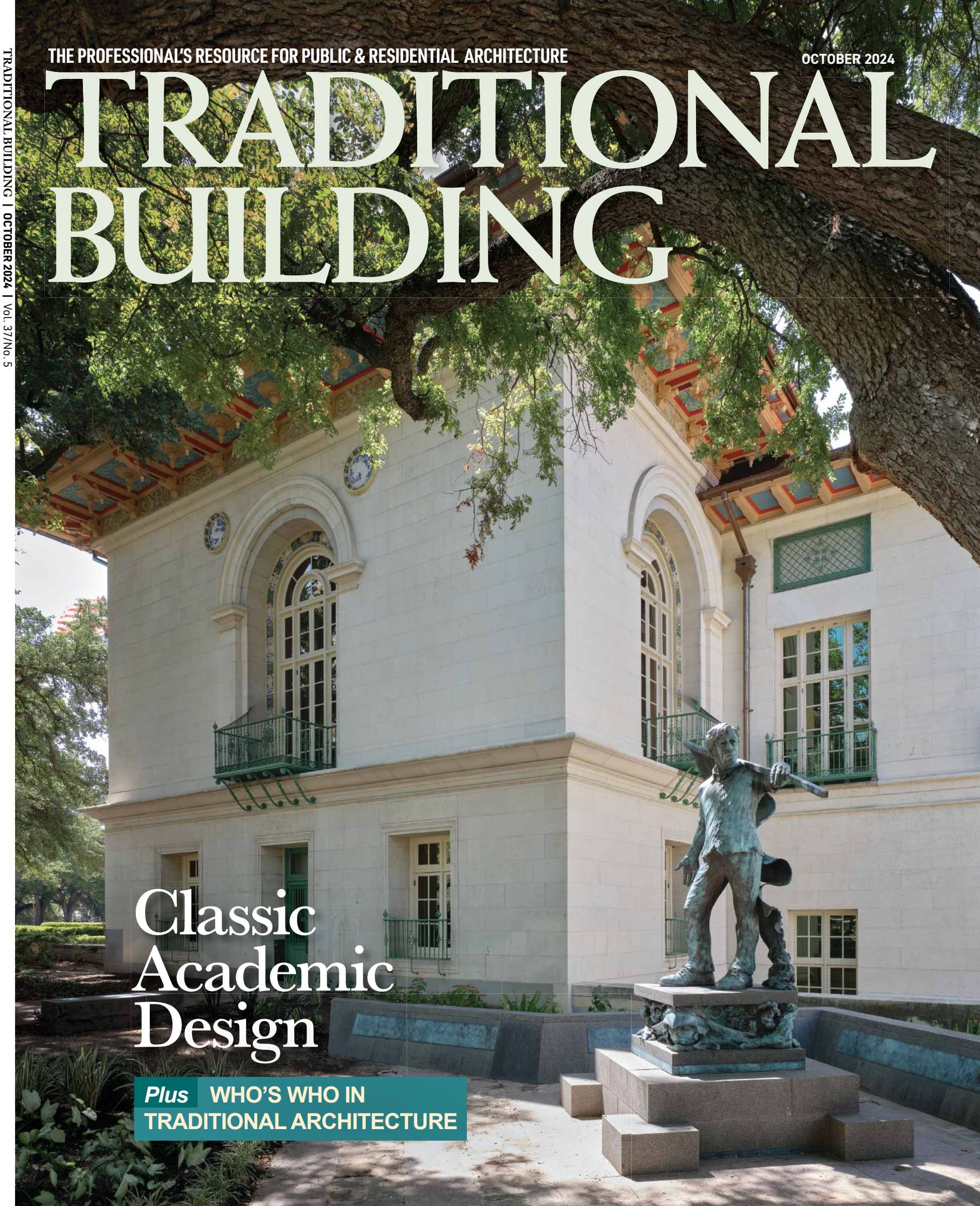


TRADITIONAL BUILDING

Classic
Academic
Design

Plus WHO'S WHO IN
TRADITIONAL ARCHITECTURE



CHADSWORTH INCORPORATED

WWW.COLUMNS.COM

Glavé & Holmes Architecture; Photography by Virginia Hamrick; Christopher Newport University, Newport News, Virginia



1-800-COLUMNS

T +1 800 486 2118

SALES@COLUMNS.COM

CREATIVITY *with Clay*

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



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

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

BELDEN
THE BELDEN BRICK COMPANY
COMMERCIAL | RESIDENTIAL | PAVING



Eric Gjerde, Architect, SeaGlass Architects

Make space for modern legacies.

Originally constructed in Wenham, Massachusetts, during the mid-19th century, this Second Empire gem affectionately known as “Hadley House,” had weathered the years and was ready for a new chapter. After consulting historical documents and photos, Jeff Novack of Novack Properties set his vision on preserving its legacy while updating it for modern living. So he teamed up restoration experts from SeaGlass Architects and Jackson’s General Carpentry to bring it to life.



BREATHING NEW LIFE INTO HISTORY

One of the most transformative aspects of the renovation was repositioning the house to its original orientation on the lot and enhancing its connection with the surrounding landscape. With the guidance of Eric Gjerde of SeaGlass Architects, authentic exterior detailing was reclaimed, meticulously replicating historical elements like clapboard siding and detailing on the porch. Also integral to the restoration were custom-created 7-foot-tall Marvin Ultimate double-hung windows to match the scale and details of the original glazing. These windows – the same size as the originals – allowed an abundance of natural light into the home.



“These enhancements, approved by the Wenham Historic District Commission, breathed new life into the home while staying true to its heritage.”

— Jeff Novak, Novack Properties



TIMELESS ELEGANCE

Beyond the exterior renovations, the interior received a complete redesign, marrying classic and contemporary elements to create a space that is both functional and stylish. Every detail was carefully considered to evoke a sense of timelessness and elegance.

“One goal of this redesign was to capture the historic personality outside while creating interior spaces suited to today’s lifestyle.”

— Eric Gjerde, Architect, SeaGlass Architects

The restoration of the Hadley House stands as a testament to the transformative power of historic preservation. By honoring the past while embracing the present, the project exemplifies how breathing new life into cherished historic homes, ensures their legacy endures.



GET THE LOOK

Looking for custom solutions for your historic projects? Let the architectural experts at Marvin help transform your vision into reality.

Featured Products: Ultimate Double Hung, Elevate Casement, Ultimate Inswing French Door, Elevate Inswing French Door



Learn more about Marvin Historic Solutions.

marvin.com/historic

COOPER HISTORICAL WINDOWS

LIBERTY RESTORATION GLASS

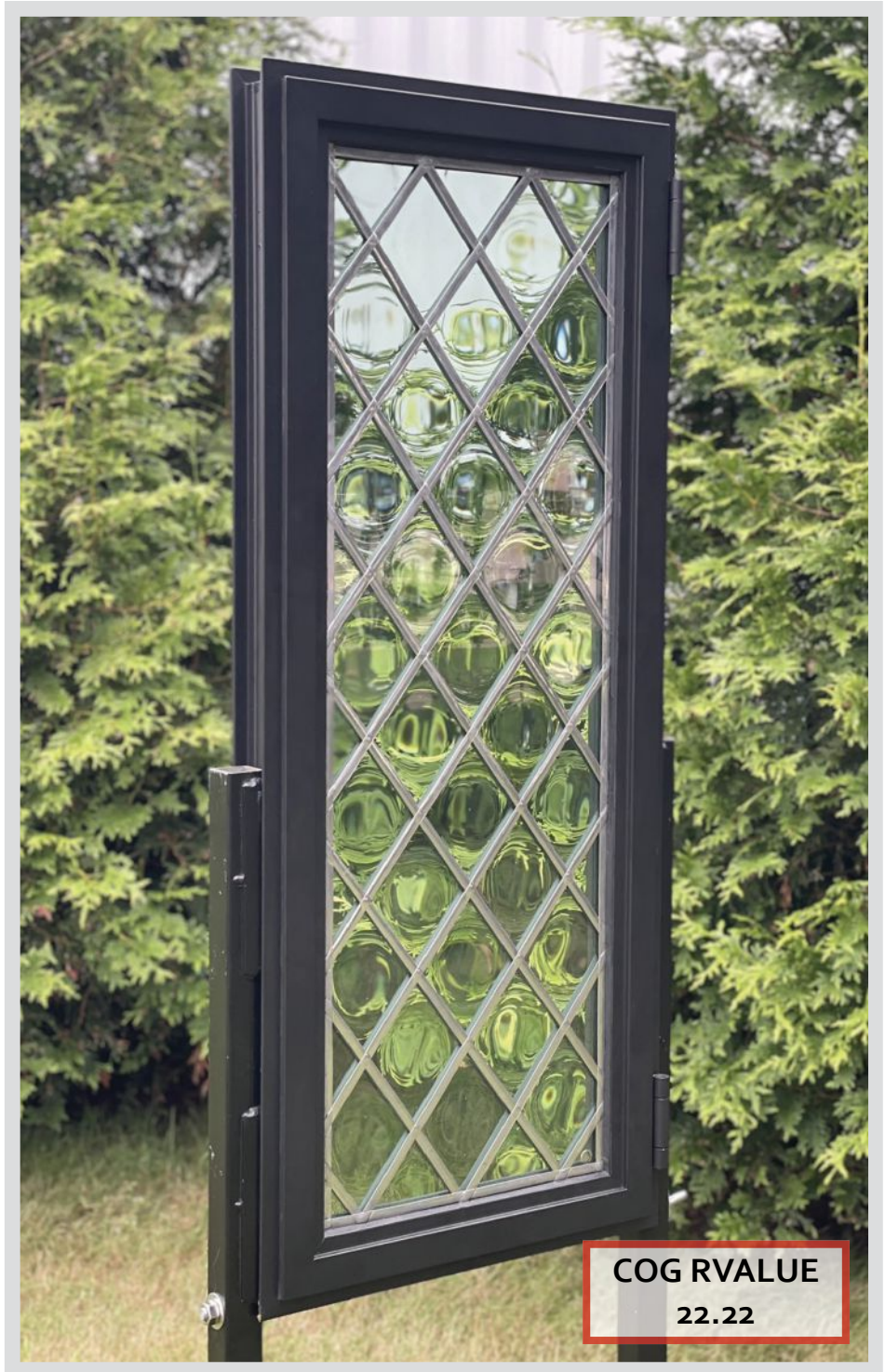
Cooper Historical Windows, in combination with Liberty Restoration Glass, has developed a breakthrough technology in energy efficiency for all historic buildings. They have teamed up with Leonardo Steel Windows of Florence Italy, using their thermally broken steel sash and frames and the latest products from Vitro to offer a patent pending SDL (Simulated Divided Light) format window that will reach center of glass R values of R-22.22. This product is impact rated for 80 pounds per square foot and AAMA tested for 178 MPH winds. Upgrade your historic building while preserving the historic glass aesthetic. Available in steel, wood, aluminum, and bronze.



"FINALLY!
A *Historic* Window
Makes *History*!"

