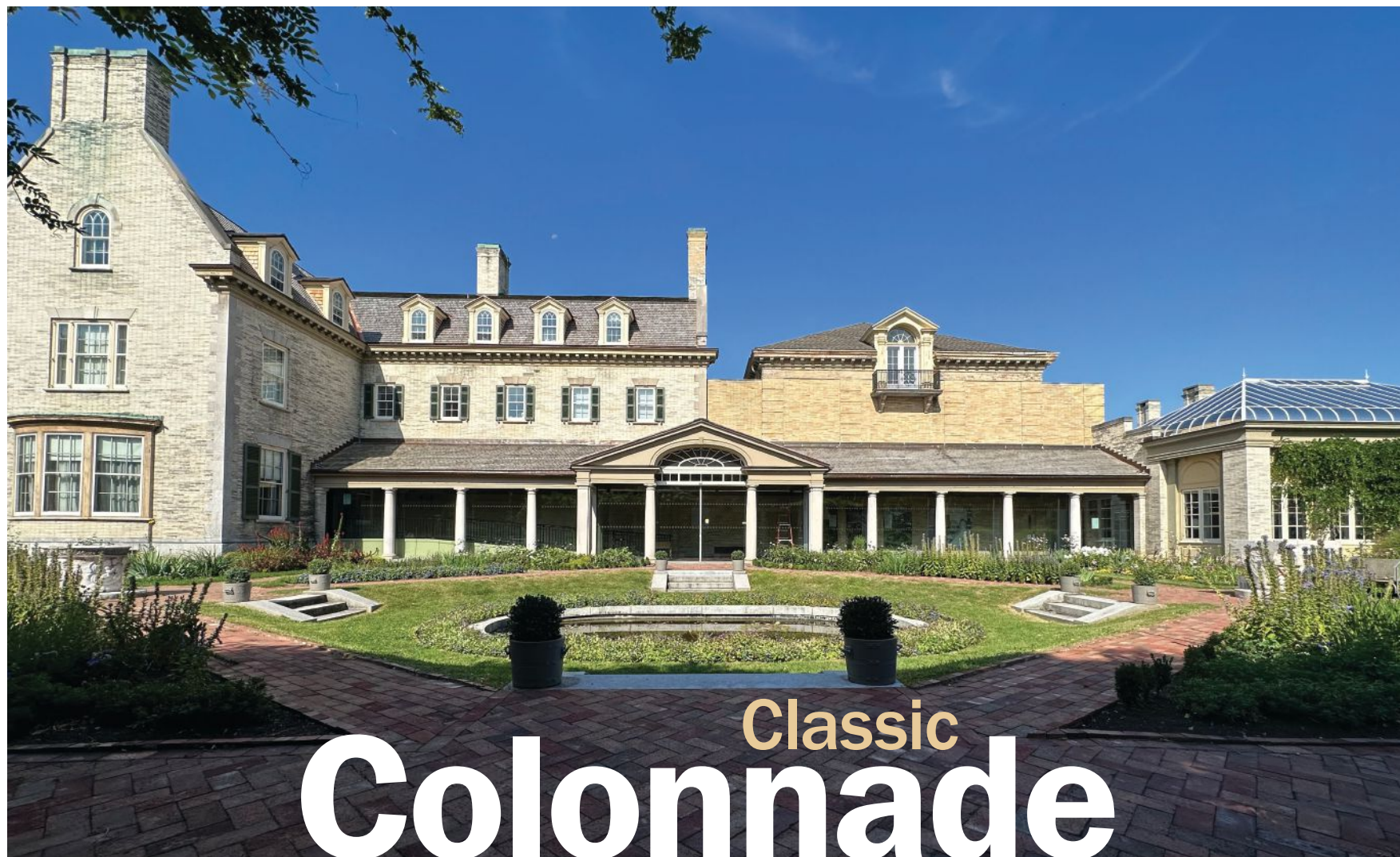
"American Artisans At Work
Preserving History"

1-800-922-1469

www.grandlight.com

2023
PALLADIO
AWARD WINNER SUPPLIER
TRADITIONAL BUILDING

info@grandlight.com



Classic Colonnade

A Colonial Revival mansion, once home to George Eastman, gets its covered walk restored for museum life.

As often happens with historic buildings, one major project begat another while restoring the Bruce C. Bates Colonnade at the George Eastman Museum in Rochester, New York. “For many years, the colonnade had been enclosed with just its original storm panels,” explains Richard N. Osgood, Jr., senior project manager at Bero Architecture PLLC in Rochester. However, upgrading the colonnade into a conditioned space with a large, insulated glazing system also provided the opportunity to rebuild the surrounding structure and return some columns to their original, limestone versions.

When George Eastman—film pioneer, photography popularizer, and entrepreneur behind the Eastman Kodak empire—built his mansion in 1905, he included an open-air colonnade to showcase his beloved Terrace Garden. Later, Mr. Eastman and his architect, J. Foster Warner, designed a series of multilight storm panels to go in and out seasonally, but subsequent owners, such as the Eastman Kodak Company and the George Eastman Museum, always left the storms up. “The colonnade became a critical circulation path between the mansion and the International Museum of Photography and Film built in 1989,” explains Osgood. “Unfortunately, the storms were poor-fitting, with very little supplemental heat, so the corridor could be frigid in winter, and unbearably greenhouse-hot in summer.” In 2019 the Eastman Museum embarked on replacing the storms with single, wide-open lights that would give the impression of being outdoors.

Not as simple as it sounds. Explains Osgood, “We had to go to Europe to find a manufacturer who could provide large enough insulated glass units, averaging 8 feet, 9 inches wide and over 9 feet tall.” Then, to make the impression convincing, they planned to align the butt ends of those glass panels behind columns to hide the joints. “But to do that, we had to design the support system at the base of the colonnade to hold the panels in place.” He says it was also necessary to engineer a new



ABOVE: With a new insulated glazing system, the restored colonnade presents an open view of the garden and climate controlled passage to the Museum at right. **LEFT:** The colonnade in 1907—all limestone columns and all open.

All Photos: George Eastman Museum



Clockwise from above: Mr. Eastman strikes a promo pose framed by the 1923 storm panels. Restoring the cross-gable enabled the return of limestone columns. The colonnade restoration also meant rebuilding the walkway/tunnel roof. The terrace garden, a popular spot for events.

structural steel head channel—a sort of C shape—to support the glass panels at their tops.

Before work could begin on the glass panel system, however, the architects needed to address conditions on the existing colonnade. The original granite water-table step was in good shape for supporting the new limestone columns, but a ramp in the walkway that changed elevation into the mansion would have to go. More problematic was the reinforced concrete slab of the walkway. “You could see a lot of spalling concrete and exposed rebar,” recalls Osgood, “nearly the length of the walkway underside,” which is actually the ceiling of a service tunnel under the colonnade. “It’s part of an elaborate system,” he explains, “connecting the mansion with the Dryden Theater and over to a garden building and the main steam plant.”

After debating whether to patch the failing materials with fiber-glass mesh, the architects decided to replace all of the walkway floor. A good move, it turns out, because the floor construction was poor. “The minute we started jack-hammering, the whole floor literally crumbled on us, revealing charcoal cinders and other junk in the mix,” recalls Osgood. “So we built a whole new ribbed steel deck and poured a concrete slab on top, laying Ludowici quarry floor tile to replicate, as closely as possible, the original walkway tile.”

This rebuild required temporarily supporting existing mechanicals in the tunnel attached under the floor. “We also had to plan for the new HVAC system for the enclosed colonnade to be environmentally comfortable year-round. The new heating system, for example, has elaborate ductwork going up and around in all directions just to access the various areas of the colonnade.”

Repairing deferred maintenance and fire damage became another project. In 1949, a fire completely charred the southern end of the colonnade while the mansion was undergoing conversion into a museum. “Management of the time decided they couldn’t put back stone, so they replaced that section with wood columns.



TECHNIQUES COLANNADES



Adding the glass panel system then became an ideal opportunity to return the 1949 replacement wood columns to limestone. The new 8-foot, 10-inch-tall Tuscan order columns are solid, Indiana limestone shafts with tooled shafts, capitals, and bases. “The original stone columns farther north were all still intact, but needing some minor repairs, so we kept those.”

Back when the colonnade was all open, Mr. Eastman had installed lattice on the brick mansion wall to let ivy climb up inside the vault. “When we took that lattice down, we saw significant cracks where the cross-gable was failing due to undersized and weakened structural members, along with evidence of long-term leaking. So, new rafters were sistered-on in the valley, and a brand-new ridge beam installed to straighten-up the 5-inch sag in the roof.” On top, the colonnade got a brand-new roof deck with waterproof membrane underlayment, Alaskan yellow cedar shingles, and new copper gutters.

Sometimes that additional project, while not pressing, is best done along with current work. For example, the museum’s expected next major expansion renovation is a series of new galleries within the former servants’ areas of the mansion that will explain the story of Mr. Eastman’s life. “So, we closed off an existing entry point from the mansion into the

colonnade, dating from the 1948-49 renovations, and cut a new opening in the brick wall, and constructed a new cross vault in the colonnade,” he explains. “This gives the museum a new entry point into Mr. Eastman’s former kitchen and to the galleries that are being designed,” says Osgood. “It’s all about planning for the future.” **TB**



Above: Originally seasonal, the multilight panels became fixtures in the building’s architecture but performed poorly. **Right:** New insulated glass panels and a quarry tile floor bring year-round comfort to the colonnade.



UPCOMING CONTINUING EDUCATION COURSES:

ARCHITECTURAL CAPRICCIO LECTURE AND WORKSHOP

Saturday, November 18

In-person

WORKSHOP IN CLASSICAL ARCHITECTURE: OPEN ACCESS

Saturday, November 18

Online

TRADITIONAL BUILDING CONFERENCE SERIES IN TAMPA, FLORIDA

Tuesday, December 5 – Wednesday, December 6

In-person

THE 2024 ICAA INTENSIVE IN CLASSICAL ARCHITECTURE: NEW YORK

Saturday, January 6 – Saturday, January 13, 2024

In-person

2024 CHRISTOPHER H. BROWNE OXFORD DRAWING TOUR

Saturday, May 25 – Saturday, June 1, 2024

In-person

Register online at [classicist.org](https://www.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*.

IN-DEPTH PRODUCTS

BY NANCY H. RUHLING



Decorative Arts

A skilled art form is alive and well in the traditional building realm and beyond.

Whether it's recreating artwork for a restoration project or designing new pictorial imagery for a historic building, decorative painting is what brings the project to full-color life.

It takes teams of skilled craftspeople, many of whom are trained to meld old-world skills with the latest technology, to execute the timeless designs that will enchant generations of viewers.

Here are profiles of some of the top practitioners in the field.

Conrad Schmitt Studios, conradschmitt.com

For more than a century, Conrad Schmitt Studios has advanced the tradition of excellence in artistry and craftsmanship, transforming thousands of churches, theaters, courthouses, and state capitols throughout the country.

Using historic techniques combined with new equipment and more modern and safer and durable materials, the company, which is based in Wisconsin, replicates historic decorative schemes or creates new decoration that employs elements existing in the architecture.

"In general, we want the decoration to mean something and tell a story not to be purely aesthetic," says vice president Heidi Gruenke Emery, whose grandfather, Bernard O. Gruenke, bought the company from the original owner's estate in 1953. "Our sources include motifs based on symbols for the patron saint if the space is a church, or the style of a historic theater, for example."

This is evident in the firm's projects, the most recent of which include the gilding of the golden dome at Notre Dame; the interior decoration for St. Bernadette Catholic Church in Scottsdale, Arizona; the restoration and preservation of the sanctuary at Saint Mary of the Lake Catholic Church in Chicago; the restoration of the stained glass at Normal Hall Dome at Indiana State University in Terre Haute; and the decorative paint conservation at the Masonic Temple in Detroit.

Conrad Schmitt, which has created relationships with clients that span decades, is a full-service studio that does everything from developing master plans and creating renderings to, as Emery says, "helping to ignite the spark that will assist in creating enthusiasm and funding for the project."

St. Joseph's Co-Cathedral in Brooklyn, above, was another EverGreene project.

Photo by Whitney Cox



Above, Conrad Schmitt Studios is gilding Notre Dame's glorious dome.

Photo by Matt Cashore/University of Notre Dame

Top right, Conrad Schmitt restored and preserved the sanctuary at St. Mary of the Lake Catholic Church in Chicago. Right, at the Cathedral Basilica of St. John the Baptist in Savannah, Georgia, Conrad Schmitt Studios replicated historic murals and is decorating its Adoration Chapel. Photos by Conrad Schmitt Studios



EverGreene worked on the restoration of the dome at the U.S. Capitol, bottom.

Photo by EverGreene

It's an honor, Emery says, to work on spaces that are "an intrinsic part of our history and contain craftsmanship and house artwork that is not replicated in our modern world."

The satisfaction, she adds, comes from "working with a community to rally around the restoration of their beloved historic movie theater that breathes new life into a downtown, or rejuvenating a church that will be a place in which parishioners can baptize their children and remember their loved ones."

EverGreene Architectural Arts, evergreene.com

The largest U.S. specialty contractor that's focused on the preservation of historic buildings, artifacts, and works of art, EverGreene Architectural Arts' gamut of specialties includes gilding, glazing, faux finishes, architectural textiles, painting, and plastering.

Since its founding by mural artist Jeff Greene in 1978, the company has worked in many of the nation's most iconic public spaces, including the Empire State Building and the U.S. Capitol, and has completed 400 theaters and hundreds of sacred spaces across the country.

EverGreene uses a variety of innovative high-tech tools. Lasers clean conservation work, digital documentation systems such as photogrammetry and Lidar laser scanners create high-definition anamorphic 3D perspectives, drones conduct external site assessments, and 360 cameras document interior spaces.

In the design studio, digital plotters are used to create large-scale printing prototypes for repeat patterns with input from the mural studio.

"These modern technologies are complemented by further combining traditional hand drawings and sketches and unique mold-making visual effects, empowering us to achieve higher standards than most in the industry," says Creative Director Alan Carroll.

Projects typically start with a hand-drawn black-and-white concept sketch to which details and color are added. From this, a contextual rendering that entails superimposing the designs onto photos, architectural elevations, or even a 3D model or scan of the space is made.



The work, Carroll says, "is a chance to be a small part of history. The idea that we're part of a lineage excites us. There's a line of artisans and craftspeople going back centuries who've contributed to our grandest cultural statements—our libraries, sacred spaces, universities, state

IN-DEPTH PRODUCTS DECORATIVE PAINTING

capitols, and monuments—and who’ve provided a visual touchstone that tells the story of what it means to be us. It’s a responsibility that we don’t take lightly.”

John Canning & Co., johncanningco.com

Using traditional materials and old-world techniques, John Canning & Co. has preserved, conserved, restored, and recreated original decoration and artworks for nearly every significant historic building around the country.

Specialties of the pre-eminent Connecticut-based firm include complex stenciling, illusionistic painting such as trompe-l’oeil, glazing, marbling, and faux bois.

The award-winning family-owned and -operated company, which was established over 45 years ago by the master craftsman whose name it bears, also designs and paints new decoration and artwork, working in the established style or time period to blend into the existing spaces.

“Our studio has the unique practical understanding and ability to use materials and techniques employed from the Renaissance through to today,” says President David Riccio. “This broad spectrum of artisanship uniquely positions us in the preservation field throughout North America. We pride ourselves on educating and training artisans to take this craft solidly into the future.”

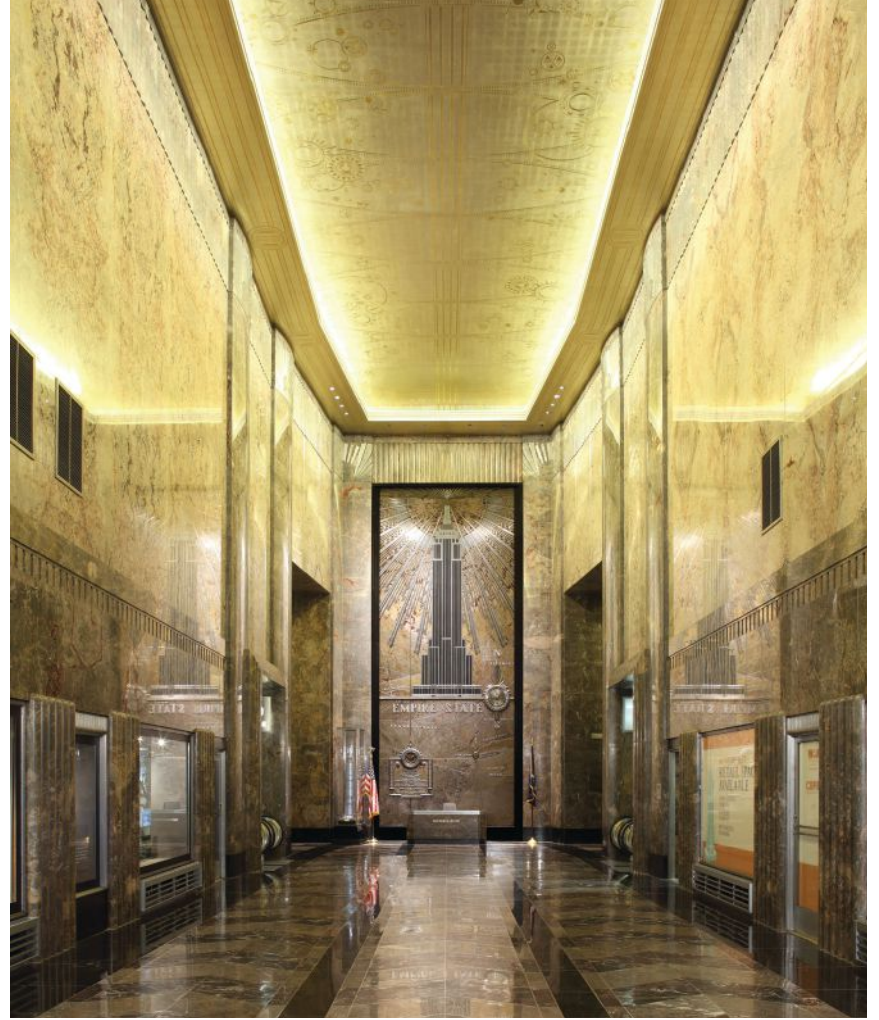
The company’s scope of work includes consulting, pre-construction, project management, construction, and new design.

Typically, John Canning & Co. conducts archival research, then produces sketches, color renderings that contemplate proposed furnishings and fabrics, and makes mockups, which may be full scale and in situ.

EverGreene gilded the ceiling in the Empire State Building’s lobby, above right.

Photo by EverGreene

John Canning & Co. provided full design, fabrication, and installation services for San Joselito Chapel in Norwalk, Connecticut, below. The Company also was the consultant for historic finish exposures and paint analysis at the Philadelphia Academy of Music Ballroom and was responsible for ornamental plaster fabrication, woodwork restoration, and decorative painting, including trompe-l’oeil and gilding, right. Photos by Robert Benson Photography





“Decorative painting can transform a space not just with the beauty it adds, but also the decoration and art can also provide inspiration and education to all who pass through the building while displaying its history,” Riccio says.

Noting that John Canning & Co.’s inspiration comes from history’s great designers, including John Ruskin, Owen Jones, Louis Comfort Tiffany, and Herter Brothers, Riccio says that “we prescribe to Owen Jones’s Proposition No. 1—the Decorative Arts arise from, and should be properly attended upon, Architecture.” This guides us in our pursuit of perfection preservation.

Swiatek Studios, swiatekstudios.com

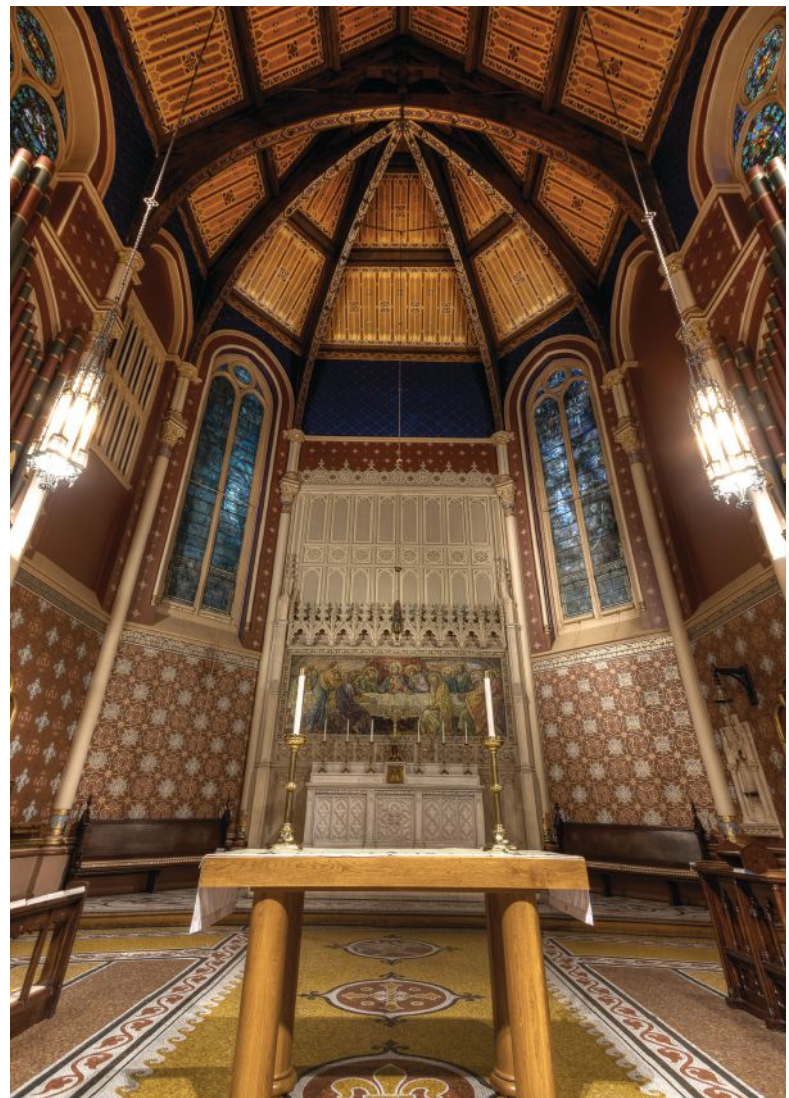
A family-opened and -operated company, Swiatek Studios specializes in stenciling, gilding, glazed finishes, faux bois, marbleizing, murals, and Venetian plaster for projects ranging from small repairs in private residences to major work in large cathedrals.

“Many of our designs are inspired from historic works of art found within churches, museums, and residences around the world,” says Brett D. Swiatek, the third generation of his family to own the company, which was founded in 1967. “Additionally, our inspiration is also derived from our hometown of Buffalo, New York, which is rich in architectural and historical art and has had a profound impact on our application and design of decorative finishes.”

The studio’s craftsmanship is illustrated in a number of high-profile projects. The ceiling coffers in the main gallery at the Buffalo AKG Art Museum are adorned with 112 22-karat gold stars that Swiatek applied with a dry brush blue gradation. The intricate moldings in the proscenium arch at Shea’s Performing Arts Center in Buffalo have glazing applied by Swiatek in more than 20 hues with mica powder; and the grand stair and crown moldings at The Richardson Hotel were faux grained to mimic mahogany by Swiatek, which also reproduced original stencil work.

Projects, a collaboration between studio and client, typically start with the study and research of the original space. Using computer software, the studio creates 3-D models and renderings then uses technical color analysis and window exposures to identify specific colors and patterns to create an accurate description of the project. Swiatek creates a full life-size sample for final approval before installation.

“The use of visual renderings and the use of the Internet have allowed us to explore a limitless number of design ideas, but our restoration applications have remained true to historic technique,” Swiatek says. **TB**



Top, Swiatek Studios redesigned the interior of St. Mary of the Angels Basilica in Olean, New York, to reflect its designation as a Minor Basilica. They also transformed the once all-white interior of Christ Church Episcopal Cathedral in Rochester, New York, with elaborate designs and colors inspired by A.W.N. Pugin. The studio received the Landmark Society of Western New York 2022 Award of Merit for the project.

Photos by Swiatek Studios

A Catholic Mecca

A new church is designed for thousands of the faithful flocking to a small Kansas town.

By **J. Michael Welton** | Photos by **Vincent Clarendon, Invictus Photography**, except where noted.

A new Catholic church in St. Marys, Kansas, is more than one of the nation's fastest growing parishes. It's also the largest Catholic church in the state—in a town with fewer than 3,000 people. Its parish is 4,500 souls strong, attracting people from nearby Topeka and other communities. They come to this church, its K-12 school and its four-year college for one major reason: its Latin mass.

"The academy and college are operated by the Society of St. Pius X," says architect David Heit, principal at Topeka's CIVIUM Architecture &

Planning. "It was founded in 1970, responding to changes by the Second Vatican Council, and its adoption of the novus ordo mass offered in local vernacular."

In 1978, the SSPX acquired the academic campus and church once owned by the Jesuit order. As the new owners set about cleaning up the campus, its church was destroyed in an electrical fire. "The initial intent was to rebuild in the same size, which would have been sufficient at the time," says Father Patrick Rutledge, now rector of the church.

But changes in leadership, shifting priorities and fundraising challenges slowed the rebuilding process. Meanwhile, the order used other



Opposite page: The church was designed in the Romanesque style.

Photo by Braden Dimick

Right: The Immaculata in St. Marys, Kansas was designed by Civium Architecture and Planning, with new artwork throughout the interior by Evergreene Studio.

The architects looked at early Christian churches as examples—at medieval churches in Italy, Spain, and France. *Photos by Braden Dimick for TK Business Magazine*



buildings on campus to operate the academy, now grown to 900 students strong.

And more Catholics moved in. “By the year 2000, there was a realization that if the church were built as it was, it would not be large enough,” Heit says.

In recent years, the demographics of the town have grown to include mostly members of the Saint Marys academic and college community and the Immaculata Church, named for the Immaculate Conception of the Blessed Virgin Mary, Mother of God. “It has become a mecca for traditional Catholics,” he says.

Families are moving to the community to send their children to school there, creating a migratory movement from families across the nation. They bring their businesses or start new ones, while growing, thriving, and employing new people moving into the area. “They have a professional life that’s congruent with their faith life,” he says.

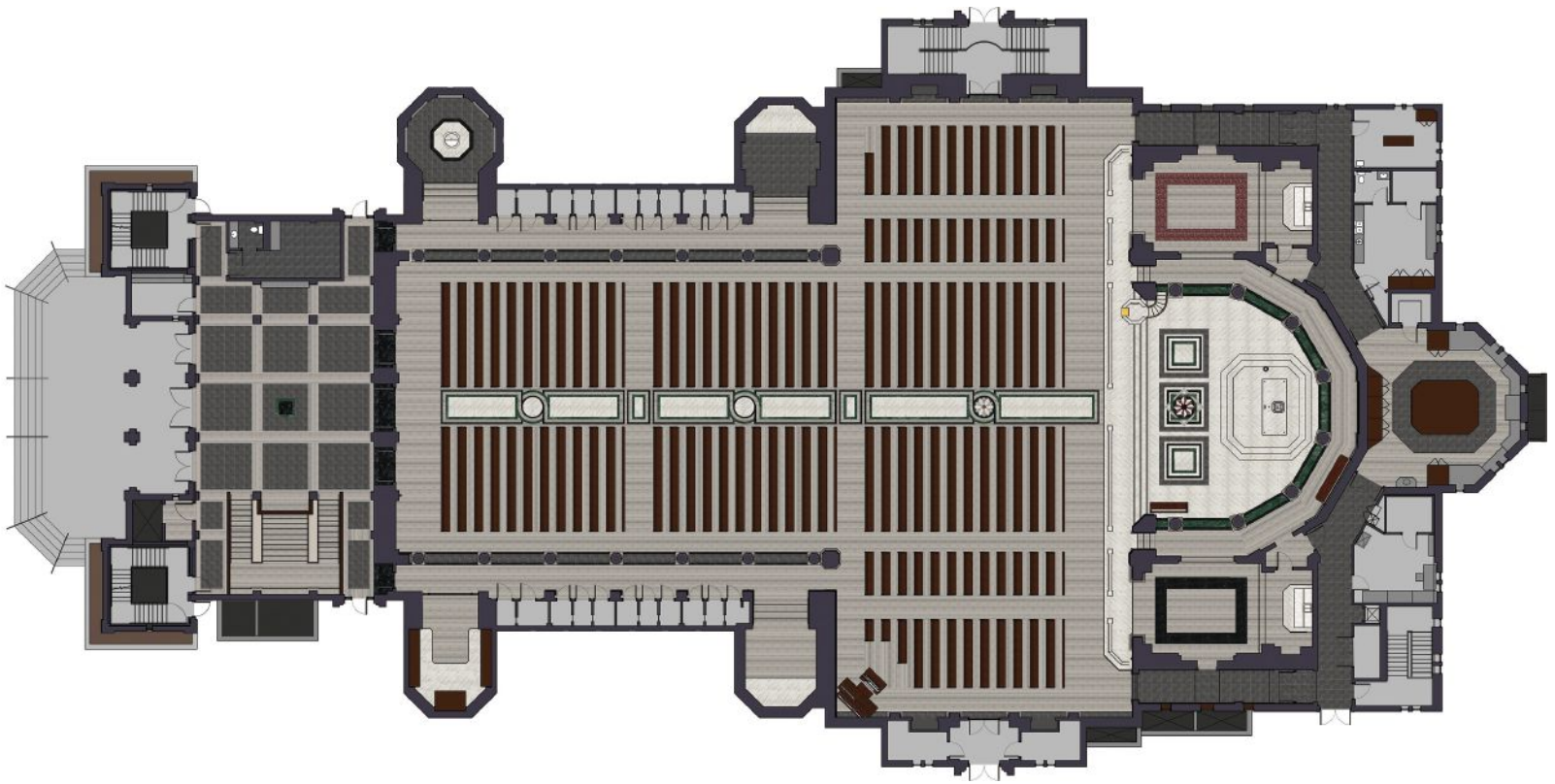
The former refectory/dining hall on campus was converted into a temporary chapel, along with an auditorium/gymnasium. But all that changed with the arrival—and commitment—of Father Patrick. “We needed something big enough to serve the parish,” he says.

The existing church site was not big enough for the growing parish, so the architect and rector chose a site north of town owned by the church. Since the original was in the Prairie Gothic style, they agreed the new church should be in the Romanesque.

“We looked at early Christian churches as examples—at medieval churches in Italy, Spain, France, and Germany,” Heit says. “We looked at the Latin cross plan, which traditionally represents the Crucifixion and Resurrection.”



And outside, atop the main cupola is a 12-foot gilded statue of Our Lady of the Immaculate Conception. Silently, she overlooks the town and prairie beyond.



Above: The church's footprint is 33,000 square feet; it's designed to seat 1,580 people. Below right: The architects designed an articulated frieze, a repeated series of small arches, for the exterior. Bottom: The design called for two belltowers and a cupola for a gilded statue of Mary on top.