Tilt	90.0
Glazings	2
KEFF	0.002 [Btu/h-ft-F]
Width	0.490 [inches]
UValue	0.044 [Btu/h-ft ² F]
SHGCc	0.248
SCc	0.285
Tvis	0.612
COG RValue	22.22

Specifications based on Berkeley Lab Window:
Glazing System Thermal & Optical Properties



75 Frontage Road, Suite 101
North Stonington, CT 06359
info@TheCooperGroupCT.com
860.599.2481



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

Proudly Made in the USA

Est. 1978

LANTERN MASTERS

Boutique Lighting Manufacturer

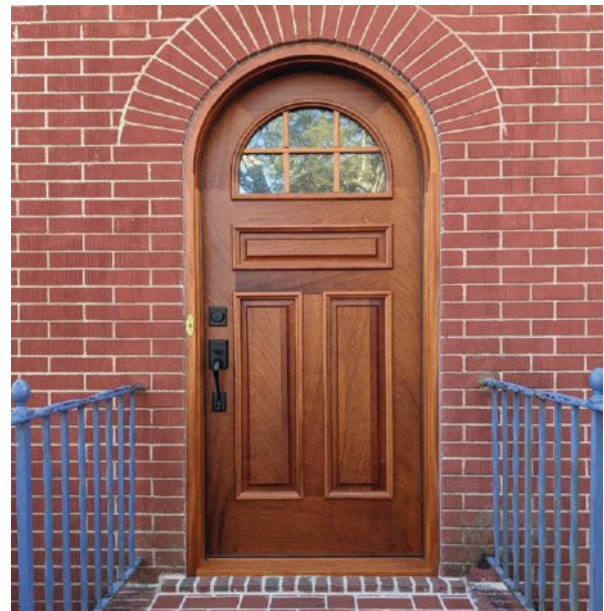
INTERIOR - EXTERIOR - CUSTOM

MODERN - CLASSICAL

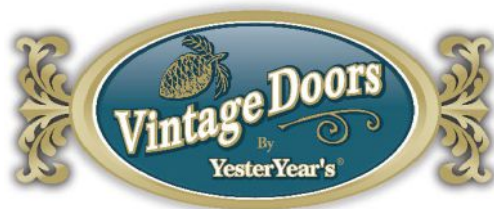


Los Angeles | New York | Palm Beach | Dallas | Aspen | 818-706-1990 | lanternmasters.com





— CHOOSE VINTAGE DOORS —



Interior, Exterior, Dutch, Arch & Round Top, Screen & Storm, Porch Panel Enclosures, Pet Gates, & More!

Handmade—the way they used to be.

www.VintageDoors.com • 1 (800) 787-2001 • cs@vintagedoors.com

Follow us on Facebook, Instagram, and Pinterest.



Beautifying traditional and historic properties across the nation—*inside and out*—since 1990.

A low-angle, night-time photograph of the Milwaukee War Memorial. The building's facade is 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 large, white, curved architectural element, possibly a staircase or a decorative finial, is in the foreground. The sky is a deep blue with some clouds. A semi-transparent green circle 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

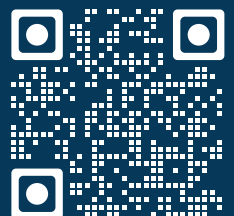
Whether your client has a vision for an exceptionally distinctive shutter or a garage door design that's entirely unconventional, we have the skill, resources and knowledge to transform their unique ideas into reality.

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)





Abandoned Train Station To Technology & Cultural Hub

56,000 sq.ft. with 3,000 elements of decorative plasterwork restoration

evergreene.com





INTRODUCING

*The Anniversary
Collection*



Celebrating 50 years of historically inspired, handcrafted lighting
by introducing new Scofield Lighting designs with an **EDGE**, that seamlessly
blend timeless style with versatile functionality.



VIEW COLLECTION



Lighting & hardware brands by Heritage Metalworks, LLC

610.518.3999 | hmwpa.com

Durability, True Quality, And Simply Beautiful

Experience the Difference!



Crosby Hall - University at Buffalo
Buffalo, NY



Christ Chapel - Hillsdale College
Hillsdale, MI

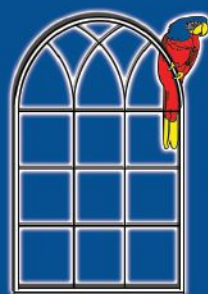


Allen-Stevenson School
New York, NY



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

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



Parrett

Windows & Doors

Quality Crafted Windows & Doors

Parrett Manufacturing, Inc.

Phone: 800-541-9527

Fax: 1-877-238-2452

www.parrettwindows.com

info@parrettwindows.com



EUROPEAN

COMPANY

FRENCH OAK • ARTIFICIAL TURF • LVP • STONE
EUROPEAN SOURCED. GLOBALLY MADE.

888 - 735 - 3370
WWW.EUROPEANCO.COM



LIGHTING SOLUTIONS *for* ARCHITECTS • DESIGNERS • CONTRACTORS



St. Louis Public Library - Restoration of Historic Marble Standards

St. Louis Antique Lighting Co.

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



Turncraft Architectural offers the widest selection of wood columns with the best warranty in the industry. Columns are made to true architectural proportions or to match any existing column project. Available in many hardwoods, Redwood or Western Red Cedar for exterior use.

Turncraft.com ☎ 800-432-3311 ☎ 541-826-2911

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**
PUBLISHER **Peter H. Miller, Hon. AIA**

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**



CHIEF OPERATING OFFICER **Brian Van Heuverswyn**
CHIEF REVENUE OFFICER **Gary DeSanctis**
CHIEF FINANCIAL OFFICER **Adam Smith**
SENIOR VP, MARKETING **Erica Moynihan**
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



modern installation CLASSIC DETAILS



Indianapolis Temple (IN)
Limestone



Utah State Capitol Dome
Terra Cotta Restoration



90 West Street (NYC)
Granite Restoration (post 9/11)



KEPCO+ specializes in the design, fabrication, & installation of natural stone, tile, & terra cotta cladding systems. Our team provides:

In-house structural engineers
Experienced project managers

Nationwide design-build experience
Innovative installation methods

Schedule & budget reductions
Fully-engineered facades



Scan to see fabrication
& installation video

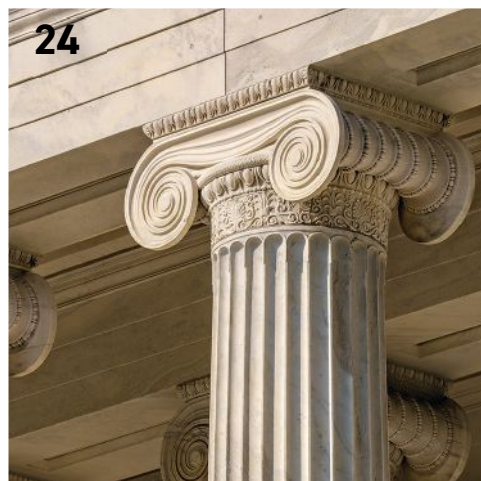
KEPCO+
Architectural Cladding Systems
KEPCOPLUS.COM

CELEBRATING
40 YEARS OF
EXCELLENCE
1985-2025

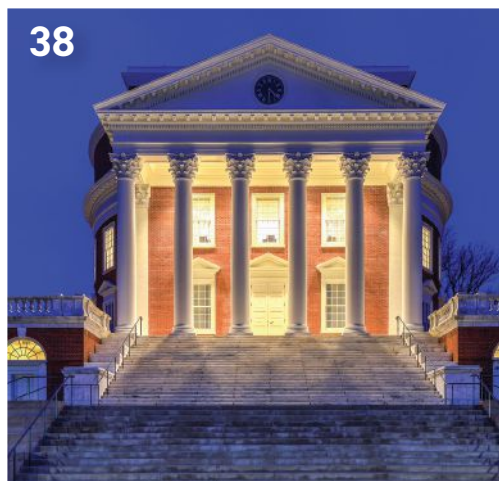
Visit us in Savannah at the Traditional Building Conference!

CONTENTS

OCTOBER 2024



24



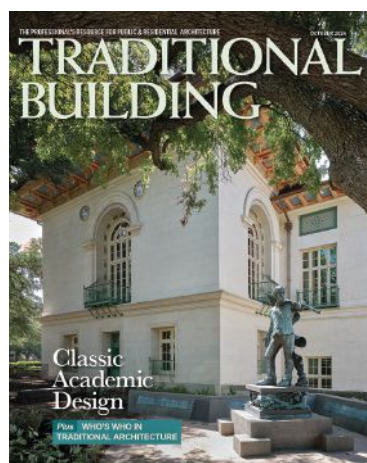
38



54



60



ON THE COVER

McKinney York Architects revives Battle Hall at University of Texas Austin.
Photo by Dror Baldinger, FAIA

BUYING GUIDES

Historical Products Showcase	75
Columns, Capitals & Balustrades	76
Windows	77
Specialty Glass	79
Exterior Elements, Ornament & Finishes	79
Flooring for Public Spaces	80
Decorative Painting, Murals & Gilding	80
Decorative Ceilings	81
Ornamental Metalwork	82
Wallcoverings	82
Exterior & Gas Lighting	83
Glass Domes & Skylights	84
Epoxies & Finishes	84
Specialty Brick & Mortars	85

FREE INFORMATION GUIDE 74

38 Classical Vision

Thomas Jefferson's Academical Village.

46 New Life for a Longhorn Legacy

Architects and Preservationists Update a Cass Gilbert Classic at the University of Texas in Austin

54 New Gothic

HBRA Architects designs a building in keeping with Notre Dame's architectural Language.

60 25 Leaders

A who's who in Traditional Building.

INTERVIEW

18 Passion for the Past

Traditional Building speaks to the president and CEO of Preservation Maryland, Nicholas Redding.

NEWS

21 Clem Labine Award

Barbara Eberlein is awarded this prestigious award this year.

TRADES

24 Remastering Museum Marble

An iconic art gallery renews its classical facade for another century.

MATERIALS + METHODS

28 Grilling and Chilling

In Chicago, rethinking how to cool a private club's drawing room with perforated plaster grills.

IN-DEPTH MATERIALS

32 Set in Stone

The brick and stone that define classical architecture represent centuries of craft and skill.

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:** 2024 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.



INSTITUTE OF CLASSICAL ARCHITECTURE & ART NEW ENGLAND

SAVE THE DATE

Join Us November 9, 2024 for The Bulfinch Awards at The Harvard Club of Boston.
To purchase tickets, visit classicist-ne.org/bulfinch-awards-1

OUR MISSION

To advance the appreciation and practice of classical architecture and its allied arts by engaging educators, professionals, students, and enthusiasts.

Celebrate classical architecture and art in New England.
Become a member of the ICAA. To learn more, visit classicist-ne.org



PRESERVATION WORKS, LTD. A HISTORIC RESTORATION COMPANY



LIME SUPPLIER FOR CASTING,
PLASTER, RESTORATION AND NATURAL BUILDING

WWW.PRESERVATIONWORKS.US
(484) 548-0524

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
860-651-3951
www.stormwindows.com

Passion for the Past

*Traditional Building speaks to the president and CEO of **Preservation Maryland**, Nicholas Redding.*

In the last 10 years, as president and CEO of Preservation Maryland, Nicholas Redding has channeled a lifelong passion for the past into a forward-thinking vision for the future of preservation. Since assuming the role while still in his 20s, Redding has led the 93-year-old nonprofit through a period of evolution that included a merger, the creation of Smart Growth Maryland to help counter regional sprawl, and the inauguration of the Historic Property Redevelopment Program, a concerted push to save Maryland's historic places and adapt them to the present. As he marks a decade at the helm, Redding spoke with *Traditional Building* about his introduction to the wonders of historic preservation, Preservation Maryland's national-scale workforce development partnership with the National Parks Service, and what he's learned through hosting a weekly preservation-themed podcast.

What formative experiences shaped your sense of why historic preservation matters?

Nicholas Redding: It began with stories from my great-grandmother, who was born in 1910, about the Civil War veteran in our family—that excited me as a young kid and began my fascination with history. I learned that we could use historic places to make our world better: We live in a society that has a lot of challenges, and inherent in preservation are opportunities to address some of them, from a changing climate to workforce development to smart community development patterns. A big part of our job is making those connections. Ensuring that



The Evergreen Museum above, Nicholas Redding, left. Photos by Preservation Maryland.



Ensuring that everyone sees themselves reflected in the past gives us a commonality and an understanding of where we came from, both good and bad.

everyone sees themselves reflected in the past gives us a commonality and an understanding of where we came from, both good and bad. That's what keeps me moving forward: not

trapping historic places in amber, but making them worthy parts of an ever-changing world.

Let's talk about the scarcity of tradespeople who have expertise in historic preservation and rehabilitation, and how The Campaign for Historic Trades—Preservation Maryland's partnership with the National Park Service—strives to change the state of things.

Preservation without trained hands to do the work is often just good intentions. And we're at a real inflection point in the traditional trades community: more structures in the United States are reaching the 50-year mark every year, and there are not enough people to do the work that needs to be done. Preservation trades deserve attention if we're serious about maintaining these places, and this is a huge opportunity for the national preservation community to put themselves at the center of a conversation about meaningful careers and a workforce in the era of automation and AI. At its best, ChatGPT still can't reglaze a window.

We're in a position to partner with for-profits, nonprofits, and public partners all across the country, and we're fortunate that



Left, Covepoint Maryland light house.

Below left, Thames Street, Baltimore.

Below, Drum Point light.

Shutterstock



the stars aligned with Preservation Maryland and the Historic Preservation Training Center, a program of the National Park Service that's in our back yard in Frederick, Maryland. We're building out a curriculum that anybody can use. We're creating registered apprenticeship programs to create more sustainable and straightforward ways for the industry to train people getting into these careers, while at the same time making sure that we have opportunities for young adults and people contemplating a second career to think about how they fit in. It's a huge job—it's not one we can do alone, but we want to be the spark that will help build and sustain a movement.

Tell us about some of the recent work Preservation Maryland has carried out at 417 North Jonathan Street in Hagerstown and the Burtis House in Annapolis.

Through the Historic Property Redevelopment Program, we're showing the general public the





Above, Mount Pleasant Bank Barn, Towson and Hampton National Historic Site. *Shutterstock.*
Saylor House at left, and below, Preservation Maryland: Historic New England Summit, 2022.
Photos below by Preservation Maryland.

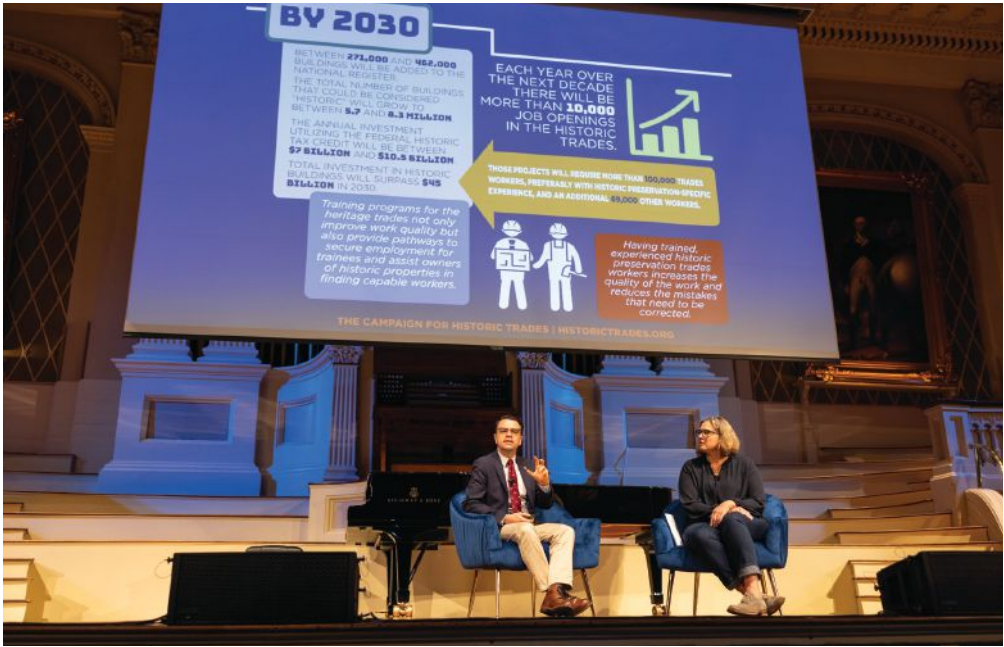
value of these buildings and the opportunity that they provide as they're rehabilitated. Our first big project was at 417 North Jonathan Street, which was a historic log cabin that was reconstructed in the 1830s from timbers felled in the winter of 1739, making it one of the oldest standing structures in the entire city of Hagerstown. There was this long, rich history associated with this building located in an African American community—and, after it had been severely damaged in an automobile accident, it came within a whisper of being demolished. We partnered with community members to invest in the project and rehabilitate it as owner-occupied housing. Some of the contractors [who carried out the work] talked about how often they had been stopped by people walking past, and really being touched by seeing their eyes open to the history in their back yard.

So much of Maryland's history sits at the water's edge. The Burtis House is the last remaining waterman's cottage sitting at the very edge of City Dock, and we partnered with the City of Annapolis, which owns the property, to assist in stabilizing and elevating that structure out of the path of a rising Chesapeake Bay.

The Burtis House has very different challenges from Jonathan Street, but the opportunity is the same: to make sure that everyone sees themselves reflected in history, and that that history can survive as places evolve. It's been said that preservation, at its best, is a conversation between the past, the present, and the future. That's the sweet spot where we like to find these projects.

You've hosted more than 300 episodes of the award-winning *PreserveCast*. What have you learned by using a podcast to further a wider preservation mission?

Only talking about buildings and cornices and bricks and decorative ironwork does not capture attention: it's stories, and *PreserveCast* is a way for us to engage in storytelling and capture a different, international audience. One of the most interesting things about the podcast has been asking how people got involved in preservation. A lot of it starts at a young age when someone shows them that history is cool and interesting to think about. It's very rarely a straight line, and preservation is a great place where, eventually, people find their way. **TB**



The Clem Labine Award

BARBARA EBERLEIN

The Clem Labine Award is given to that individual who fosters humane qualities in our built environment by giving back to our traditional building community. It is someone who volunteers for important causes, leads by example, teaches and inspires others, is devoted to education and culture, does good work, much of it pro bono, and gets things done.

This year the Clem Labine Award recipient is **Barbara Eberlein** of **Eberlein Consultants LTD**. Barbara brings creativity, exuberance, and vision to a wide range of leadership positions in this traditional building space, including but not limited to: The Philadelphia Museum of Art, where she served on the Philanthropy committee, the European Arts committee, the Planned Giving committee, and several other committees at the Museum. You can get dizzy watching this energetic woman do her thing for non-profit institutions like The Franklin Institute, The Preservation Alliance, Moore College, Drexel University.

Barbara has served at the Institute of Classical Architecture & Art College of Chapters where she led all ICAA chapter presidents to do good work in the organization's mission to teach the classical design language around the country.

She is a great listener, a problem solver, a creative thinker, and an expert in her interior design field, dedicated to continuous education and professional development. Among her volunteer associates and her clients who have long been the benefactors of her talent are The Union League, Princeton University, the ASID, Ardrossan, Villanova, and the Franklin Institute.

Congratulations, Barbara!



Barbara brings creativity, exuberance, and vision to a wide range of leadership positions in this traditional building space.



WALKABLE • HISTORIC • ROMANTIC

TRADITIONAL BUILDING CONFERENCE SERIES

Savannah, GA • October 23-24, 2024

Earn up to 10 AIA Learning Units including HSW.

SEMINAR TOPICS

- Adaptive Use, Housing and Hotels • Historic Plaster Conservation
- Studies in Classical Design: Savannah's Architectural Heritage
 - New Technologies for Documenting Historic Fabric
- Alternative Materials • Drawing by Hand and the Raphael Awards

ARCHITECTURAL TOURS

- The Restoration of Savannah's City Hall • The Waterfront
- The Kessler Armstrong House

REGISTRATION INQUIRIES:

Carolyn Walsh
cwalsh@aimmedia.com

SPONSORSHIP INQUIRIES:

Jennifer Baldwin 718.619.7645
jenbaldwin1@msn.com

For more information, visit
traditionalbuildingshow.com

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

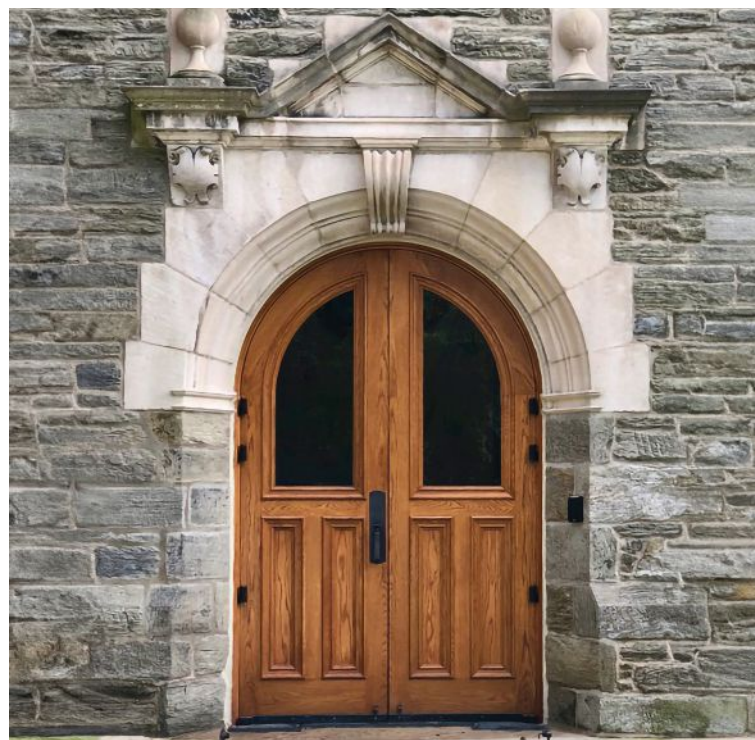
With custom doors from Vintage Millwork & Restoration,
the first impression outside will reflect the superior
quality found inside all of your projects.