KEY SUPPLIERS

- CIVIUM
Architecture & Planning
- EverGreene Architectural Arts
- Paccard Foundry
- Manning Lighting
- Ratigan-Schottler Manufacturing Co.

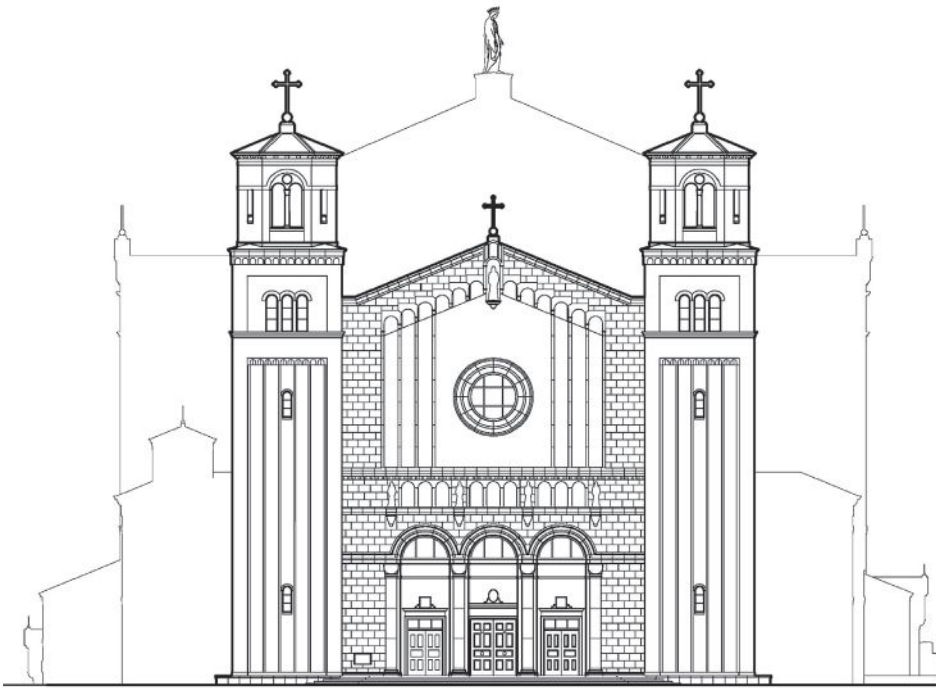
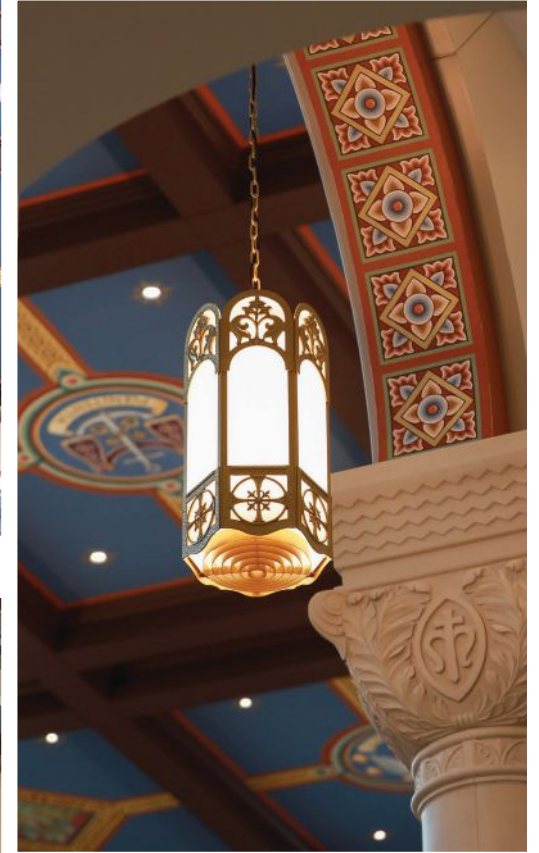


Photo by Beth Day, The Times of Pottawatomie County



Clockwise from top left: Evergreene Studios used angelic imagery on the dome and altar. The designers used similar imagery on pendentive bridges from dome to walls. Evergreene designers supported not just the architecture's formalistic elements, but also the liturgy.

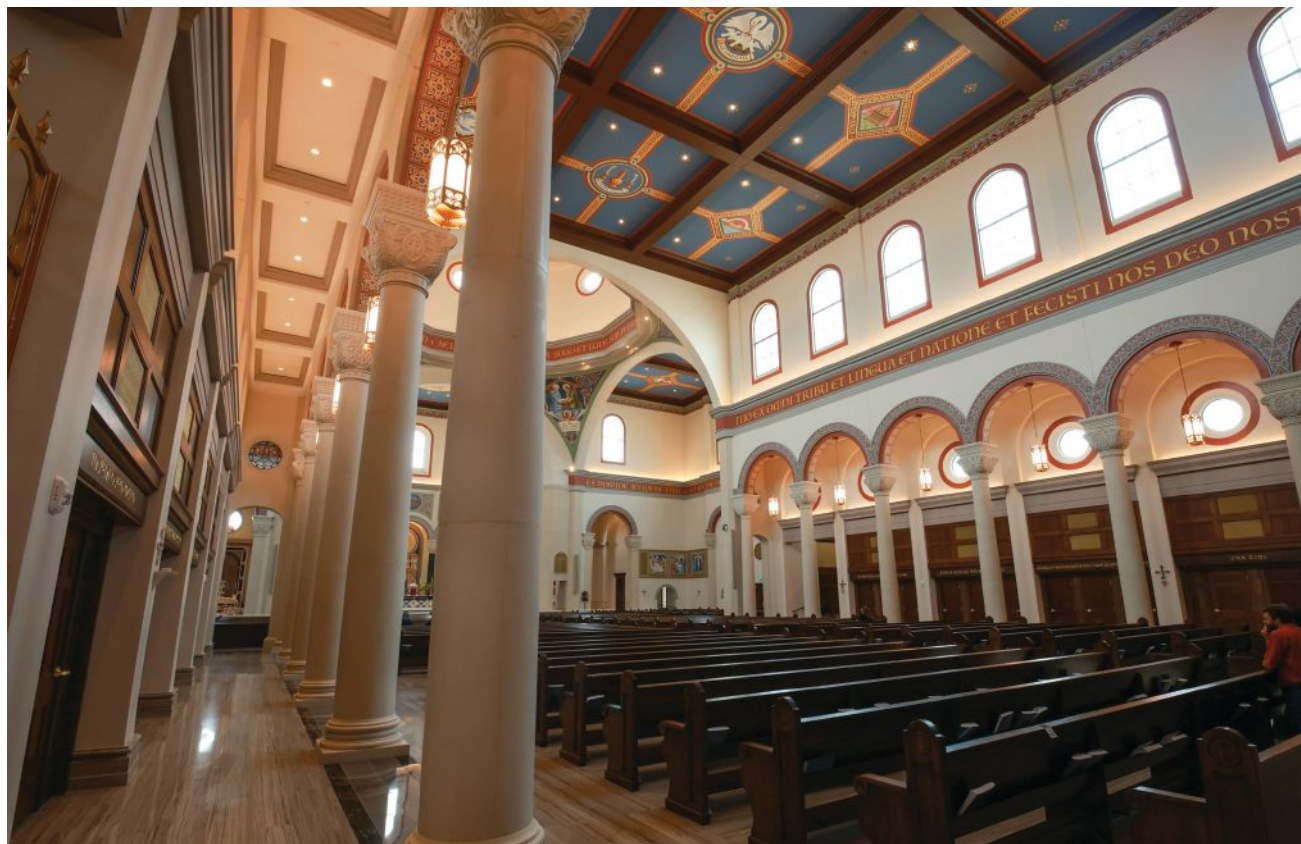
The new church was built on the first line of hills on the Kansas River Valley. The architects oriented it in the traditional east/west direction, with a long axis down its nave to the sanctuary at its end. "The priest faces the rising sun to remind us of the Second Coming," the architect says. "You enter from the west and proceed to the east."

On the site's western edge is a high point that drops off to a dried creek bed that runs only during heavy rains. That spurred the addition of

a basement for a walkout on the eastern side of the church. It provides all necessary support spaces for the parish office, a parish hall for receptions and meals, along with conference rooms.

Outside, it's clad in a three-color brick blend, with architectural cast stone and stucco in earth tones reminiscent of the Kansas limestone buildings back on campus. Inside are arches supported by limestone Corinthian columns lining side aisles. "Palladio and Vitruvius refer to it

Clockwise from right: The church's new Romanesque parish is now large enough for its growing community. A model of the design is found in the vestibule of the church. The architects designed capitals in an Ottonian style.



as the most ornamental order, and also as feminine,” Heit says.

For the interior’s liturgical artwork, the owner and architect turned to Emily Valentine Sottile, director of the sacred space studio at Evergreen Studio in New York. Her group developed new artwork for the Immaculata, working from precedent. “First, we supported the architecture’s formalistic elements, but then we also supported the liturgy of the church,” she says.

Cupola murals depict Marian themes from the Book of the Apocalypse. Vaultings interpret symbols of the four evangelists and Marian stories taken from each of their gospels. Images of the Stations of the Cross illustrate the final hours of the life, Crucifixion, and death of Christ, encircling the transepts.

And outside, atop the main cupola is a 12-foot gilded statue of Our

Lady of the Immaculate Conception. Silently, she overlooks the town and prairie beyond.

More importantly, she’s witness to 140 baptisms, 30 to 40 marriages, and 20 funerals annually. They’re all the passages in life that lead to an ever-increasing growth in this community of faith. **TB**

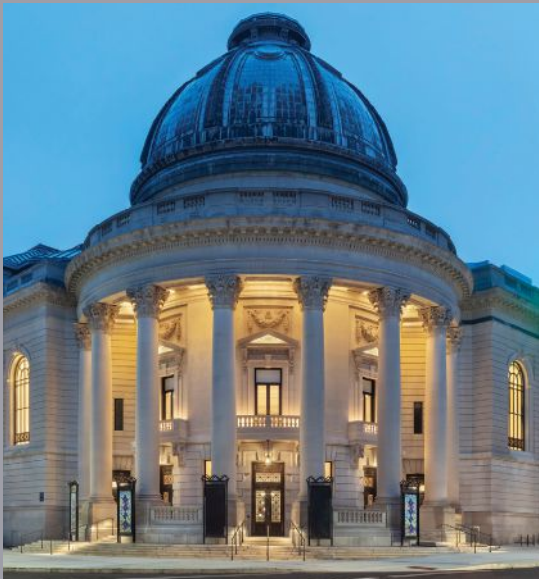
J. Michael Welton is the author of “Drawing from Practice: Architects and the Meaning of Freehand” (Routledge: 2015). His articles have appeared in the *New York Times*, *The Washington Post*, *Metropolis*, *Dwell* and *The News & Observer* in Raleigh. He is editor and publisher of the digital design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

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

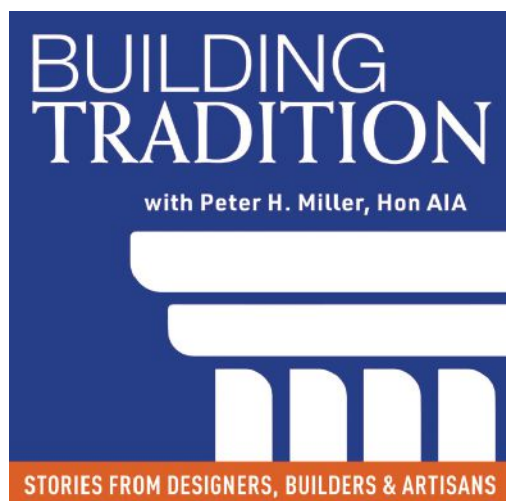
BUILDING TRADITION

NEW!

A Podcast with **Peter H. Miller**



LEFT: SCHWARZMAN CENTER, ROBERT A.M. STERN ARCHITECTS LLP, PHOTO BY FRANCIS DZIKOWSKI/OTTO. TOP RIGHT: COLONIAL HOUSE, BORIES & SHEARRON ARCHITECTURE DPC, PHOTO BY THOMAS LOOF.



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.





Gothic • Revival

**MBB Architects rejuvenates a religious icon in
New York's Financial District.**

By Nancy A. Ruhling

Trinity Church Wall Street, the awe-inspiring Gothic Revival icon designed by Richard Upjohn, has defined New York City's Financial District for nearly two centuries. A historic jewel shining amid soaring skyscrapers, the Episcopal church, which was completed in 1846, is the third to stand on the site.

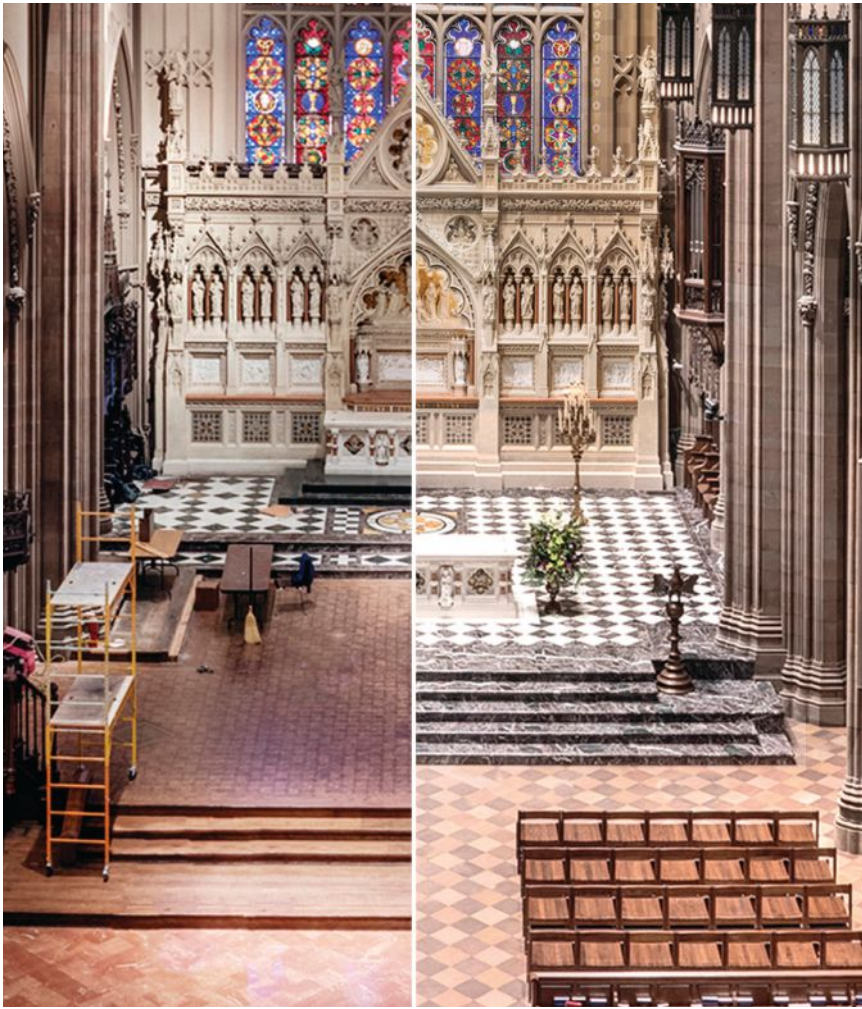
As is the case with many aged structures of note, it had been added to and altered through the decades in ways that compromised the original architecture, actions that prompted a new master plan and an enormous six-year renovation, restoration, and rejuvenation led by the award-winning New York City-based architectural firm MBB Architects that brings the edifice back to its original glory and transforms it for 21st-century worship.

Under the phased plan, Trinity Church and the adjacent churchyard received accessibility, lighting, acoustic, and infrastructure upgrades as well as new clergy and visitor spaces that reflect the institution's core humanistic values.

The building, which had suffered from deferred maintenance for decades, was gutted and systematically pieced back together with restored architecture and ornament, insulated walls and ceilings, new clerestory windows, an accessible chancel with a modified altar and altarpiece, a new vestry room, reimagined sacristy and choir rooms, three

Left: Exterior view of restored Trinity Church Wall Street looking north across a newly accessible churchyard landscape with bluestone paths and terraces. Below: A freestanding, cantilevered glass-and-steel canopy shelters liturgical processions along the newly accessible south terrace. Photos by Colin Winterbottom





Clockwise from above: Trinity Chancel before-and-after, detail of a restored ceiling and the renovated choir practice room features adjustable acoustic panels and a vaulted ceiling. Photos by Colin Winterbottom

Opposite page: Restored nave. Above the nave's brownstone arches, trompe-l'oeil painted plaster walls simulate brownstone, restoring the original design. New custom pendant and sconce lighting preserve the traditional ambiance. Photo by Christopher Payne/Esto

new organs, new interior and exterior lighting, and concealed audio-visual equipment for the broadcast of services and concerts.

As part of the project, a new west terrace and a new loggia bay, which match the style of the church's architecture, were added at the northwest corner entrance.

"It's the biggest project in the church's history," says MBB partner Jeffrey Murphy, FAIA, LEED AP. "We assembled a highly skilled team and got each consultant to really work beyond their silos. By doing this, we created an integrated design that has a big impact on the overall performance of the building."

Invisibly integrating new technology into the historic structure and creating accessible spaces were among the most prominent focuses of the project.

To clear what Murphy calls "visual clutter," the design team wired the interior columns from the top down and replaced unsightly TV screens with integrated units that pop up with the flip of a switch. "The focus is on the architecture and people's experience," Murphy says.

Accessibility issues were resolved in a variety of innovative and



noninvasive ways. On the exterior, patios with ramps were added to allow access to the terraces, and entry doors to the church were equipped with electronic components that allow them to open and close.

Inside, the 4-inch-high plinths supporting the wooden pews were removed to create a level floor surface, and the chancel, the elevated area surrounding the altar, was reconfigured to make the altar and pulpit more accessible.

The stepped levels were replaced by a single, accessible level backed by the ornate reredos and stained-glass panels that were conserved off site. The marble altar itself was moved to the center of the chancel, facing the congregation, the back of it detailed to accommodate a wheelchair,





A new, accessible bluestone terrace wraps around the back of the church. A new brownstone loggia bay, matching the original, shelters a stair at the northwest entrance.
Photo by Christopher Payne/Esto

and the pulpit was disconnected from a column and reconstructed on a level with the new chancel floor.

One of the more innovative designs involves the ADA lift, which is seamlessly tucked behind a pair of movable sedilia chairs on the chancel. A trio of Gothic-style wooden doors were added to existing archways that were reconfigured to allow entry to all: One is a sliding pocket door for wheelchair access to the chancel, the center one leads to the organ chamber above, and the third provides walkable steps.

Restoring and refurbishing the church's stained-glass windows, some of which were installed in the 1960s, was integral to the project. In one case, the team replaced yellow glass quarries that blocked much of the daylight and made it hard to see the architecture in the upper part of the church with replicas of the clear-glass originals. "We produced multiple

mockups to find the right color and transparency," Murphy says.

To replace the main stained-glass window over the entrance that faces Broadway, an international design competition was held. The new design is by U.K. artist Thomas Denny, who has created stained-glass windows for some 50 churches and cathedrals, most of which are in England. It illustrates "The Parable of the Talents" and "The Judgment of the Nations" and is illuminated from within.

"The church leadership decided to replace the existing window with one that inspires and speaks to the congregation of today," Murphy says. "We added protective glazing to all the windows as a means to preserve the stained glass and improve the thermal performance of the building. The glazing also blocks out street noise."

Other changes brought back the building's history. Above the nave's

Invisibly integrating new technology into the historic structure and creating accessible spaces were among the most prominent focuses of the project.



Above, clockwise: Non-historic yellow clerestory windows were replaced with historically accurate quarries that allow daylight to illuminate the restored faux-brownstone walls and ceiling. *Photos by Colin Winterbottom*

The new, oak-paneled vestry room occupies formerly underutilized space at the back of the church. *Photo by Christopher Payne/Esto*

A sliding pocket door conceals the ADA lift to the chancel within the historic arched opening at left. *Photo by Christopher Payne/Esto*



restored brownstone arches, trompe-l’oeil painted plaster walls simulate brownstone blocks just as they did in Upjohn’s original design. The space is now illuminated by adjustable historic-style LED pendants and clerestory sconces that allow worshippers to read without glare blocking the words in their hymnals.

The most public portion of the renovation is one that is, by design, virtually invisible. Church rituals include liturgical processions, part of which occur outdoors but had been lost as a result of the 1960s addition.

MBB added a new, accessible door to carry the procession from the renovated sacristy along an accessible bluestone terrace that’s covered by a freestanding glass awning with slender, flying-buttress-like steel supports whose color matches the brown stone of the building. “The cantilevered canopy is a modern expression that respects the historic fabric,” Murphy says. “It has minimal visual impact—it just disappears.”

It, like all the work at Trinity Church, was subject to approval by the New York City Landmarks Preservation Commission.

During the renovation, the congregation worshipped in the church’s Chapel of All Saints and at its St. Paul’s Chapel, which is a six-minute walk away.

The members of the choir were particularly excited about the finished features, which include a practice room that has adjustable acoustic pan-

els along the walls. “Initially, they didn’t want to alter the acoustics in the sanctuary, but we quieted the air-handling system, insulated the building envelope, and built a new sub-floor,” Murphy says. “I attended the first service after the opening, and the choir sang a glorious music program. Afterward, some of the members told me it sounded so much better, saying, ‘Now we don’t have to sing above the street noise.’”

Calling it “an immense privilege” to usher Trinity Church Wall Street into the 21st century while preserving its historic roots, Murphy says that “there’s a lot of gravity to the project. A couple of million people come through the church every year. The renovation has a great impact on people and the legacy of this venerable institution and New York City.” TB

KEY SUPPLIERS

Architect

MBB Architects

Construction Manager

Sciame Construction

Restoration Consultant

Building Conservation Associates

Structural Engineer

Silman

Stained-Glass Expert

Drew Anderson, The Metropolitan Museum of Art

Stained-Glass Restoration Consultant

Brianne Van Vorst, Liberty Stained Glass Conservation

Stained-Glass Artist

Thomas Denny

Stained Glass Installation Contractor

Femenella & Associates

Stained-Glass Restoration Contractors

Clagnan Stained Glass Studio; Northeast Stained Glass; Serpentino Stained Glass

Lighting Designer

Melanie Freundlich Lighting Design

Acoustic Consultant

Threshold Acoustics

Historic Artwork Conservation

EverGreene Architectural Arts

Historic Millwork

Strauss-Creative Finishes

New Millwork Contractor

Zepsa Industries

Stone Restoration

Rugo Stone

Masonry Restoration Contractor

Integrated Conservation Contracting

Glass Awning Fabricator

Seele

Structural Glass Design Consultant

Eckersley O’Callaghan

Electrical Contractor

B&G Electrical

Historic Paint Conservation

John Canning & Co.

Plaster and Paint Restoration

John Tiedemann

Cast-Iron Restoration

Robinson Iron



Opposite: In a gesture aimed at connecting with the community, the Boston Athenaeum recently raised a Pride flag opposite its own at its front door. This page: The Athenaeum is one of the nation's oldest libraries, designed and built from 1847 to 1849.

Metamorphosis

Annum Architects has breathed new life into the Boston Athenaeum's art, books—and membership.

By *J. Michael Welton* | Photos by *Anton Grassi*



THE BOSTON ATHENAEUM WAS ESTABLISHED IN 1807 BY A GROUP OF FORWARD-LOOKING MERCHANTS DEDICATED TO READING MATERIALS, NEWSPAPERS, AND LEARNING.

One of the nation's oldest libraries—and one of Boston's finest mid-19th-century buildings—recently emerged from a 21st-century metamorphosis.

The Boston Athenaeum was established in 1807 by a group of forward-looking merchants dedicated to reading materials, newspapers, and learning. It was not a private men's club, though it was membership-driven.

"The founders and first shares were in men's names, but they were really family memberships," says Leah Rosovsky, director of the Athenaeum. "In 1822 the first woman owned a proprietorship in her name." Over time, its members—educated through its library and personal interactions—were met with great success. "Its purpose was not to be social, but to increase people's access to knowledge," she says. Moreover, its members were civic-minded. The Boston Public Library and the Museum of Fine Arts evolved from Athenaeum members.

Construction for a new, permanent home began in 1847 at 10½ Beacon Street, with a building designed by Edward Clarke Cabot. The new Boston Athenaeum opened in 1849, with a sculpture gallery on the first floor, a book collection on the second, and a painting gallery on the skylit third. Fourth and fifth floors were added in 1913-1914 with a major renovation by Henry Forbes Bigelow.

More recently, its membership has been intent on pursuing a more inclusive membership, to create a place where people of diverse backgrounds can reach out, talk to one another, and enjoy new levels of programming. Toward that end, the Athenaeum acquired three floors of a neighboring building at 14 Beacon Street, opening two of them up for new life, and using a third for storing mechanical equipment.

The primary mission here of Boston-based Ann Beha Architects, now Annum Architects, was to create one new Athenaeum for its members,

books, and art. They avoided adding separate spaces off to one side of the original, and instead initiated a seamless experience between the two buildings. "The new spaces blend with the old," says Robert Carroll, the firm's senior associate and project manager.

They created a new gallery, added flexible gathering spaces for revenue-generating events, and then a bistro to encourage dialog, idea-sharing, and connectivity between new and old members, as well as the general public.



Above: The Athenaeum acquired space in a building next door, and merged the two to blend old with new. **Right:** The original entrance foyer, circa 1902, required visitors to traverse a set of steps to reach the main level.



Above: The architects changed the arrival sequence at the Athenaeum's entrance so it's light-filled and more like its original. Right: Before visitors arrive at the lobby, new doors open by waving a hand. Below: The library now is filled with cozy places to read a book—with views of Boston.

The lobby received a much-needed overhaul, with a return to its original, awe-inspiring entry sequence. Over the years, it had been cluttered with ADA access in a closet, folding tables for book pick-up, along with coat racks and lockers. "It felt more like a mud room than a national landmark," he says. "Now there's natural light there, and the lockers and coat racks and children's space are in the new building."

That means visiting children can be part of the Athenaeum without disturbing anyone else. In their new space, they're free to giggle, put on plays, and generally enjoy themselves on their own in an area off the main entry. "They don't have to engage with the old space unless they want to," Carroll says.

In 1849, the Athenaeum was staffed by five individuals. Today, that number is closer to 50—with offices carved out of the library's stack areas.



OUTSIDE, THE BUILDING'S ALL ABOUT
ENGAGING THE COMMUNITY
AND LIFE ON THE STREET.

On the exterior, trees have been planted to green the streetscape, bars have been removed from windows and there's now a backlit sign and bicycle parking.

So the architects created offices and suites in the new building, and brought the library stacks back to life on its upper level. One large space, the Long Room, has been updated with audiovisuals, new paint, and lighting.

They also created casual spaces for social interaction, with the art collection interspersed within them. They added the new gallery at the old building's center, with more space and a functional layout for the Athenaeum's exhibition program, then added other spaces where pieces

from its collection can be displayed permanently.

The results foster cozy interactions between readers and artwork. "We were able to re-hang some of our original gallery areas for a museum experience that's a warm and welcoming space to sit down and read for a while," Rosovsky says.

The new building's furnishing and material palette were inspired by the rich colors and textures of the original, but it's no reproduction. "That was deliberate," she says. "We didn't want to feel like we were



Above: The architects added spaces where the library permanently displays pieces from its collection. Left: The new design offers spaces for conversation or where writers can work on their own novels. Below: A new children's space is in the new building, where they can participate in the Athenaeum and not disturb others.



imitating it—we wanted to acknowledge that it's a new space.”

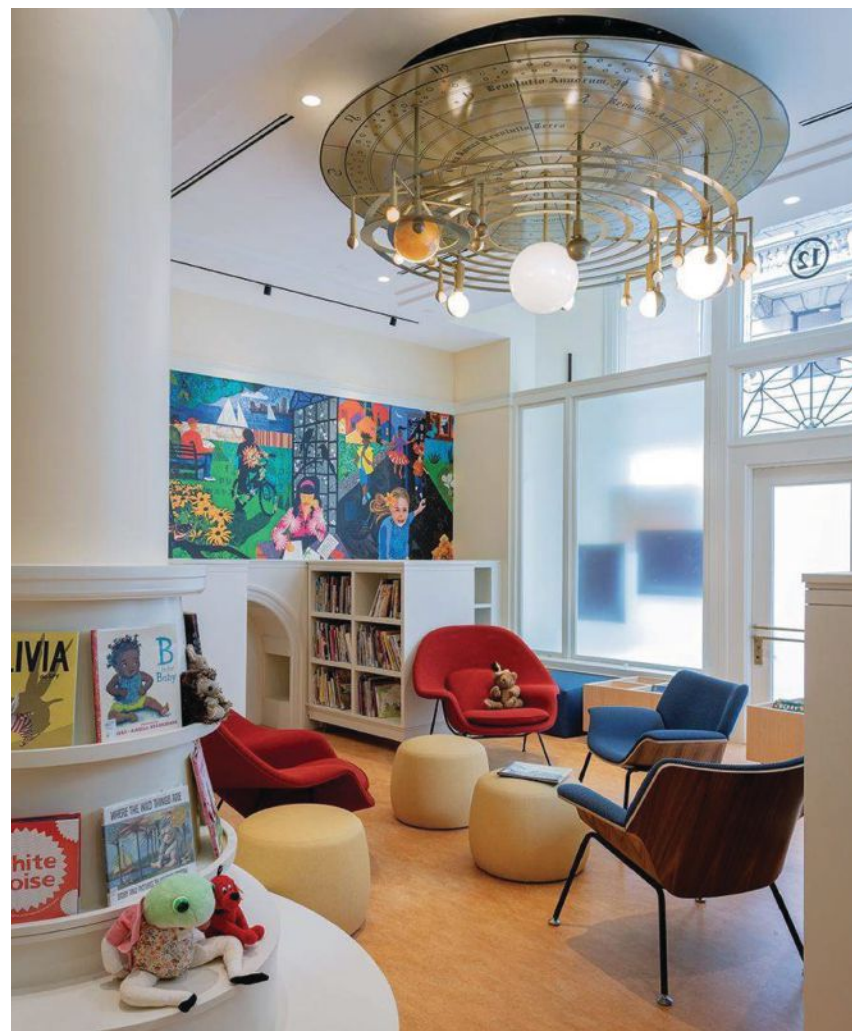
Outside, the building's all about engaging the community and life outside. There's new backlit signage. The bistro's front door is at 14A Beacon Street. Fortress-like windows, once barred, are now more inviting. An entry door with tiny portholes was replaced with a transparent one that opens with the wave of a hand. Beside that door, in June, a Pride flag hung opposite the Athenaeum's own.

But the real measure of success for this members-only library, the one that also allows the public inside for a nominal fee, lies in its outreach. It hosts events like Martini Movie Nights, and was voted “Best in Boston” for private parties by Boston magazine.

“It's an amazing venue,” Carroll says.

And that's an understatement. **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.





New Traditions

Conrad Schmitt Studios creates period-inspired interiors for a Catholic Church in Wisconsin.