VINTAGE
MILLWORK + RESTORATION

Contact us today to start your custom work.

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



historic doors

FINE CRAFTSMANSHIP IN WOODWORKING

610-756-6187 ~ HISTORICDOORS.COM

deGruchy's
LIME WORKS.us

ATTENTION Architects & Specifiers:

Now you can build in a **QUALITY ASSURANCE SYSTEM**
for **ALL** desired LimeWorks.us Product Installations!
Just write into the Bid Documents that only those with

Juried-Art/Master
["JAM"] **Certification**
from LimeWorks.us

Pre-qualify to properly install the LimeWorks.us products
specified for your projects. For examples of drop in wording
for the Q/A system that requires pre-trained mechanics go to:



INFO@LIMEWORKS.US 215-536-6706 3145 STATE ROAD, TELFORD, PA 18969

R. Alden Marshall & Associates LLC



(512) 570-8540
ram@raldenmarshall.com
www.raldenmarshall.com



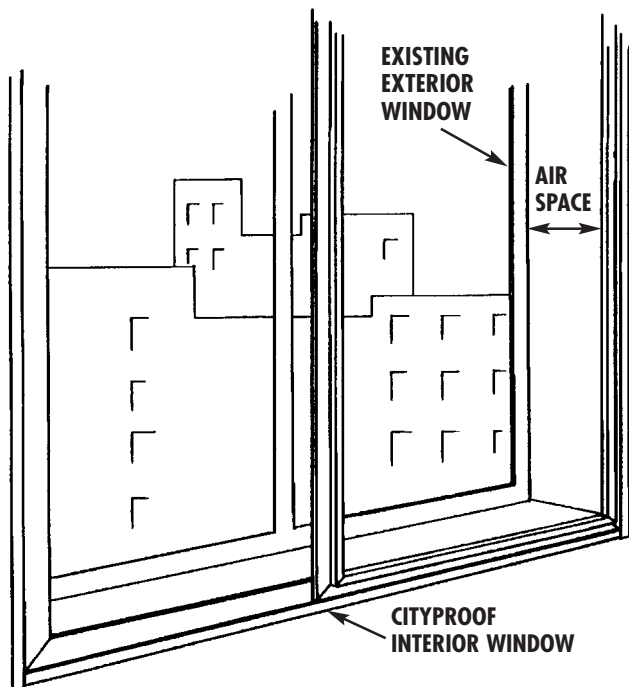
**SOUTHERN
METHODIST UNIV.**

Dallas, TX

Caring for Art & Architecture for 40 Years

INTERIOR WINDOW SYSTEMS

NOISE REDUCTION • DRAFT & DIRT ELIMINATION • THERMAL CONTROL



- *Up to 95% Noise Reduction*
- *Maximum Thermal Control*
- *99% Elimination of Draft/Dirt Infiltration*
- *All Custom Design, Construction & Glazing*
- *Residential/Commercial/Institutional*
- *Installations in over 3,000 Landmark & Non-Landmark Buildings*
- *No Landmark Approval Necessary In Most Cases*
- *We Manufacture • We Install • We Guarantee*

HOW IT WORKS:

The Cityproof Interior Window works in conjunction with the existing exterior window to create a Buffer Zone (air space) that seals out noise, cold, draft, and dirt

- * Custom-made to mirror exterior window configuration
- * Variety of glass types and thicknesses
- * Selection of frame colors and finishes
- * Panels slide and lift out for cleaning and access to exterior windows

10-11 43rd Avenue, Long Island City, NY 11101

Tel: (718) 786-1600 • (800) 287-6869 • Fax: (718) 786-2713

website: www.cityproof.com • e-mail: info@cityproof.com

VISIT OUR WEBSITE, EMAIL OR CALL FOR MORE INFORMATION.

"Improving the Quality of the Living & Working Environment For Over 60 Years"

Since **Cityproof** 1960



REMASTERING Museum Marble

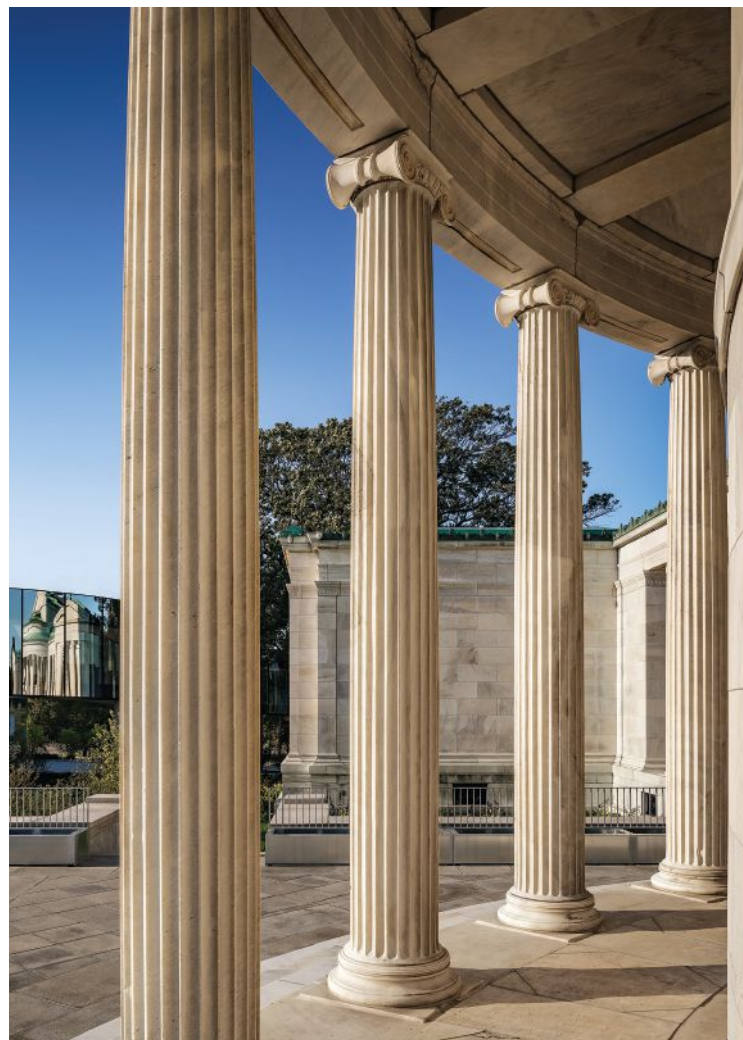
An iconic art gallery renews its classical facade for another century.

Photography by Alexander Severin

Buffalo is an architecture town, a veritable Who's Who of world-class buildings by names like Louis Sullivan, H. H. Richardson, and Frank Lloyd Wright. High on the list is the Albright-Knox Art Museum in the Frederick Law Olmsted-designed Delaware Park, with additions by Gordon Bunshaft and anchored by the 1905 Albright Art Gallery, the neoclassical masterpiece of architect Edward B. Green. When the museum began a \$230 million expansion that included a new addition and restoration and refurbishment of its campus, the gallery, now known as the Robert and Elizabeth Wilmer Building, was part of the project.

According to Charles Van Winckle, vice president at Thornton-Tomasetti in New York, "We were hired by the design architect and the executive architects for the re-envisioning—specifically as design consultants to the new addition. But when they asked us to do a conditions assessment, the clients quickly realized they needed to allocate money for some restoration." Surveys found several cornice stones at the roof level rotated outward, and many lower belt course stones displaced.

Historic documents revealed an air space within the load-bearing exterior walls that was verified by non-destructive ground-penetrating



The pedimented east façade of the 1905 Albright-Knox Museum, rebranded as the Robert and Elizabeth Wilmer Building, is the masterwork of architect Edward B. Green, a prolific interpreter of the neoclassic style, top. On the opposite facade, a marble hemicycle fronts the west elevation with many of the building's 102 columns, above.



“Everything was done so **quickly and ingeniously**, with no stacking stone on the ground.”

radar and thermal imaging. “The void is designed to be more of a thermal break,” explains Van Winckle, “and not intended to take in water.” However, in the 1990s, when the museum covered the concealed cornice gutter with a single-ply roofing membrane (a material for shedding water, not holding standing water), it led to water infiltration inside the wall. “We did a pretty elaborate forensics review early on, bringing in several testing contractors,” he explains. “Our forensics staff believe that the cornice chemical bond was vulnerable because the leaking gutter would saturate the mortar joints below, then lead to freeze-thaw mechanical weathering and deterioration of the joint.”

The mechanism of rotation may have been as simple as someone walking on the cornice trying to clean the gutter. “There were no lateral anchors in the cornice—not uncommon for masonry of this vintage—and the center of gravity of many cornice stones was outboard of the facade wall. So any chemical bond break with the mortar caused the stones to rotate outward.”

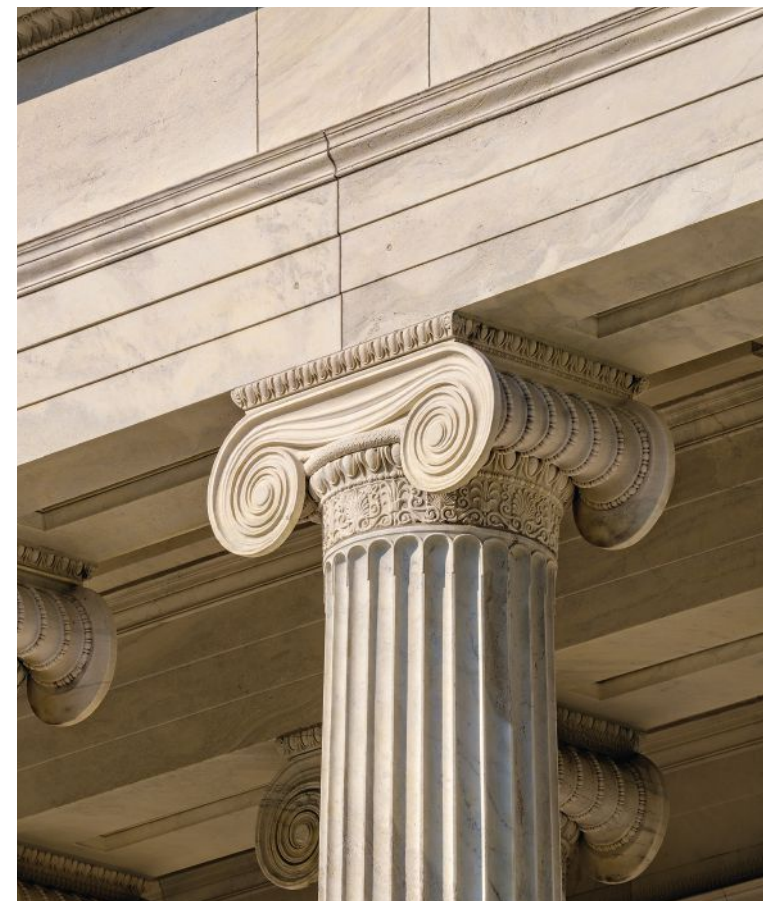
Recalls Van Winckle, “When we first surveyed the wall, we thought just three stones around the building were tipping outward.” Then, when one stone was pulled, they explained to the client that, since they were going to replace the roof, they had to assume that the whole cornice had to be removed. “Obviously, that posed a major cost,” he says, “but an even greater potential cost was to encounter more loose stones later—and a change order contractor who might charge whatever they want (not captured in competitive bidding).” Indeed, once the architects removed the roof, it was clear that all the stones were loose.