By **Nancy A. Ruhling** | Photos courtesy of **Conrad Schmitt Studios, Inc.**

WHEN THE PARISHIONERS at St. Charles Borromeo Catholic Church in Hartland, Wisconsin, decided to build a new sacred structure to accommodate their burgeoning congregation, they commissioned Conrad Schmitt Studios, Inc., to design and execute its elaborately painted interior.

The new building was a necessity: Since the parish was first formed in 1863, attendance had nearly tripled, bringing almost 2,500 families, more than a quarter of the town's population, into the fold.

With a bell tower, a dome, and a cupola topped with gilded crosses, it's a grand edifice, an ode to the glory of God that stands 120 feet tall and comprises 33,800 square feet.

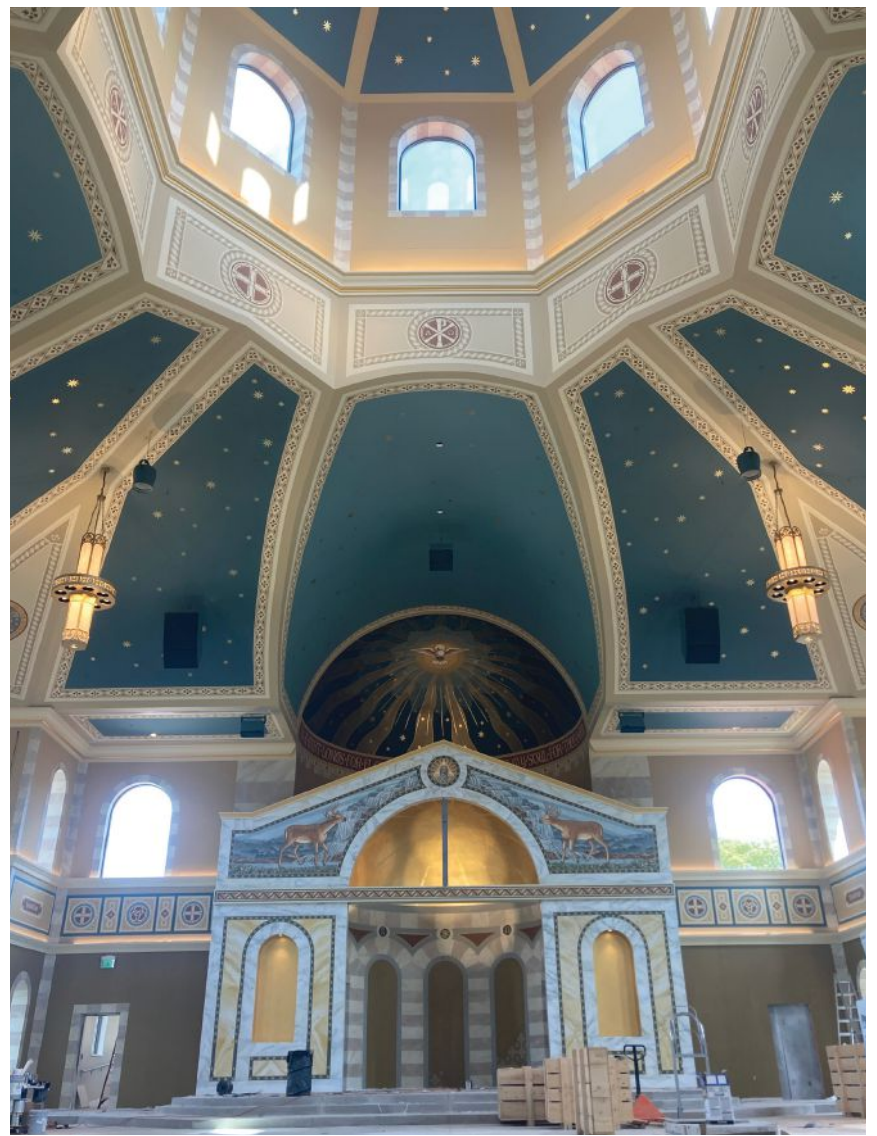
"This is an amazing story because so many Catholic churches are being consolidated, and here is a community that's growing and building

something that's beautiful and traditional," says Conrad Schmitt vice president Heidi Gruenke Emery.

Conrad Schmitt Studios, which has been creating new designs and repairing, restoring, and conserving historic artwork in the form of decorative painting, stained glass, murals, mosaics, and statuary since 1889, has worked on thousands of ecclesiastical projects around the country.

"We've done many projects at the same church three or four times," Emery says, adding that 90 percent of the firm's work comes via repeat clients and referrals.

The team, called in as the plans for St. Charles Borromeo were being developed, worked closely with Father Ken Omernick, who provided the religious themes for the artwork, which add layers of meaning to the layers of decoration.



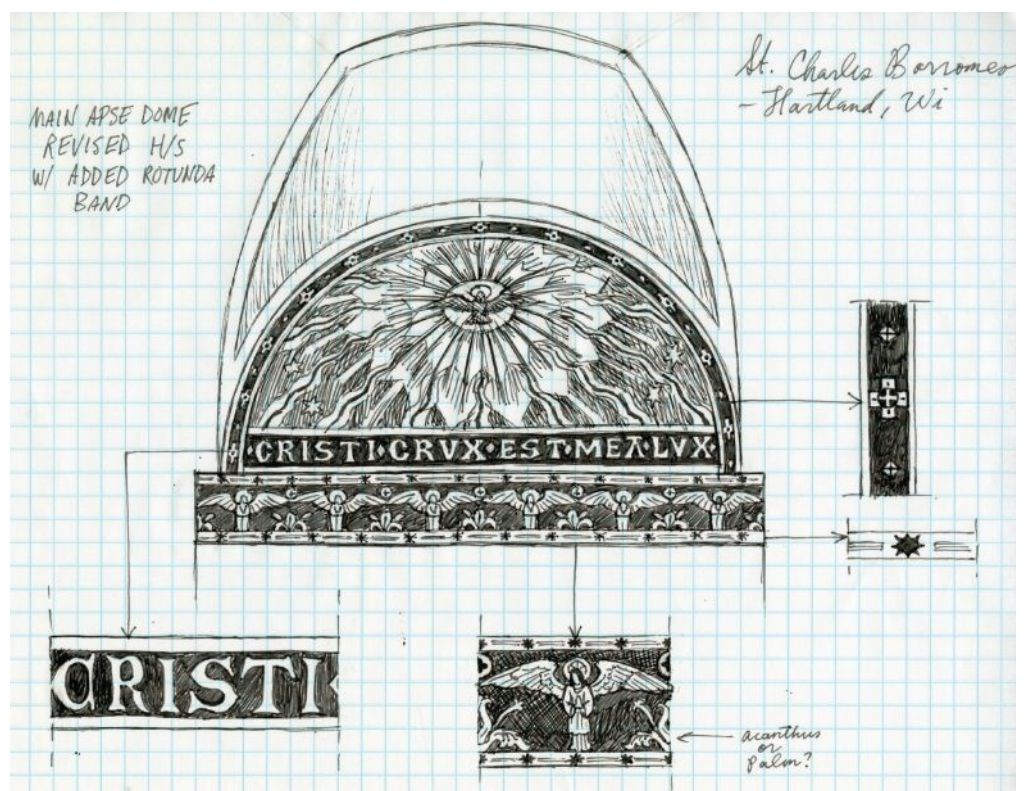
Opposite Page: Final interior design rendering. Above, closeup of Holy Spirit Mural and the completed Iconostasis with Holy Spirit Mural. Right, hand sketch of Apse.

“The actual St. Charles Borromeo insisted that church artwork and symbolism be scripturally based,” Emery says. “Conrad Schmitt Studios desired to both reflect this teaching of St. Charles in the decorative motif and have it be reminiscent of the ornamentation style of Lombardy, Italy, where he lived and taught.”

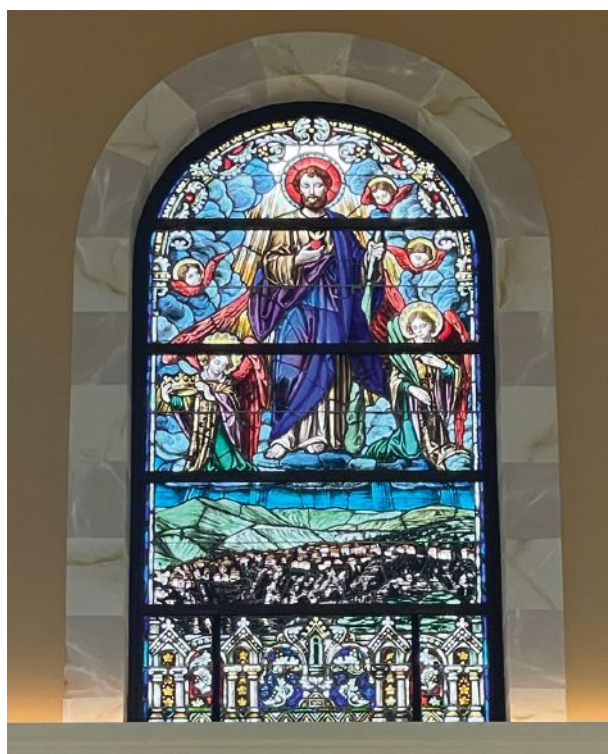
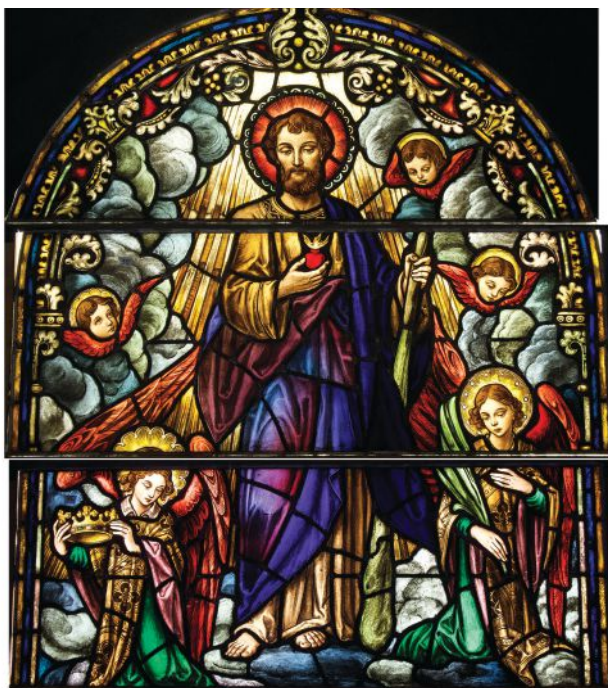
The church’s overall color palette—gold with two hues of blue—defines the interior architecture and sets the stage for the murals and other artwork. “The blues—one lighter and one darker—are used to highlight the cross formed by the architecture,” Emery says, adding that “Father Omernick wanted the original design to be traditional and beautiful. Earlier, more subdued options were elevated to include richer colors, additional stencils, and gilded stars.”

One of the more intriguing aspects of the project was the inclusion of a half-dozen vintage stained-glass windows that were made in Innsbruck, Austria, by the Tyrolese Art Glass Co. and restored by Conrad Schmitt Studios. The windows were provided to St. Charles Borromeo by Sacred Heart Church in Michigan City, Indiana, which was closing.

“It just so happened that the windows, which are in the Romanesque style, featured the church’s patron, Charles Borromeo, and were a near-perfect fit for the new space the church had planned,” Emery says. “It was like divine intervention.”



Conrad Schmitt also designed two new windows—one of St. Paul writing and one of St. Paul’s conversion—for each side of the sanctuary area, plus a large rose window that features more contemporary saints.



Top left, full window of the Sacred Heart of St. Joseph, and installed, below. Right, installing St. Charles Borromeo window.

The church exhibits an abundance of faux work that adds visual richness: The door and window frames look like hand-cut limestone, and the frame around the altar mimics Carrara marble.

On each side of the central cross, there is a mural depicting a deer in faux mosaics. The demure creatures, drinking from waterfalls that tumble from the heavens, illustrate passages from Psalms 42: “As the hart panteth after the water brooks” and “in the roar of your waterfalls, all of your waves and breakers have swept over me.”

That thought is re-emphasized in the dome, which depicts the holy spirit shining light down upon them and features the Psalms 42 verse “as the hart longs for flowing streams so longs my soul for thee, God.”

“The word ‘hart’ was key for Father Omernick,” Emery says. “The word is in the name of the town, Hartland, and it’s also another name for a deer. The imagery we created is meant to connect God to the community, which has an abundance of deer and lakes.”

The stenciled frieze that circles the church features the Borromeo rings from the family crest and the Latin word *Humilitas*, which means

“humility before God,” the motto of St. Charles.

The project also included creating four painted ceiling medallions of the evangelists, Matthew, Mark, Luke, and John, that carry a biblical connection with each saint.

The divine is in the decorative details at the new St. Charles Borromeo.

“There are many special things about the church,” Emery says. “In the choir loft, for instance, there’s a Latin quote supplied by Father Omernick that translates as ‘singing is praying twice,’ which is attributed to Saint Augustine.”

There are two elements from the original church, and they adorn the altar: The cross at the apex that’s blessed by the celestial light of the holy spirit, and the corpus of Christ on the wooden cross.

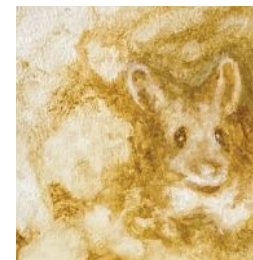
Although the project has taken longer than expected and the church is still under construction, parishioners who have taken tours of the site “have been in awe of the whole space and decoration,” Emery says. **TB**



THE PROJECT ALSO INCLUDED CREATING FOUR PAINTED CEILING MEDALLIONS OF THE EVANGELISTS, **MATTHEW, MARK, LUKE, AND JOHN**, THAT CARRY A BIBLICAL CONNECTION WITH EACH SAINT.



Renderings of the Humilitas panel and the new sanctuary cross with existing cross. Above, new cross being constructed. Right, church mouse painted into marble.



FREE INFORMATION GUIDE

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

Historical Products Showcase

Allied Window, Inc.	Inside Back cover
800-445-5411 www.alliedwindow.com	
Architectural Grille	18
800-387-6267 www.archgrille.com	
Building Conservation Associates	20
212-777-1300 www.bcausa.com	
Chadsworth Columns	4
800-486-2118, 910-763-7600 www.columns.com	
Civium Architecture & Planning	18
785-234-6664 www.civiumarchitects.com	
Gaby's Shoppe	16
800-299-4229 www.gabys.com	
Innerglass Window Systems	17
800-743-6207 www.stormwindows.com	
Pilkington NA	7
800-221-0444; 419-247-3959 www.pilkington.com	
Plaster Magic	63
802-254-1330 www.plastermagic.com	
Preservation Products, Inc.	63
800-553-0523 www.preservationproducts.com	

Art Glass

Femenella & Associates, Inc.	17
908-722-6526 www.femenellaassociates.com	
Rohlf's Stained & Leaded Glass Studio	5
914-699-4848 www.rohlfstudio.com	

Ecclesiastical Specialties

Baker Liturgical Art, LLC	15
860-621-7471 www.bakerliturgicalart.com	
Ratigan-Schottler Mfg. Co.	27
800-383-1000 www.ratiganschottler.com	
Rugo Stone, LLC	21
571-642-2672 www.rugostone.com	
Woerner Industries, LLC	20, 66
585-235-1991 www.woernerfurniture.com	

Metal & Wood Doors

Arch Angle Window & Door	68
330-723-2551 www.archangleohio.com	
Architectural Components	68
413-367-9441 www.architecturalcomponentsinc.com	
Cooper Historical Windows	Inside Front Cover
860-599-2481 www.thecoopergroupct.com	
Historic Doors	21
610-756-6187 www.historicdoors.com	
Marvin	27
888-537-7828 www.marvin.com	
Timberlane, Inc.	8
215-616-0600 www.timberlane.com	
Vintage Doors	6
800-787-2001 www.vintagedoors.com	

Flooring, Wood & Non-Wood

Vintage Wood and Forged Iron	31
717-844-2270 www.vintagewoodandforgediron.com	

Decorative Painting, Murals & Mosaics

Conrad Schmitt Studios, Inc.	Back Cover
800-969-3033 www.conradschmitt.com	
EverGreene Architectural Arts, Inc.	23
212-244-2800 www.evergreene.com	
John Canning & Co.	10
203-272-9868 www.JohnCanningCo.com	
John Tiedemann, Inc.	9
877-600-2666 www.johntiedemann.com	

R. Alden Marshall & Associates LLC	19
717-805-3114 www.raldenmarshall.com	

Ornamental Ceilings & Fans

Driwood Moulding Company	22
888-245-9663 www.driwood.com	
W.F. Norman Corp.	22
800-641-4038 www.wfnorman.com	
Woolen Mill Fan Co.	71
717-382-4754 www.architecturalfans.com	

Sculpture & Statuary

Cave Company	16
800-989-2283; 516-333-3659 www.churchgoods.net	
Kreilick Conservation LLC	72
215-572-6616 www.kreilickconservation.com	

Interior Lighting

Deep Landing Workshop	73
877-778-4042 www.deeplandingworkshop.com	
Grand Light	31
800-922-1469 www.grandlight.com	
Heritage Metalworks	15
610-518-3999 www.hmwa.com	
Manning Lighting, Inc.	19
920-458-2184 www.manningltg.com	
Mills Architectural Lighting	21
800-268-1526 www.millslighting.com	
Rambusch Lighting Co.	3
201-333-2525 www.rambusch.com	
Remains Lighting	20
212-675-8051 www.remains.com	
St. Louis Antique Lighting Co.	1
314-863-1414 www.slalco.com	

Stairs & Railings

Allen Architectural Metals, Inc.	11
800-204-3858 www.allenmetals.com	
BELT	13
954-505-7400 www.belt.com.co	
Compass Ironworks	17
717-442-4544 www.ironworkclassics.com	
Historical Arts & Casting, Inc.	16
800-225-1414 www.historicalarts.com	
Wiemann Metalcraft	75
918-592-1700 www.wmcrafter.com	
Zepa Industries, Inc.	2
704-583-9220 www.zepa.com	

Steeple, Domes & Cupolas

NIKO Contracting Co., Inc.	18
412-687-1517 www.nikocontracting.com	

Masonry Restoration, Cleaning & Waterproofing

Cathedral Stone Products -- Jahn Mortars	14
800-684-0901 www.cathedralstone.com	
KEPCO+	23
801-975-0909 www.kepcoplus.com	
Weathercap, Inc.	76
985-649-4000 www.weathercap.net	

Wood & Stone Carving

Trow & Holden	78
800-451-4349 www.trowandholden.com	



OLD HOUSE JOURNAL
ARTS & CRAFTS HOMES
NEW OLD HOUSE
RENOVATION LOOKBOOK
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
CABINLIFE.COM
LOGHOME.COM

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER

Jennifer Baldwin

jenbaldwin1@msn.com

718-619-7645



Aeratis Porch Products

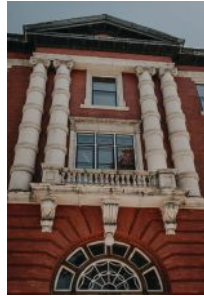
888-676-2683; Fax: 480-907-1124

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



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 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 18.



Building Conservation Associates

212-777-1300; Fax: 212-777-1606

www.bcausa.com

New York, NY 10016

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

SEE OUR AD ON PAGE 20.



Chadsworth Columns

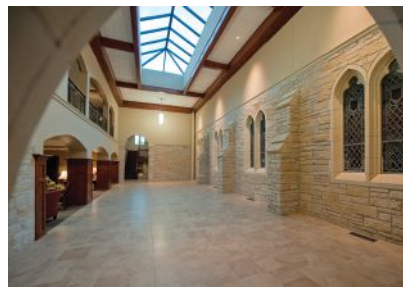
910-763-7600; Fax: 910-763-3191

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 PAGE 4.



Civium Architecture & Planning

785-234-6664

www.civiumarchitects.com

Topeka, KS 66604

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

SEE OUR AD ON PAGE 18.



Crown Point Cabinetry

800-999-4994; Fax: 603-370-1218

www.crown-point.com

Claremont, NH 03743

Manufacturer of custom cabinetry in period styles: Shaker, Victorian, Arts & Crafts, Early American & traditional styles.



Ecorad

418-598-3273

www.ecorad.ca

St-Jean Port-Joli, QC G0R 3G0 Canada
Expert restoration of cast iron radiators, Company also offers conversion services to electric.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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

WWW.PLASTERMAGIC.COM

PROFESSIONAL-GRADE
Commercial Quantities

PLASTER MAGIC®

The ONLY plaster restoration adhesive patented for use in the USA.

Architect's specifications available.

MANUFACTURED 100% IN USA



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 16.



Innerglass Window Systems

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

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

SEE OUR AD ON PAGE 17.



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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



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



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 63.



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.

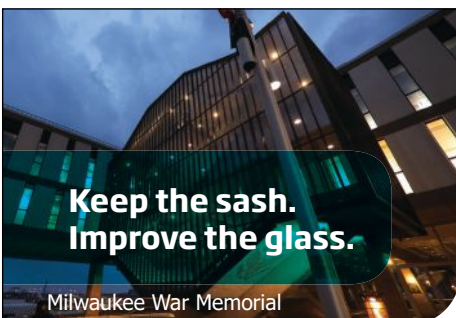
TRADITIONAL BUILDING CONFERENCE SPONSOR



Woodhouse-The Timber Frame Co.

800-227-4311; 570-549-6232;
Fax: 570-549-6233
www.woodhouse-pb.com
Mansfield, PA 16933

Designer, manufacturer & builder of custom timber-frame packages: homes & barns; residential & commercial; sales staff is located throughout the U.S. to provide the highest standard of service & materials packages.



Keep the sash.
Improve the glass.

Milwaukee War Memorial

NSG
GROUP

see our full page ad on p. 7

PILKINGTON



Allied Window, Inc

CUSTOM

"Invisible" Storm Windows®

See our ad on Inside Back Cover

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

BUILDING
TRADITION

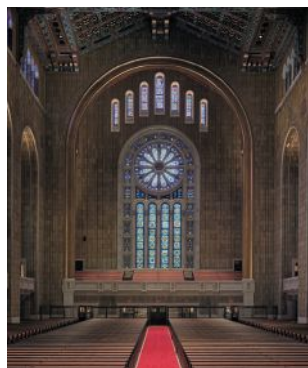
NEW!

A Podcast with Peter H. Miller



CHADSWORTH INCORPORATED

See our Ad on Page 4



Femenella & Associates, Inc.
908-722-6526; Fax: 908-722-6528
www.femenellaassociates.com
Branchburg, NJ 08876

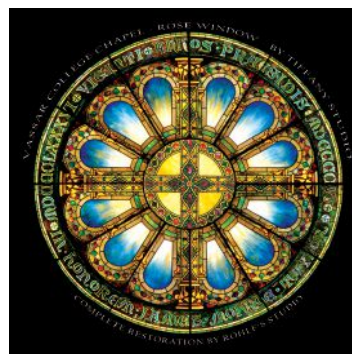
Restorer of stained glass & historical windows: stained & decorative glass; wood & metal windows; consulting, conservation, restoration & project management services; ecclesiastical, institutional & commercial projects.

SEE OUR AD ON PAGE 17.



Hyland Studio, The
408-709-5996
www.hylandstudio.com
Santa Clara, CA 95050

Art glass studio: restoration of stained & leaded glass; design & fabrication of new custom stained glass, leaded glass & etched glass creations; exterior protection & conservation of stained glass; all architectural styles.



Rohlf's Stained & Leaded Glass Studio
914-699-4848; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel casement retrofitting; mosaics; established in 1920.

SEE OUR AD ON PAGE 5.



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.

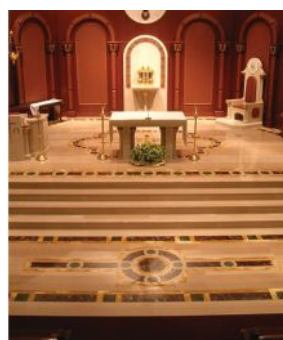
ECCLESIASTICAL SPECIALTIES



Adams Architectural Millwork Co.

888-285-8120; Fax: 563-557.8852
www.adamsarch.com
Dubuque, IA 52001

Custom fabricator of windows & doors: screen & storm doors, sashes & transoms; historical reproductions & restoration work; storefronts, ecclesiastical & other settings.



Baker Liturgical Art, LLC
860-621-7471; Fax: 860-621-7607
www.bakerliturgicalart.com
Plantsville, CT 06479

Supplier of liturgical furnishings & art: complete range of restoration services, design to final decoration; baptismal fonts, mural restoration, statues, tile & wood flooring, custom doors & millwork.

SEE OUR AD ON PAGE 15.



Cave Company

800-989-2283; 516-333-3659;
Fax: 516-676-9695
www.churchgoods.net
Old Westbury, NY 11568

Complete interior services for churches; painting, decorating, restoring; artwork and murals, statuary; also manufactures fiber-glass religious statuary and electric devotional candle stands.

SEE OUR AD ON PAGE 16.



Heimer & Co. Stained Glass Studio

973-772-5081; Fax: 973-772-0325
www.hiemco.com
Clifton, NJ 07011

Stained Glass Studio: Designer, fabricator & installer of ecclesiastical stained glass since the 1880s; permanent staff of certified journeymen specialize in traditional & contemporary liturgical design; expert restorations.

ROHLF'S

STAINED & LEADED
GLASS STUDIO, INC.

See our full page ad on page 5

TEL: (914) 699-4848

Email: rsg@rohlfstudio.com
Website: rohlfstudio.com

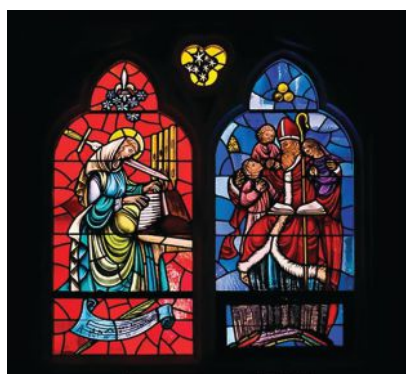


When contacting companies
you've seen in this issue,
please tell them you saw them in
Traditional Building
magazine.

Period Homes
DIGITAL



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



Hunt Studios

415-401-7745; Fax: 415-373-4498
www.huntstonecarving.com
San Francisco, CA 94124

Full-service sculptural studio: figurative, ornamental & decorative carving & sculpture; restoration & conservation; ecclesiastical & monumental projects; custom maquette creation; public art commissions.



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 10.

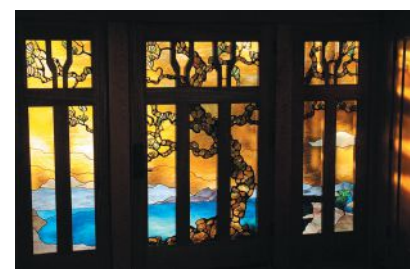


John Tiedemann, Inc

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.

SEE OUR AD ON PAGE 10.



Judson Studios

323-255-0131; Fax: 323-255-8529
www.judsonstudios.com
Los Angeles, CA 90042

Designer & craftsman of custom stained glass, faceted glass & mosaics: restoration; public buildings & ecclesiastical projects; since 1897.



King Richard's Liturgical Design & Contracting

678-393-6500; Fax: 678-393-6317
www.kingrichards.com
Alpharetta, GA 30004

Supplier of religious artifacts: altars, pulpits, podiums, stained glass, lighting, painting, murals, crosses, statuary, furniture, marble products & more.



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.

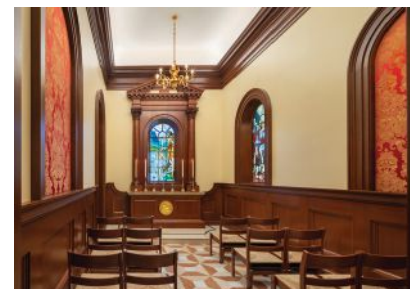
SEE OUR AD ON PAGE 19.



Rambusch Decorating 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.



Rattigan-Schottler Mfg Co.

800-383-1000; Fax: 402-223-2020
www.ratiganschottler.com
Beatrice, NE 68310

Manufacturer of solid hardwood furnishings: pews, chairs, chancel & liturgical furniture; for churches, courtrooms & funeral homes; nationwide service; custom architectural woodwork; 80 years of experience.

SEE OUR AD ON PAGE 27.



Ornamental Hardware for Church Pew Kneelers

Three distinctive styles:



Dayton Kneeler manufactures custom church kneeler hardware that adds an elegant design element to your project.

Elegant, Unique Church Hardware

Our Products Are Made in America with Quality Materials

www.woernerindustries.com
585-235-1991
admin@woernerindustries.com



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Woerner Industries, LLC

585-235-1991
www.woernerfurniture.com
Rochester, NY 14606

Designer & Fabricator of wooden church furniture to meet all of your sanctuary needs. Offerings include, but not limited to: altars and communion tables, pulpits and lecterns, congregational wood chairs and pews, and various styles of celebrant and sanctuary seating. Custom designs available to meet your needs.

SEE OUR AD ON PAGE 20, 66.



Arch Angle Window & Door
330-723-2551; Fax: 330-722-4389
www.archangleohio.com
Medina, OH 44256

Custom fabricator of special shape aluminum storm doors, windows, hardware & screens: round top, arch top, cathedral & Gothic designs; tempered & low-e glass.

SEE OUR AD ON PAGE 68.



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 68.



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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

SEE OUR AD ON INSIDE FRONT COVER

TRADITIONAL BUILDING CONFERENCE SPONSOR



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 21.



Jim Illingworth Millwork, LLC
315-232-3433
www.jimillingworthmillwork.com
Adams, NY 13605

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



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 27.

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



Rockwood Doors & Millwork
330-893-2392
www.rockwooddoor.com
Millersburg, OH 44654

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

COOPER

HISTORICAL WINDOWS

LIBERTY

RESTORATION GLASS

SEE OUR AD ON INSIDE FRONT COVER

HOMEOWNERS CHOICE

HOMEOWNERS CHOICE

HOMEOWNERS CHOICE

HOMEOWNERS CHOICE

#1

CUSTOM-MADE SHUTTERS & GARAGE DOORS

The Finest Shutters Ever Made

Learn More on Page 8

TIMBERLANE FOR PROFESSIONALS

TraditionalBuilding.com | 67



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 8.



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Wiemann Metalcraft

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

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

SEE OUR AD ON PAGE 75.

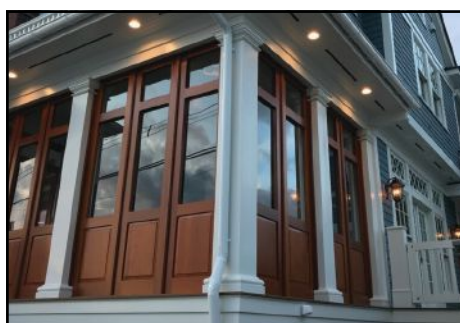


Finely Crafted Reproduction & Custom Windows, Doors, & Architectural Millwork

413-367-9441
architecturalcomponentsinc.com

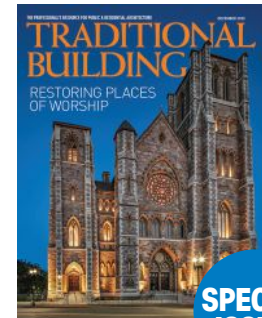


Preserving the heritage of our bungalows and small churches. SPECIAL SHAPE STORMS...OUR NICHE AND OUR SPECIALTY.
Arch Angle Window & Door • 800-548-0214 • archangleohio.com



See Ad on page 6

www.VintageDoors.com



SPECIAL ISSUE!