The contractor amazed the architects, says Van Winckle. “They scaffolded the whole building, from the ground up to the roof, and then ran a dolly system on small tires that would roll on top of the pipe scaffolding.” In this way, he says, the contractors would lift a cornice stone up and roll it out, clean away all the old mortar, prepare the surfaces, install the lateral anchors, and slide the stone back in place.

Top, the Wilmer Building is faced with some 5,000 tons of Beaver Dam Cockysville marble, a stone legendary for durability and beauty. However, supporting brick walls with voids took a hit from water intrusion.

Middle, weakened mortar and lack of mechanical connections allowed most of the massive cornice stones to displace over the wall. Copper cresting was replaced with new sheet metal reproductions from W.F. Norman.

Bottom: While work involved restoring 100 percent of the cornice, and about 30 percent of the water table, none of the actual marble pieces needed replacement.



TRADES MUSEUM MARBLE

Right, the hemicycle at dusk. Changes to the concealed cornice gutter in the 1990s contributed to problems later on.

Below, Edward B. Green designed more than 370 major buildings, many in Buffalo and New York state. He was equally adept at applying a wide range of historic influences, including Romanesque, Beaux-Arts, Greek Classical, and Colonial Revival, to modern needs.

Bottom, a drone's eye view of the museum shows the two entrances flanking the central sculpture gallery. Roof sections in good condition were rehabbed with copper-tinted reinforced membrane.



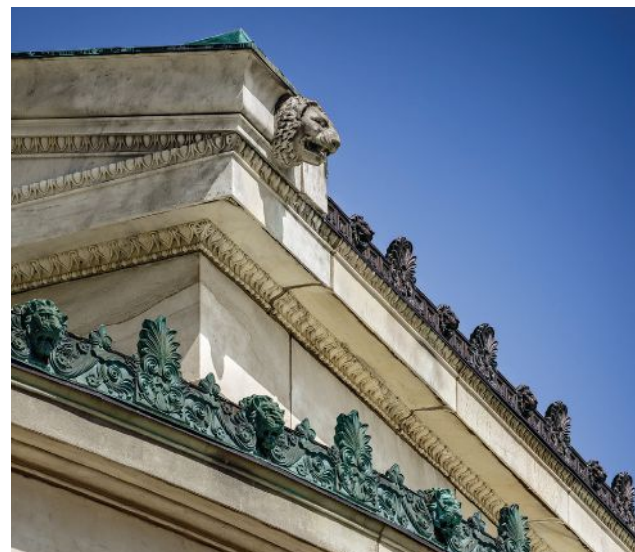
They installed stainless steel lateral anchors so if any mortar joints failed in the future, the stones would remain in place. “Everything was done so quickly and ingeniously, with no stacking stone on the ground.”

The marble cornice stones themselves were in excellent condition and quite large—some 36 inches long, 8 inches high, and 16 inches deep. This Beaver Dam marble is an exceptional stone once quarried in Baltimore County, Maryland, and legendary for building the Washington Monument obelisk and the Capitol Building. “Two labs tested the stone for saturation, and they both said it is the best-performing marble they have ever seen. Even after 30 days it didn’t soak up any water, which is great for freeze-thaw resistance.”

Though the marble water table stones resisted water absorption too, the brick masonry behind them was vulnerable to freeze-thaw. “As water traveled down the wall voids and landed at the brick masonry, that brick would soak up the water, saturating it, because it wasn’t rated as severe weathering brick. Then, when wall got really cold in Buffalo winters, the brick directly behind the marble would freeze, and the expansion forces of freeze-thaw would work the water table off the building.”

Repairs were not unlike the cornice. “What the contractor did is jiggle out the marble water table stones and put them on the ground. Then, with access to the brick masonry, they would shore the wall, clean up the interior brick masonry (which is only a wythe or two thick), and then replace the brick masonry and put back the marble with lateral anchors.” He says this process went pretty quickly too, with only about one-third of the water table needing work, versus 100 percent of the cornice.

The finishing touch was to clean the marble facades using low-pressure micro abrasion. “In the end, the clients were all really happy,” says Van Winckle. “They remarked, ‘Wow, we didn’t realize, under all that grime, what a beautiful building we have.’” **TB**



DURABLE. ELEGANT. STACKING.

Custom Chairs with a 20-year Warranty



**MADE IN
USA**

EustisChair.com
978.827.3103



Preservation Series Window Insert

- **Interior-mounted product** with the lowest aesthetic impact to the exterior.
- **Slim 3/4" wide vinyl frame** and discreet attachment system options.
- **UV filtering** acrylic creates a clean and invisible finish with outstanding protection from the heat and cold.
- **85% filtration from the sun's harmful UV rays.**
- **Up to 80% sound reduction.**
- **Unique magnetic attachment method** to the steel subframe allows quick and easy removal and placement for cleaning and storage.

**THE WORLD'S BEST
THERMAL, ACOUSTIC, PRESERVATION WINDOWS INSERTS**

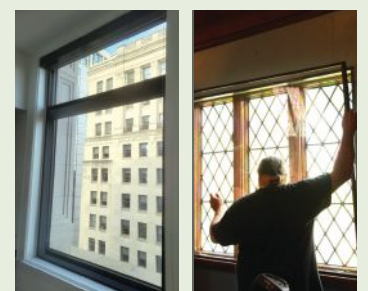
To talk with one of our Climate Seal experts

Call 1.877.773.7379

Email: sales@climateseal.com
123 Columbia Court North, Suite 201 Chaska, MN 55318

Preserving America's Historic Properties and Their Windows!

For more than 30 years the **Climate Seal™ storm window system** has built a reputation for being the most effective and versatile storm window system on the market. As a result, it is found in some of America's most historic landmarks, museums, and National Park Service projects.





Grilling and Chilling

In Chicago, rethinking how to cool a private club's drawing room with perforated plaster grills.

When architect Joan Craig first stepped into the second-floor drawing room of a private woman's club in Chicago in 2011, she was decidedly unimpressed.

"At the top of two Corinthian columns there were boxes with the ugliest grills I have ever seen," the founder and principal of Chicago- and New-York-based Craig & Company says. "They were the first thing I noticed, and at that point I started haranguing the general manager for a more beautiful heart and soul for the club."

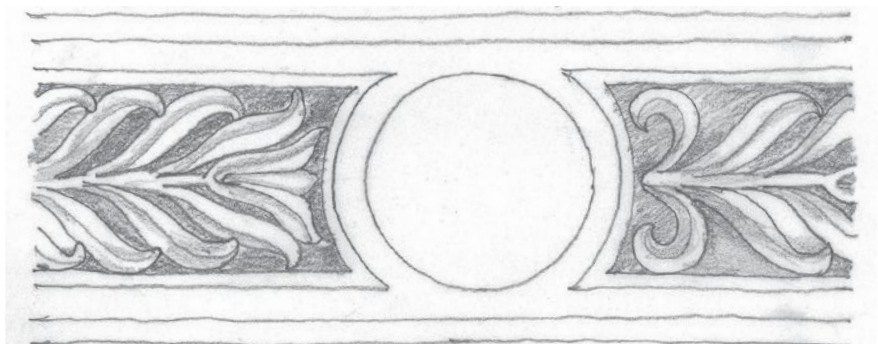
For good reason: This is no ordinary Michigan Avenue gathering spot. It's a 1929 landmark building designed in a blend of Beaux Arts and Art Deco styles for a club established in 1898, and dedicated solely to serving the women of Chicago. Some of its current members, now in their seventies and eighties, joined when they were in high school.

There's a pool, locker room and café on the lower level, and a double-height ballroom towering atop the eight-story building. For the past 15 years, Craig and Taylor Stein—an associate partner and a member of the firm's architecture studio—have been restoring the building, one floor at a time.

The Drawing Room was enriched with dynamic finishes, new furnishings, and artwork. Right, The plaster grill concept sketch.

Rethinking the drawing room may have been their most intriguing and challenging project to date. At the heart of that challenge were the grills on the capitals of those columns—a graceless attempt to camouflage cooling the room decades ago. "Boxy soffits were built out around the two column capitals as part of a retrofit for air conditioning in the space," Stein says.

Luckily, the architects came across a historic photo showing the original columns with a cornice to match the rest of the room. Still, how best to design and install a new HVAC system? The architects' answer: take the entire ceiling down, and reroute the ductwork for more bal-





Part of the project was to restore the capitals and modify the air conditioning system.

anced air conditioning through an extensive series of newly designed plaster grills.

Where the original unsightly grills in the soffits once moved air through the capitals, it now flows down through new grills around the room’s perimeter. “To restore the capitals and modify the air conditioning system, we created a three-bay ceiling composition with perforated plaster to deliver the air,” Stein says. “The ductwork is redirected through the plaster grills.”



Stein and Craig found their design inspiration for the new grills in the floral surrounds of the club’s exterior front door. “The cornice for the columns is one isolated idea, and the grills were the detail inspired by the exterior,” Stein says. It is an elegant solution, one that was exquisitely considered by the architects, then executed in collaboration with Aidan McGovern,

As a listed Chicago Landmark building, the goal at the club was to embrace its storied history and tradition, and reimagine it in ways that will stand the test of time.



principal at Chicago's DW Hammer General Contractor, and Barbara Bethany, a gifted artisan from Hyde Park Mouldings in New York. "We were approached by Taylor Stein, and then contracted by DW Hammer," Bethany says.

Bethany's path to working with these kinds of moldings was anything but direct. She'd graduated from Hiram College in Ohio with a degree in political science. As she was about to enroll in law school, she heard about the American College for Building Arts in Charleston, S.C. It's a one-of-a-kind school that educates and trains artisans in the art of traditional construction, fostering craftsmanship and encouraging an understanding of the world's architectural heritage.

Eschewing law school, Bethany selected a two-year program, and dove in. "I was in love with it—I love the tactile quality of it," she says. "More specifically, I love adding beauty to the intimate finishes of a building—and to this world where there is so much less of it."

The complexity of the grill design for the club's drawing room meant her work was cut out for her. "The exterior of the building drove the design of the drawing room, and we married them together," she says. "The other portion of our scope of work was to replicate the crowns on the columns."

Her material of choice was traditional gypsum—ground up, powdered and then remixed with water. When a chemical reaction occurred between the water and gypsum, it was then poured as a liquid into a mold. "It takes 30 minutes to dry and become stable," she says. "We

The end result? It's a 2,000-square-foot drawing room that general contractor McGovern calls "fantastic."

don't paint it—someone comes after us to do that."

The shape of the room—along with scale constraints in the grill fabrication—added more complex detailing where the molding had to turn and navigate corners in a continuous pattern. Complicating the process further, the plaster elements were designed in Chicago and fabricated in New York, with the longest limited to about four feet for safe transportation. They were then shipped and pieced together in Chicago.

The end result? It's a 2,000-square-foot drawing room that general contractor McGovern calls "fantastic."

The artisan-crafted moldings—plus five architect-designed chandeliers and a new mural—have delivered a crisp new feel to a classic Chicago space. **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.



**COLOR
PUTTY**



U^oC COATINGS



716.833.9366

sales@uccoatings.com

uccoatings.com

RESTORATION / REPLICATION / CUSTOM CASTING

Robinson Iron



IRON / BRONZE / ALUMINUM

ARTISANS OF CAST METAL *since 1946*

800.824.2157 | 256.329.8486 | robinsoniron.com | [f](#) [i](#) [x](#)



Set in Stone

The brick and stone that define classical architecture represent centuries of craft and skill.

There's an art to the selection of their colors, textures, setting, and shapes, which specialty companies such as the ones profiled below have been cultivating for clients for decades.

The Belden Brick Company, [Beldenbrick.com](https://beldenbrick.com)

A long-standing pillar in the brick industry, The Belden Brick Company manufactures over 20 face brick and clay paver sizes in more than 500 colors, 13 textures and myriad special-shape designs.

Founded in 1885, Belden Brick, the largest family-owned brick manufacturer in America, extracts premium glacial clays from the Allegheny and Pottsville groups, which are clays from the Pennsylvanian age.

"Our mining operations give us a unique advantage in producing high-quality brick that is unrivaled in the market," says Marketing Manager Kristie Bryant Fitzgerald. "The superior quality of these raw materials leads to the structural integrity and outstanding appearance of our line of world-class architectural brick and clay pavers."

The origins of the family-owned company, which is based in Ohio, date to 1876, when founder Henry S. Belden saw a stiff-mud brick-making machine while visiting the Centennial International Exhibition in Philadelphia.

It was he who pioneered the idea of paving streets with brick and using bricks as fireproofing material, a subject of intense national interest after the Great Chicago Fire of 1871.



Top, Chicago's Logan Apartments, designed by Antunovich Associates, are clad in The Belden Brick Company's Ashberry Velour and Colony Blend Velour bricks. Photo by MILLER + MILLER Architectural Photography.

Above, The Belden Brick Co. manufactures over 20 face brick and clay paver sizes in more than 500 colors and 13 textures. Photo by The Belden Brick Company



The Belden Brick Company produced the bricks for the front facade of Westport Middle-High School designed by Jonathan Levi Architects. Photo by Paul Warchol



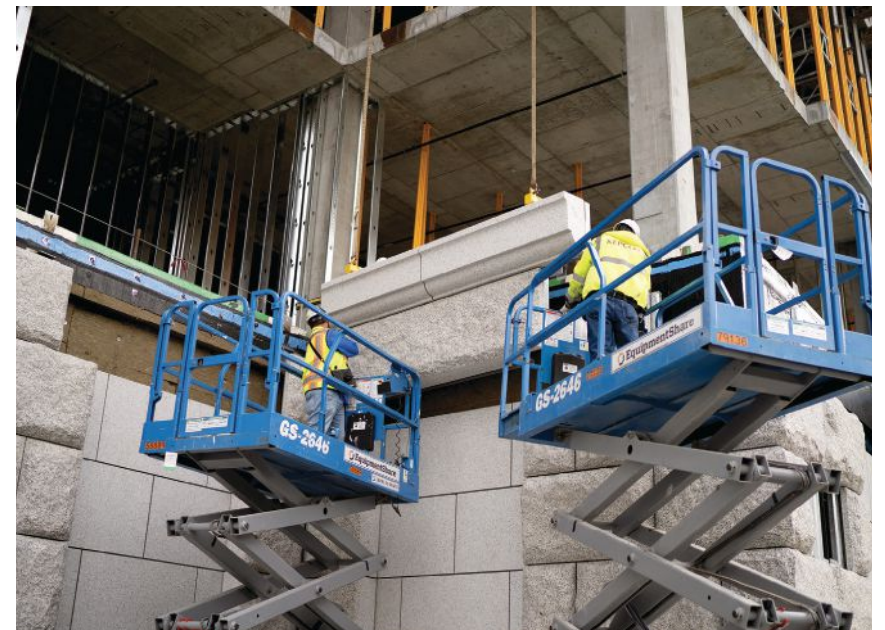
“We are passionate about leading the way in innovative brick-making for architects, builders, and homeowners,” Fitzgerald says. “We take pride in expanding the bricks’ creative potential while upholding their traditional strengths.”

KEPCO+ (Knaphus Exterior Panel Company), Kepcoplus.com

A design-build masonry cladding contractor, KEPCO+ specializes in engineering and installing custom exterior facades of natural stone, tile, and terra cotta for commercial buildings, particularly those that are in traditional styles with ornate or cubic detailing.

The family business, which is based in Utah, installs the cladding pieces on steel frames in its off-site center, fabricating panels while the building is constructed and installing them as the structure is completed, a process that’s less time-consuming than a traditional handset method.

“We often work alongside the architects, the owner, and the general contractor during the design-assist phase to evaluate and develop the facade attachment and installation method together,” says Catherine Hutton, the company’s vice president of administration. “Many times, our clients have these gorgeous, intricate facades, and they need to balance the aesthetic specifications with the technical specifications—we



Top right, KEPCO+ created panels for the Taylorsville Temple in Utah, a project that incorporates 52,000 square feet of limestone with more than 20 different stone elements, including six pilaster designs, four types of finials, five window arch sizes, and four types of grand windows as well as cornices, entablatures, and rails.

Middle, KEPCO+ is working on the North Capitol Building in Salt Lake City, which features 80,000 square feet of classically designed cubic granite detailing, including 52 iconic capitals at the top of prefabricated pilasters with full entasis.

Right, KEPCO+ fabricated panels using new and restored granite to install on a building in New York City that dates to 1907.





Left, Long Island's Montauk Lighthouse was repointed with Lancaster Lime Works' carbonating lime putty mortar.

Above, Lancaster Lime Works trains professionals in the proper use of green mortars and plasters.

Right, the brick on this building was repointed with Lancaster Lime Works' lime mortar.



“Whether it’s an office complex, an entertainment venue, a government building, or a place of worship, each project is unique, and each one is fulfilling because we get to see details and designs and ideas that start on paper become actuality.”

help them explore options to achieve the desired look with the required tolerances and load paths within their budget and schedule.”

Founded in 1985 by brothers Bruce and Chris Knaphus, KEPCO+ has completed projects around the country. Its latest one is the North Capitol Building at the Utah State Capitol Complex.

“Whether it’s an office complex, an entertainment venue, a government building, or a place of worship, each project is unique,” Hutton says, adding that each one is fulfilling because “we get to see details and designs and ideas that start on paper become actuality. Our employees can see the results of their labor, they can take their families to visit buildings they played a role in creating.”

Lancaster Lime Works, lancasterlimeworks.com

Since 2013, Lancaster Lime Works has been manufacturing and distributing lime mortars, plasters, limewash, and other 100 percent natural building materials for hempcrete, strawbale, adobe, and other types of green buildings as well as training professionals in their proper use.

“We have a 1,000 percent commitment to 100 percent natural materials for historic lime masonry/plaster restoration and the green building industry,” says Jonathan Owens, the founder and owner of the business, which is based in Pennsylvania. “We specialize in carbonating lime putty mortars and plasters but also carry a wide variety of other natural products and ship anywhere in North America.”

Owens, who owned a historic preservation contracting firm from 1988 to 2020, says Lancaster Lime Works “helps fill the huge void in both proper education and the supply of the correct materials in the historic lime mortar/plaster field.”

A passionate proponent of teaching the science behind lime mortars and plasters, Owens takes pride in helping customers use the correct materials to preserve their historic structures.

“Unless there is a big shift away from using modern portland cement in our historic masonry buildings, I predict that in 100 years, there won’t be any historic masonry structures left,” he says. “The use of the incorrect mortars, plasters, and coatings is causing our historic buildings to dissolve and rot.”



US Heritage Group reset the stone and cleaned a damaged monument in the Graceland Cemetery in Chicago. Photos by US Heritage Group.



US Heritage Group, usheritage.com

Founded in 1997, US Heritage Group kicked off the lime revival movement in America’s historic masonry industry.

The family-owned company, based in Illinois, specializes in historic masonry repair materials, laboratory testing and training, and condition assessment.

After years of repairing historic buildings and having unsatisfactory results, Mario Machnicki, president and founder, traveled to Europe and studied with masons who work with historic lime-based mortars that have been in continuous use for thousands of years. US Heritage Group was the result of his efforts.

US Heritage Group, which moved into a new, larger factory last year, has expanded its training programs to help educate the next generation of masons.

“The buildings we work on are all unique and deserve to be protected to the best of our ability,” Machnicki says. “I have seen too many cases of buildings that have lasted 100 years falling apart in five years because they were repaired the wrong way. We in the preservation industry are stewards of history, and it is our responsibility to fight for the protection of these irreplaceable structures. We cannot make ‘new’ old buildings.” **TB**

A Case Study in Brick:
The Belden Brick Company and Notre Dame’s Legendary Football Stadium
Brick by brick, it was a mammoth undertaking.

In 2014, the University of Notre Dame commissioned 1.7 million bricks from The Belden Brick Company for the largest building project in its history: The transformation of its legendary football stadium into a year-round hub for academics, athletics, and student life.

The Campus Crossroads Project called

for the modernization of the 80,000-seat stadium, which dates to 1930, and the addition of three attached buildings housing classrooms, labs, a student center, a fitness center, a media center, a performance space, and a meeting, events, and hospitality space that total more than 750,000 square feet.

Belden, which was established in the 19th century, has been involved with Notre Dame’s campus projects since 1935.