If you'd like to order a

GIFT subscription

for a colleague, just call

800-548-0148

or visit

traditionalbuilding.com

To see larger photos and informational captions, visit
traditionalbuilding.com/page/the-magazine
Scroll down and click on the
Buying Guides link



Chestnut Specialists

860-283-4209; No fax
www.chestnutspec.com
Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.



Goodwin Company

800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

Supplier of centuries-old, river-recovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished.

TRADITIONAL BUILDING CONFERENCE SPONSOR

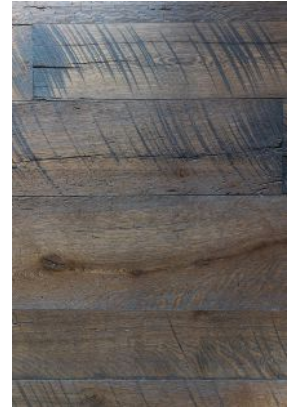


The European Company

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



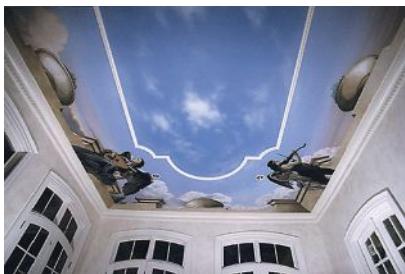
Vintage Wood & Forged Iron

717-844-2270
www.vintagewoodandforgediron.com
Paradise, PA 17562

Unique company offering two areas of expertise - quality reclaimed wood and custom ironwork. They source antique barn wood and create one of a kind, hand-forged iron hand rails, hardware and more.

SEE OUR AD ON PAGE 31.

DECORATIVE PAINTING, MURALS & MOSAICS



City Arts/Peck Studios

202-331-1966; Fax: 202-331-1966
www.peckstudios.com
Washington, DC 20010

Designer & installer of large-scale public decorative works: murals & trompe l'oeil paintings, mosaics, faux finishes, graining, keim mineral systems & gilding.



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 BACK COVER.

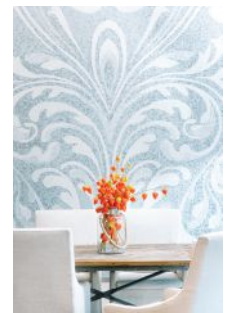


EverGreene Architectural Arts, Inc.

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 23.



François & Co.

678-702-5200
www.francoisandco.com
Atlanta, GA 30318

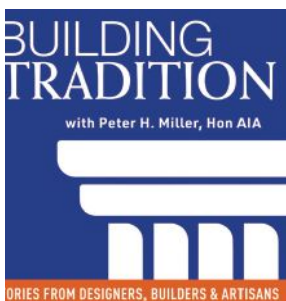
Founded in 1997 by Thierry Francois, projects/products include fireplace mantels, range hoods, architectural elements, surfaces, cut stone, limestone, marble, scagliola, wood flooring, mosaics, fountains, terra cotta, DeCorbusier metal surfaces.

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

NEW!

BUILDING TRADITION

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.



Heritage Restoration & Design, Inc.

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

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

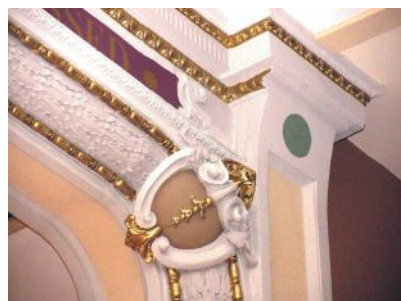


John Canning Conservation & Painting Studios

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

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

SEE OUR AD ON PAGE 10.



John Tiedemann, 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.

SEE OUR AD ON PAGE 9.



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 19.

CanningLiturgicalArts.com
203-272-9868
Please See Our Ad On Page 10

SEE OUR AD ON BACK COVER

CONRAD SCHMITT STUDIOS, INC.
Excellence in Artistry Since 1889

JOHN TIEDEMANN

INCORPORATED

See our Ad on page 9

Church Restoration Specialists

www.JohnTiedemann.com 1-866-600-2666

13. Publication Title: TRADITIONAL BUILDING		14. Issue Date for Circulation Data	
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		5845	5361
b. Legitimate Paid and/or Requested Distribution (By mail and outside the mail)	(1) Outside County Paid/Requested Mail Subscriptions stated on PS Form 3541. (Include direct written request from recipient, telemarketing, and Internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange copies.)	4985	4891
	(2) In-County Paid/Requested Mail Subscriptions stated on PS Form 3541. (Include direct written request from recipient, telemarketing, and Internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange copies.)		
	(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid or Requested Distribution Outside USPS*		
	(4) Requested Copies Distributed by Other Mail Classes Through the USPS (e.g., First-Class Mail®)		
c. Total Paid and/or Requested Circulation (Sum of 15b (1), (2), (3), and (4))		4985	4891
d. Non-requested Distribution (By mail and outside the mail)	(1) Outside County Nonrequested Copies Stated on PS Form 3541 (include sample copies, requests over 3 years old, requests induced by a premium, bulk sales and requests including association requests, names obtained from business directories, lists, and other sources)	384	220
	(2) In-County Nonrequested Copies Stated on PS Form 3541 (include sample copies, requests over 3 years old, requests induced by a premium, bulk sales and requests including association requests, names obtained from business directories, lists, and other sources)	0	0
	(3) Nonrequested Copies Distributed Through the USPS by Other Classes of Mail (e.g., First-Class Mail, nonrequestor copies mailed in excess of 10% limit mailed at Standard Mail® or Package Services rates)	0	0
	(4) Nonrequested Copies Distributed Outside the Mail (include pickup stands, trade shows, showrooms, and other sources)	35	35
e. Total Nonrequested Distribution (Sum of 15d (1), (2), (3) and (4))		419	255
f. Total Distribution (Sum of 15c and e)		5404	5146
g. Copies not Distributed (See Instructions to Publishers #4, (page #3))		372	315
h. Total (Sum of 15f and g)		5776	5361
i. Percent Paid and/or Requested Circulation		92%	95.045%

* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

Statement of Ownership, Management, and Circulation (Requester Publications Only)

16. Electronic Copy Circulation	Average No.	No. Copies of
a. Requested and Paid Electronic Copies	0	0
b. Total Requested and Paid Print Copies (Line 15c) + Requested/Paid Electronic Copies (Line 16a)	4985	4891
c. Total Requested Copy Distribution (Line 15f) + Requested/Paid Electronic Copies (Line 16a)	5404	5146
d. Percent Paid and/or Requested Circulation (Both Print & Electronic Copies) (16b divided by 16c x 100)	92.25	95.04

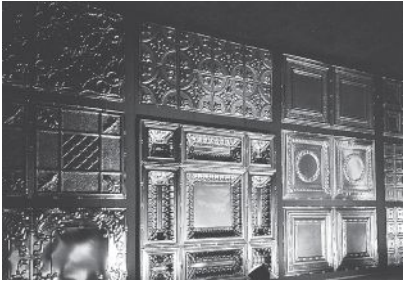
I certify that 50% of all my distributed copies (electronic and print) are legitimate requests or paid copies.

17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the Nov/Dec 23 issue of this publication.

18. Signature and Title of Editor, Publisher, Business Manager, or Owner - PAIGE NORDMEYER, VICE PRESIDENT CIRCULATION Date: 09/20/23

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties). X

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



Classic Ceilings

800-992-8700; Fax: 714-870-5972
www.classicceilings.com
Fullerton, CA 92831

Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more.



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 22.



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 22.



Woolen Mill Fan Co.

717-382-4754
www.architecturalfans.com
New Park, PA 17352

Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings.

SEE OUR AD ON PAGE 71.

SCULPTURE & STATUARY



Belt

954-505-7400
www.belt.com.co

Hollywood, Florida 33020

Custom designers, developers, manufacturers and installers of metal works such as gates, lights, railings, balconies, doors, wine cellars, canopies, kitchen hoods, luxury furniture and many other specialty items.

SEE OUR AD ON PAGE 13.



Cave Company

800-989-2283; 516-333-3659;
Fax: 516-676-9695
www.churchgoods.net
Old Westbury, NY 11568

Complete interior services for churches; painting, decorating, restoring; artwork and murals, statuary; also manufactures fiberglass religious statuary and electric devotional candle stands.

SEE OUR AD ON PAGE 16.

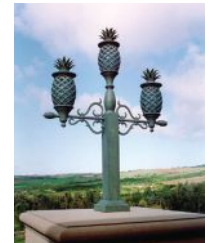


Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



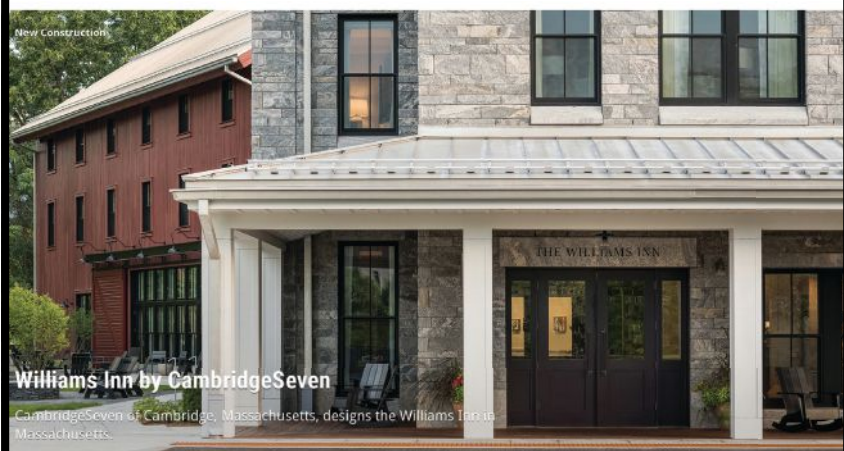
Historical Arts & Casting, Inc.

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 16.

TRADITIONAL BUILDING.com



Williams Inn by CambridgeSeven

CambridgeSeven of Cambridge, Massachusetts, designs the Williams Inn in Massachusetts.



Woolen Mill Fan Company, LLC®

290 Woolen Mill Road
New Park, PA 17352
p: 717-382-4754
architecturalfans@gmail.com
www.architecturalfans.com

Invest in timeless integrity.

SCULPTURE & STATUARY



Kreilick Conservation, LLC

Architecture • Sculpture • Objects



The Athenaeum of Philadelphia, exterior restoration, completed December 2022

The Athenaeum of Philadelphia (1845-47), designed by architect John Notman, was one of America's first Italianate Revival buildings. It was designated a National Historic Landmark in 1976.



Preserving
Philadelphia's
treasures since 1996

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



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 71.



**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 19.

INTERIOR LIGHTING



Belt

954-505-7400

www.belt.com.co

Hollywood, Florida 33020

Custom designers, developers, manufacturers and installers of metal works such as gates, lights, railings, balconies, doors, wine cellars, canopies, kitchen hoods, luxury furniture and many other specialty items.

SEE OUR AD ON PAGE 13.



Crenshaw Lighting

540-745-3900; Fax: 540-745-3911

www.crenshawlighting.com

Floyd, VA 24091

Designer and manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship.



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 73.



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 31.

*Liturgical furnishings,
lighting, mosaic, restoration.*

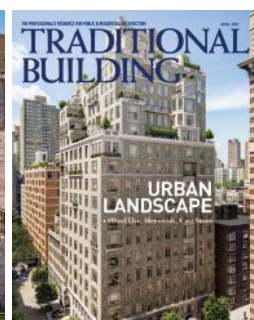
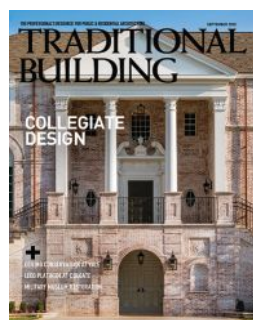
RAMBUSCH

1898 - 2023
125 YEARS

info@rambusch.com

See our ad on page 3

www.rambusch.com



**SPECIAL
ISSUE!**

If you'd like to order a

GIFT
subscription

for a colleague, just call

800-548-0148

or visit

traditionalbuilding.com



**St. Louis
Antique
Lighting Co.**

See our ad on page 1



Heritage Metalworks

610-518-3999; Fax: 610-518-7264

www.hmwp.com

Downingtown, PA 19335

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

SEE OUR AD ON PAGE 15.



Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

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

SEE OUR AD ON PAGE 16.

TRADITIONAL BUILDING CONFERENCE SPONSOR



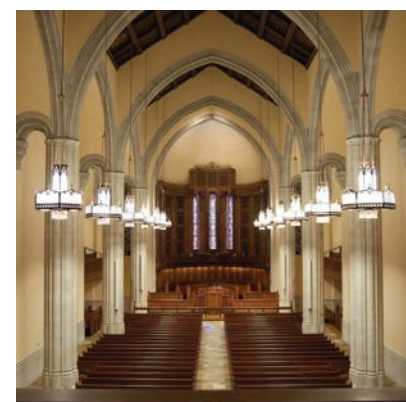
Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988

www.lanternmasters.com

Westlake Village, CA 91362

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



Manning Lighting, Inc.

920-458-2184; Fax: 920-458-2491

www.manningltg.com

Sheboygan, WI 53082

Supplier of contemporary & traditional lighting; custom church lighting; restoration of historical fixtures for courthouses & institutional buildings.



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.



Mills Architectural Lighting

800-268-1526; Fax: 416-463-9882

www.millslighting.com

Toronto, ON M4Y 2L7 Canada

Custom designer & manufacturer of interior & exterior lighting; historical lighting & restoration; for houses of worship; servicing all of North America & parts of South America.

SEE OUR AD ON PAGE 21.



Rambusch Lighting Co.

201-333-2525; Fax: 201-860-9999

www.rambusch.com

Jersey City, NJ 07304

Designer & fabricator of custom & engineered 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.



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.



Wiemann Metalcraft

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

www.wmcraft.com

Tulsa, OK 74107

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

SEE OUR AD ON PAGE 75.



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





Allen Architectural Metals, Inc
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: casting & metal fabrication; street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

SEE OUR AD ON PAGE 11.

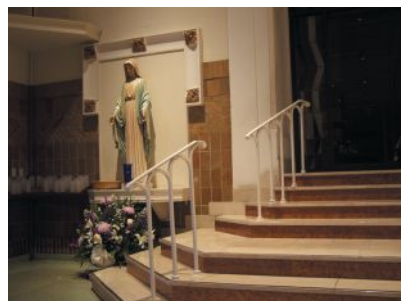


Belt

954-505-7400
www.belt.com.co
Hollywood, Florida 33020

Custom designers, developers, manufacturers and installers of metal works such as gates, lights, railings, balconies, doors, wine cellars, canopies, kitchen hoods, luxury furniture and many other specialty items.

SEE OUR AD ON PAGE 13.



Bill's Custom Metal Fabrications

516-945-4077; Fax: Same as phone
www.billscustommetal.com
Westbury, NY 11590

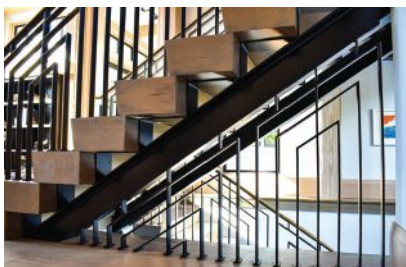
Manufacturer of ornamental metalwork: railings, gates, furniture, fireplace doors, mantels, hardware & candelabras; hand-crafted & hand forged.