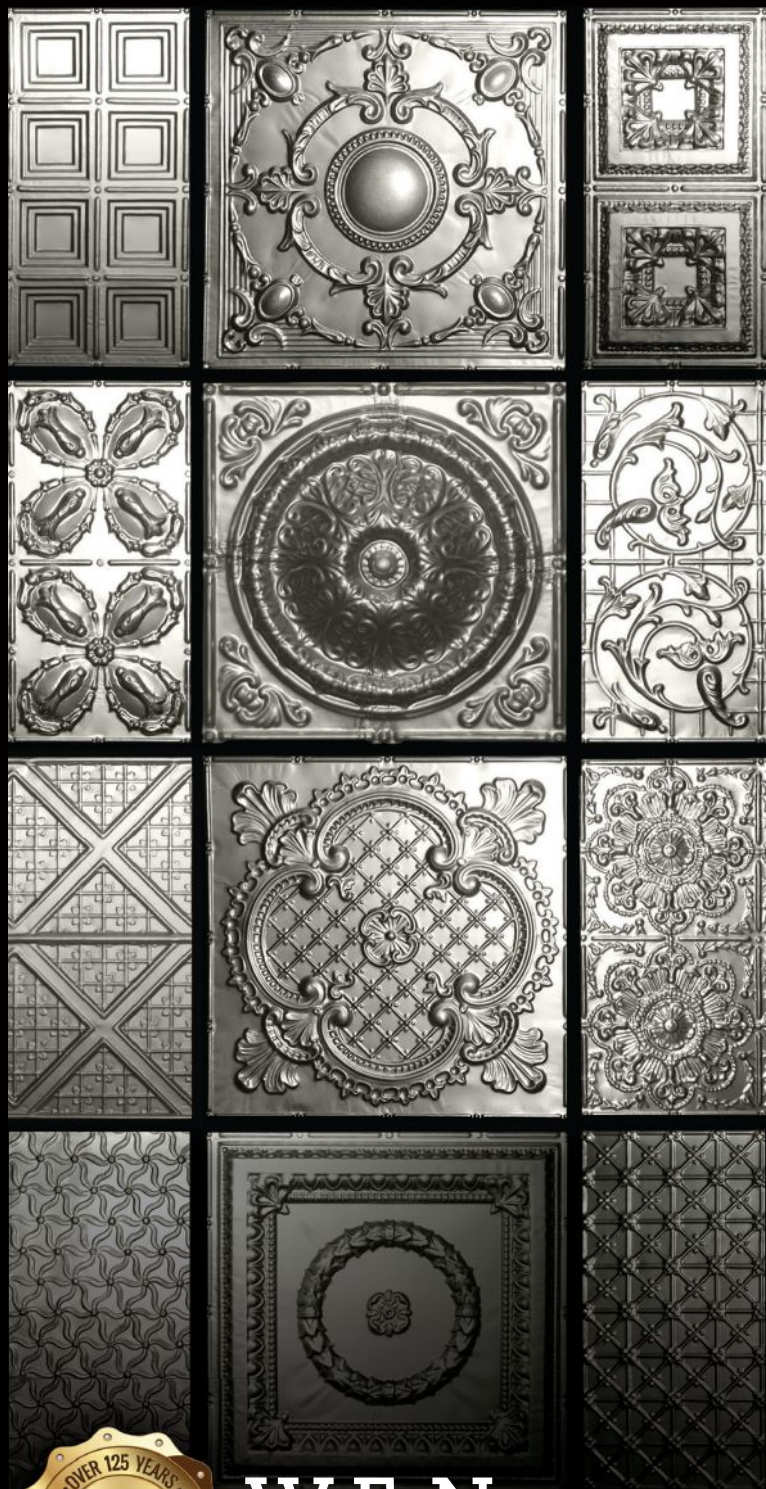
“We brought in-depth knowledge of the campus’s colors, styles, and textures,” says Marketing Manager Kristie Bryant Fitzgerald. “This noteworthy endeavor incorporated the collegiate Gothic style synonymous with Notre Dame, emphasizing the harmonious interplay of building proportions, arches, window styles, and decorative cast-stone treatments associated with the brick.”



The Belden Brick Company supplied 1.7 million bricks for the University of Notre Dame’s Campus Crossroads Project.
 Photos: Belden Brick
 Notre Dame



The original Notre Dame Stadium circa 1930.



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

American Artisans At Work Preserving History

Custom Finish Application & Protective Top Coatings



GRAND LIGHT

Lighting & Design Since 1929

1-800-922-1469
www.grandlight.com
info@grandlight.com

AMERICA'S PURVEYORS of ARCHITECTURAL ORNAMENTATION

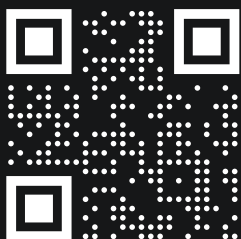


CASCI
PLANTER

DALLAS / CHICAGO



Yale University
Pauli Murray College & Benjamin Franklin College
Robert A.M. Stern Architects
DIMEO Construction Company
Shepard Steel



wmcraft.com
(918) 592-1700
sales@wmcraft.com
639 West 41st St,
Tulsa, Ok, 74107

DECORATING & RESTORING

AMERICA'S ARCHITECTURAL TREASURES

CONRAD SCHMITT STUDIOS, INC.

Excellence in Artistry Since 1889



Decorative Painting • Stained Glass • Conservation • Restoration
Interior Design • Murals • Fundraising • Historic Paint Analysis
conradschmitt.com • 800-969-3033

Pictured: Replicated Mural for Washington Hall, University of Notre Dame, Indiana

THOMAS JEFFERSON'S ACADEMICAL VILLAGE

By John R. Tschirch
Architectural Historian

“Now what we wish is that these pavilions as they will show themselves above the dormitories, should be models of taste & good architecture, & of a variety of appearance, no two alike, so as to serve as specimens for the Architectural Lectures.” **Thomas Jefferson**

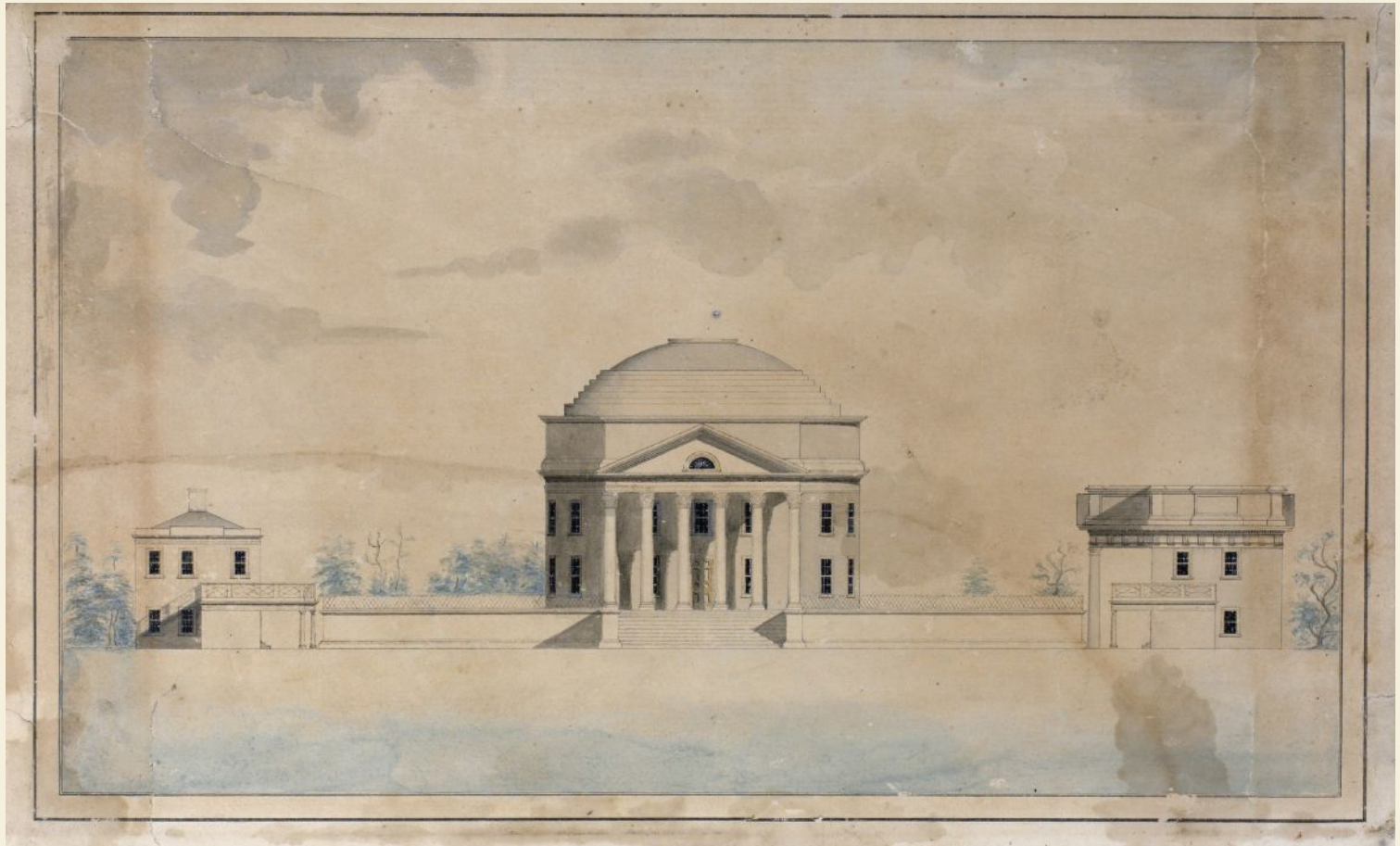
Thomas Jefferson had a vision for the nation and its architecture, most fully expressed in his design for the University of Virginia. Emerging from the Georgian tradition in colonial Virginia building, Jefferson initially embraced the Palladian inspirations for American architecture in classical proportions and porticos. Then, he went to Paris as U. S. Minister in the 1780s and nothing was ever the same.



Working in the manner of the gentleman amateur architect of the 18th century, informed by pattern books to inform and guide, Jefferson's approach evolved through practice at his plantation, Monticello, in Charlottesville, and in the university he would create within view of his mountaintop home. His plan

for the university, conceived of and known to this day as the “academical village,” and its central greenspace, called “The Lawn,” is a study in the architectural expression of the ideals of utility and beauty, of



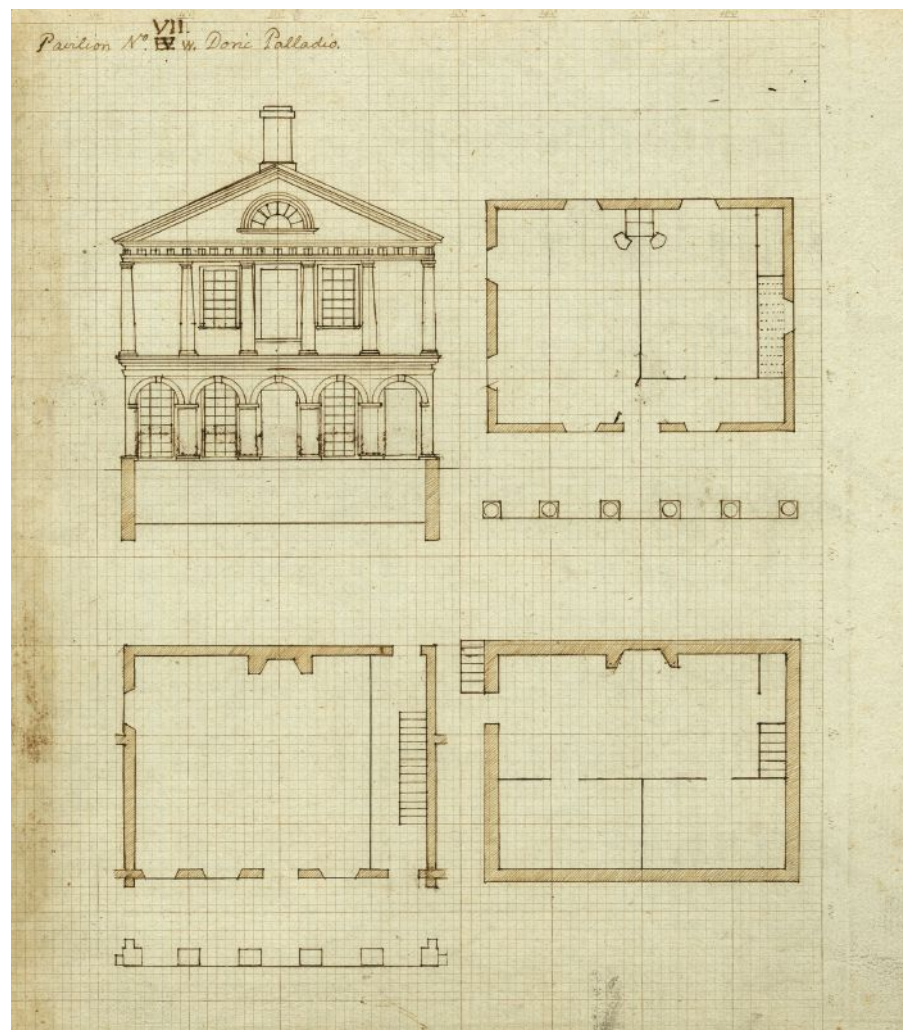


Opposite page, B. Tanner. The University of Virginia. Engraving, 1827. *Courtesy of the Albert and Shirley Small Special Collections Library, University of Virginia.*

Edward E. Sachse. View of the University of Virginia, Charlottesville, and Monticello, 1856.