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.



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.

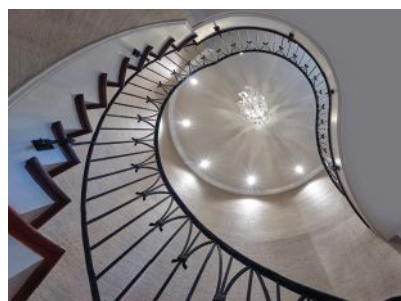
SEE OUR AD ON PAGE 17.



Goddard Mfg Co.

785-689-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices.



Heritage Metalworks

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

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

SEE OUR AD ON PAGE 15.



Historical Arts & Casting, Inc.

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

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

SEE OUR AD ON PAGE 16.

TRADITIONAL BUILDING CONFERENCE SPONSOR



MWT Custom Wood Working, LLC

828-322-4061; Fax: 828-322-4364
www.mwtwoodturning.com
Hickory, NC 28603

Supplier of custom wood turnings: roped, twisted, flutes & spiral stairs & stair parts; balusters & columns; newel posts, spiral molding, lamps & tables; Classical & contemporary styles; exterior & interior.



Railings by New Star Brass & Bronze, Inc.

718-443-0800
www.railingsbynewstar.com
Brooklyn, NY 11223

Custom fabricator of metal railings: spiral, curved, straight & monumental stairs; balusters, railings & newel posts; iron, stainless steel, hand-forged steel, aluminum, bronze & nickel/silver; wood & glass rails; interior & exterior.



Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforgemetal.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.



Stairways, Inc.

800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77018

Designer & manufacturer of spiral stairs: in wood (any species), metal, stainless steel, aluminum & brass; stock or custom; any size; ships worldwide.



Steptoe & Wife Antiques, Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, ON M1S 3L2 Canada
Manufacturer of the finest quality cast-iron spiral & straight staircases since 1976.



Sterling Staircase & Handrail
802-793-3893
www.sterlingstaircase.com
Stowe, VT 05672
Custom fabricator & installer of curved wood staircases: handrails, newel posts & custom turnings up to 9 ft. long & 3 ft. in dia.; products shipped internationally.



Bespoke Greenhouses, Conservatories and Garden Structures
Wiemann Metalcraft - sales@wmcrafft.com - 918-592-1700
wmcrafft.com - Proudly Made in the USA



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 75.



Zepa Industries, Inc
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.
SEE OUR AD ON PAGE 2



Belt
METAL ART + DESIGN STUDIO
BELT.com.co | 954 505 7400
See our ad on pg 13



Allen
Architectural Metals
We're Passionate about the Past
See our ad on page: 11



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

Zepa Industries

ARCHITECTURAL WOODWORK
ARCHITECTURAL METALS
MONUMENTAL STAIRS
WINDOWS & DOORS

SEE OUR AD ON PAGE 2



ZEPSA.COM

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

BUILDING TRADITION **NEW!**

A Podcast with Peter H. Miller



Campbellsville Industries, Inc.

800-467-8135; Fax: 270-465-6839

www.cvilleindustries.com

Campbellsville, KY 42718

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.



Femenella & Associates, Inc.

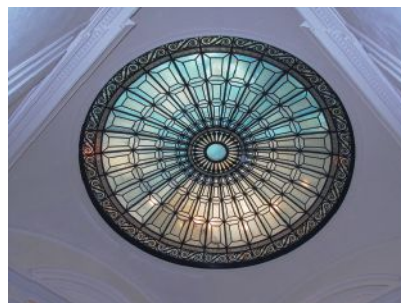
908-722-6526; Fax: 908-722-6528

www.femenellaassociates.com

Branchburg, NJ 08876

Restorer of stained glass & historical windows: stained & decorative glass; wood & metal windows; consulting, conservation, restoration & project management services; ecclesiastical, institutional & commercial projects.

SEE OUR AD ON PAGE 17.



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 16.

TRADITIONAL BUILDING CONFERENCE SPONSOR



NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969

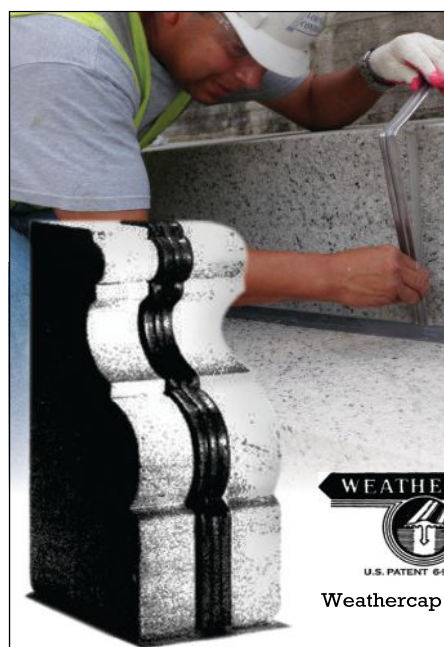
www.nikocontracting.com

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 18.

MASONRY RESTORATION



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.



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 14.

TRADITIONAL BUILDING CONFERENCE SPONSOR



KEPCO+

801-975-0909; Fax: 801-975-9911

www.kepcoplus.com

Salt Lake City, UT 84104

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

SEE OUR AD ON PAGE 23.

Period Homes
THE PROFESSIONAL'S RESOURCE FOR RESIDENTIAL ARCHITECTURE

Traditional Building Conference
July 18-19 in Salem, MA

Period Homes
Buying Guides

Browse Our
BUYING GUIDES

Buying Guides The Magazine Projects Profiles Features Product Reports Palladio Awards Subscribe



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



CALL FOR ENTRIES

12TH ANNUAL ADDISON MIZNER AWARDS FOR EXCELLENCE IN CLASSICAL AND TRADITIONAL ARCHITECTURE

Online Submission Deadline - December 20, 2023

12th Annual Addison Mizner Awards - April 20, 2024 Palm Beach, FL

The Florida Chapter of the Institute of Classical Architecture & Art is pleased to announce our 12th Annual Addison Mizner Award Design Competition for Excellence in Classical and Traditional Architecture. The awards program is intended to celebrate individuals and design firms in Florida and the Grand Caribbean who excel in the advancement and promotion of the ideals of classicism and traditional design in architecture, urbanism and the allied arts. The awards are named for Addison Mizner, the architect whose civic and domestic works defined the standards of excellence in composition and craftsmanship for classical and traditional design in the early years of urban development in Florida. Addison Mizner's introduction of the Spanish Colonial and Mediterranean styles left an indelible mark on the architecture and urban cultural history of Florida and, to this day, delights those who visit his buildings and urban places.

AWARD CATEGORIES:

The awards will recognize built work in the following categories by the Jury:

Residential Estate over 10,000 sq. ft.

Residential over 5,000 sq. ft.

Residential under 5,000 sq. ft.

Cottage

Multi-Family Residential

Commercial

Civic/Institutional

Historic Preservation

Renovation and Addition

Craftsmanship



Landscape Architecture

Garden Room

Folly

Residential Interior Design

Commercial Interior Design

One Room Interior Design

Planning and Urban Design

Fine Arts

Research and Documentation

Emerging Classicist

ELIGIBILITY:

Any work, regardless of location, completed by members of the Florida Chapter of the ICAA is eligible for consideration. National and International ICAA members are eligible to submit projects built in Florida and the Caribbean. Projects must have been completed within the past ten years. Individuals and firms may join the Florida Chapter of the ICAA at any time by visiting <https://www.classicist.org/membership>

For submission requirements, instructions and online submittal form
visit www.flclassicist.org or email director@flclassicist.org



AMA 2023

MASONRY RESTORATION

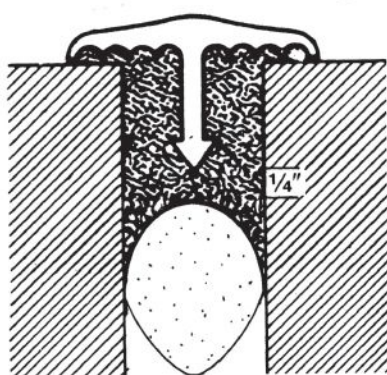


Plaster Magic

802-254-1330
www.plastermagic.com
Brattleboro, VT 05301

Manufacturer of repair adhesive: water-based, environmentally friendly, all-purpose adhesive; repairs cracked walls, ceilings, other architectural elements & ceramic & vinyl flooring; stronger bond than conventional adhesives.

SEE OUR AD ON PAGE 63.



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 76.

Period Homes DIGITAL



Donald Lococo Architects Modernizes a D.C. Traditional Home

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

WOOD & STONE CARVING



Khechoyan's Carvings & Tools, LLC.

714-743-1117; Fax: Same as phone
www.woodcarver4u.com
Placentia, CA 92871

Wood carver: specializes in Gothic, Baroque, Rococo, Empire, Classical & Modern carvings, inlaid work, incrustations & bone work; carved doors, architectural details, chairs, crosses; restoration of antique woodwork.



Michael A. Dow- Woodcarver

207-363-7924; Fax: Same as phone
www.archcarving.com
York, ME 03909

Custom wood carver: any style & wood; architectural, ornamental, furniture, mantels & nautical carvings; molding, capitals & signage; wood turnings, model making & antique carving restoration.



Trow & Holden

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

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

SEE OUR AD ON PAGE 78.



Wilbur, Frederick- Woodcarver

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

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



TROW & HOLDEN COMPANY
FINE STONEMWORKING TOOLS



QUALITY LASTS.

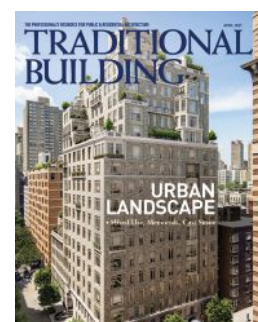
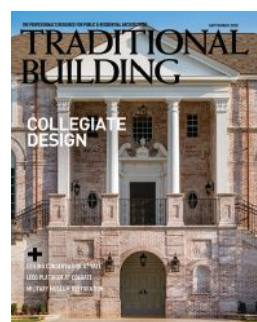
ARTIST: ANDREW SWINLEY
ARCHITECTURAL STONE CARVER
VANCOUVER ISLAND, BC
Restoration detail:
Town Hall, Birmingham, England

Call us for a free catalog —
or shop online at
www.trowandholden.com

1-800-451-4349
45 South Main Street
Barre, VT 05641



MADE TO LAST SINCE 1890 IN BARRE, VERMONT USA



**SPECIAL
ISSUE!**

If you'd like to order a

GIFT
subscription

for a colleague, just call

800-548-0148

or visit

traditionalbuilding.com



TRADITIONAL BUILDING CONFERENCE SERIES

Architectural
Tours

Seminars Presented by Leading
Experts and Practitioners

Earn AIA Continuing Education Credits
including HSW Learning Units



Photo courtesy of Floridan Palace Hotel

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

Tampa is a lovely city which overlooks the Tampa Bay and the Hillsborough River. Urban parks and the Bayshore Boulevard walkway offer quiet strolls amid a city vibrant with nightlife and commerce. Historic neighborhoods like Ybor City and Hyde Park are well preserved and feature good shopping, dining and entertainment. There is something fun for the whole family in Tampa! The Traditional Building Conference venue is the historic, recently restored, Floridan Hotel. Bus and walking tours planned for the conference include a visit to Plant Hall, a six-acre Moorish Revival architectural gem; the University of Tampa; Historic Ybor City.

Traditional Building Conference Education topics:

- Affordable Housing for Historic Communities
 - Historic Courthouses for the 21st century
 - Glass Technology for historic and traditional new buildings
 - Hurricane Windows and Doors
 - Porch Flooring Repairs
 - Hurricane-Proof Windows and Doors
 - Historic Flooring Repairs
- And more to be announced.

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 + BRONZE SPONSORS!



BRONZE SPONSOR



Fine Antique Wood Flooring Since 1976

Shingle and Stone: Thomas Kligerman Houses

AUTHOR: TOM KLIGERMAN PUBLISHED BY MONACELLI PRESS 2022 | HARDCOVER 280 PAGES



I was on a Fourth of July vacation this summer, relaxing on the New England Coast, when I read Tom Kligerman's new book, *Shingle and Stone*. I was a stone's throw away from several Shingle Style houses, when I read on page 17, "A house should be much more than just a shelter . . . it is a declaration of independence."

Maybe it's because I vacation in a shingle-clad house, or that I have lived in two different shingle houses growing up, that I am partial to the Shingle Style. I paid \$80 for Kligerman's book without batting an eye, the second book of Tom Kligerman's I've bought.

In the first chapter, titled "American Inspiration," he says, "The history of American buildings, of American taste, has been influenced by so many other cultures, brought here by seekers of a new home in a place free from the conventions and strictures of their roots. . . all these influences have trickled down into the melting pot that is American taste—and to be honest, I love them."

Now read the next 10 chapters, 275 pages, and see what the author is talking about. In a heavy-stock paper, hard-cover Monacelli masterpiece, he shows us shingle and stone examples of houses from Seattle to Sagaponack, Brookville

little folly Kligerman writes, "Nothing about the exterior is straight. The lower floor walls tilt back while flaring out over the stone foundation, as if the house is being stretched by tent pegs."

Like many of our esteemed readers, Tom Kligerman was classically trained. But he applies classicism in new ways that show how contemporary architecture starts with the fundamentals and evolves into something fresh. Even his more modern, minimalist design is made more traditionally warm by his use of materials, not just shingle and stone on the outside but also highly crafted wood, metal, tile, and stone on the inside.

My next-favorite project in the book is a brick-red house in Brookville, pages 18 to 35, called "Woodland Red." The house is "steeped in architectural precedent," but not just one. The author admits this design is inspired by five different architects' work, but the prevailing look and feel is English Arts and Crafts (Sir Edward Lutyens). The red brick and red terra cotta roof pops, like a knock-out red rose amidst its green leaves.

I have heard traditional design criticized for its lack of originality. I have debated the topic of architecture of its time versus architecture of its place.

I like what this book says in the "American Inspiration" chapter, which quiets the debate, "The architects of the past that we most admire are those who have twisted tradition in order to reinvent it, to make it new again." TB



"The history of American buildings, of American taste, has been influenced by so many other cultures, brought here by seekers of a new home in a place free from the conventions and strictures of their roots."

Or maybe it's because Tom Kligerman has struck out on his own, an amicable parting with his partners Ike and Barkley. I wanted to see his new ship launch, so I bought his book and promised to write about it.

Shingle and Stone presents Kligerman's work, of course, with an explanation for why he designs the way he does.

to Bridgehampton, each more luscious than the last, with traditional forms that twist ever so slightly to be original. My favorite "original" design is "Origami," on pages 120 to 139. It is the smallest building in his collection, a guest house, with diamond-pane windows and a shaped and folded gable that "suggests a traditional samurai helmet." About this

Peter H. Miller, Hon. AIA is president of the Home Group, Active Interest Media, which includes *Traditional Building* and *New Old House*. He is also the president of the ICAA Mid-Atlantic Chapter.

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%

DECORATING AND RESTORING AMERICA'S ARCHITECTURAL TREASURES FOR 130 YEARS



Pictured:

St. Mary of the Lake Catholic Church - Chicago, Illinois



Faux Mosaic Detail



Before

2023 Acanthus Award Winner for Preservation and Restoration

CONRAD SCHMITT STUDIOS, INC.

Excellence in Artistry Since 1889

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



*Scan to Begin Your
Journey to Excellence*