Above, John Neilson. View of the Rotunda and the side facades of Pavilions IX and X, 1823.

CLASSICAL VISION



Pavilion V, above. John Neilson designed the final version of this pavilion in 1821. Jefferson intended the roof to be flat, but it failed and a hipped roof took its place. The change in ground levels from the student ranges to the left and right of the pavilion display Jefferson's adaptive approach to adjusting architectural forms and details, specifically the cornice lines, columns, and roof railings, to topographical conditions.

Pavilion VII, left. Thomas Jefferson, Drawing, 1817. The Doric Order on the second floor was inspired by models rendered by Andrea Palladio.

theory and practical adaptation to site and materials. It is a vision that Jefferson made real.

With the establishment of the university in 1819, Jefferson set to preparing drawings and planning work from 1821 until his death in 1826. He firmly believed that an educated populace formed the only stable base for a fully functioning democracy. The university would serve this vital function, a place of sound learning and ideal symbols, writing in 1820, "this institution will be based on the illimitable freedom of the human mind, for here we are not afraid to follow truth wherever it may lead nor to tolerate any error so long as reason is left free to combat it."

At the visual and physical center of the plan is the ultimate symbol of Classicism: the Rotunda, a half-scale version of the Pantheon in Rome, a perfect sphere at the heart of the academical village, with two ranges at either side consisting of one-story student housing connecting to pavilions with classrooms and accommodations for teachers. Each pavilion, five on the east side and five on the west side of the Rotunda, represented an academic discipline, as conceived by Jefferson, to be occupied by a professor of the "useful science" with which it was associated.

Jefferson referenced the classical orders as rendered in **Andrea Palladio's *Il Quattro Libri*** (*The Four Books of Architecture*) and *Fréart de Chambray's Parallèle de l'architecture antique avec la moderne* (1650) in schemes drawing upon sources from ancient Rome to the Renaissance.

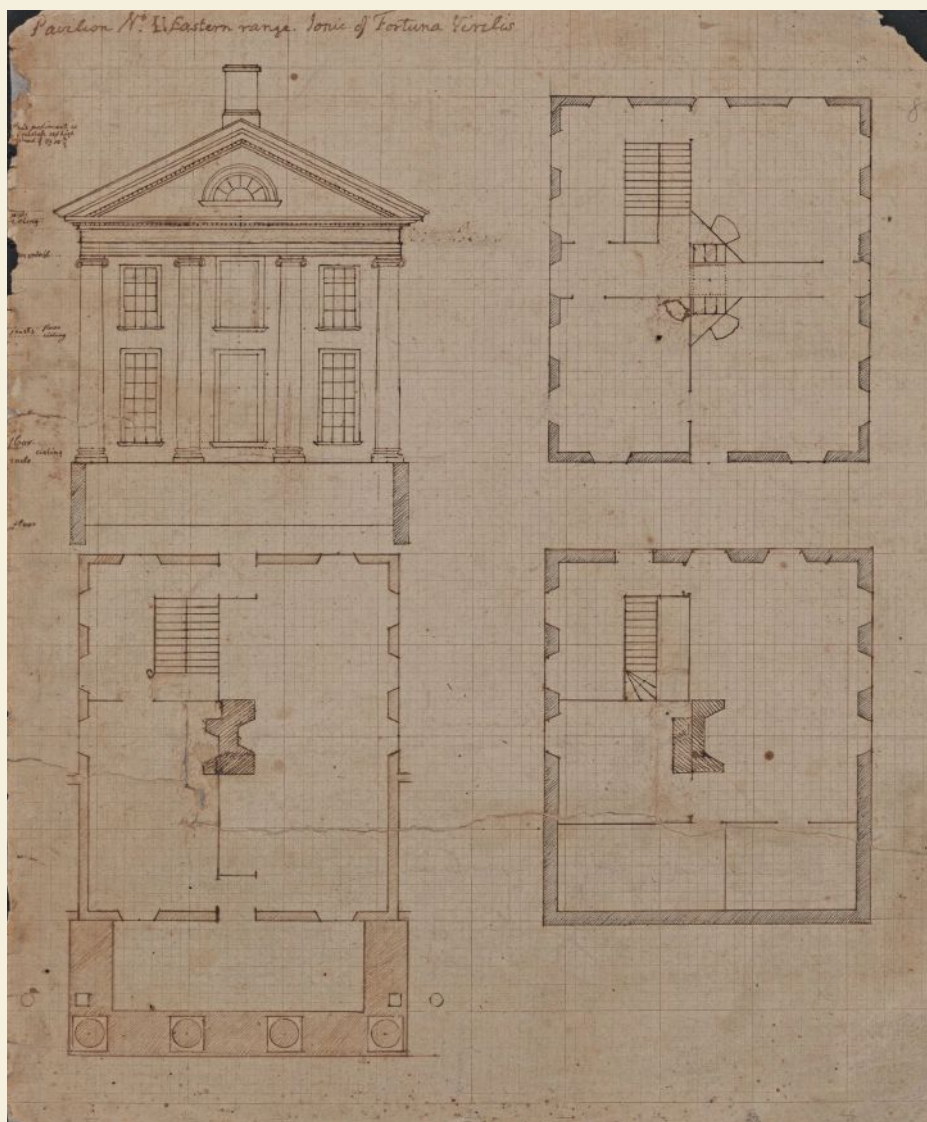
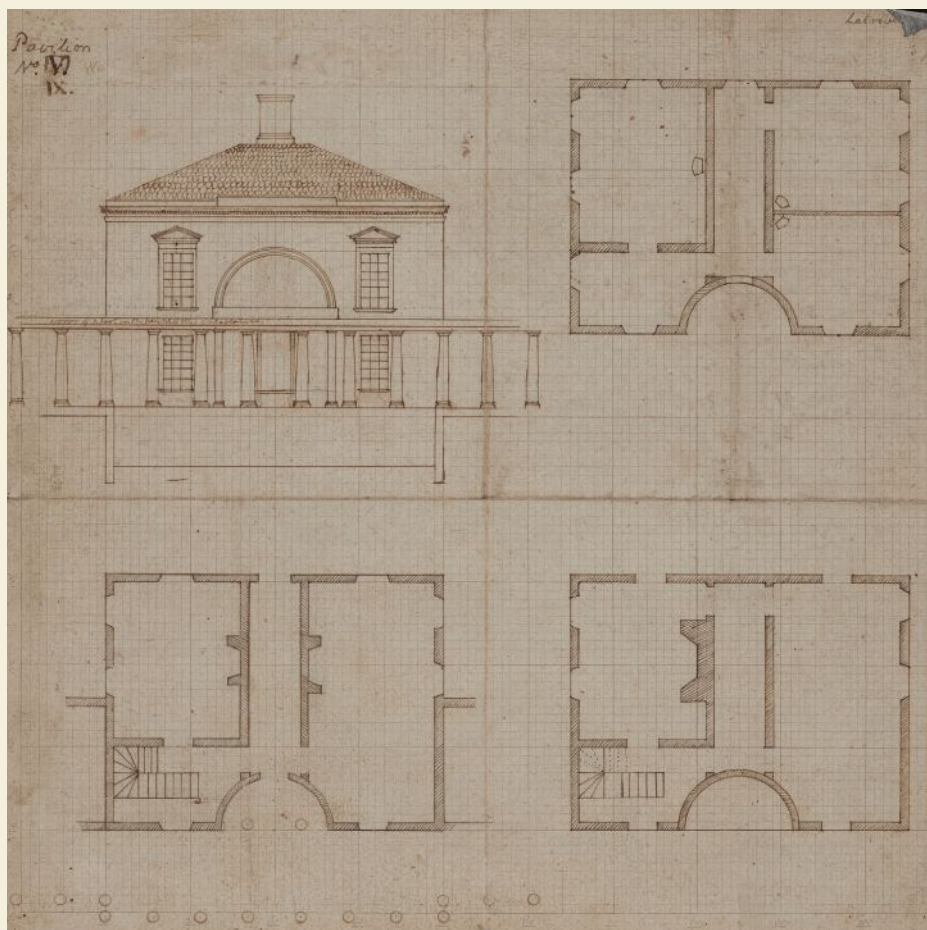
Student rooms, teachers' housing, and classrooms form an ensemble connected by colonnades, which offers shelter from the weather and partially screens the utilitarian areas behind the dormitories from public view. Walkways on the roofs of the colonnades are lined with Chinese Chippendale-style railings.

The pavilions are studies in historic and contemporary (to the 18th century) classical architecture and served as, in Jefferson's view, good examples of the classical orders and of the resolution of design issues from walkways to changes in grade and the disposition of service areas.

Constructed in the red brick typical of Virginia buildings for centuries, the forms and ornament used by Jefferson came, in great part, from his time in Paris as U.S. Minister Plenipotentiary (1784-89). Witnessing the creation of neoclassical masterworks, such as the Hotel du Salm, and visiting historic sites informed Jefferson's already extensive knowledge of architecture. His plan for the university recalls Louis XIV's retreat, Marly, with its central pavilion and ranges of freestanding pavilions at either side. While Louis, the Sun King and center of his universe, dominates the center as a landmark to absolutism, Jefferson's Rotunda at the university served as a library, a monument to enlightenment. Jefferson also knew of the Hotel Dieu, a hospital in Paris with a series of pavilions and colonnades. These French models and his expertise in Palladian sources would be interwoven in his scheme for the university.

Top right, Pavilion IX. Thomas Jefferson, Drawing, ca. 1820. This pavilion is a combination of classical elements, such as the Ionic columns, with contemporary French design sources, namely the central exedra similar to the Hotel de Guimard (1773) in Paris by Claude Nicholas Ledoux. Benjamin Henry Latrobe, who later provided designs for the White House, was also involved with the design of this pavilion.

Right, Pavilion II. Thomas Jefferson, Drawing, 1819. The Ionic Order and the decorative garlands in the cornice were inspired by the Temple of Fortuna Virilis (now correctly identified as the Temple of Portunus, but referred to as Fortuna Virilis when Jefferson studied it) as presented in Andrea Palladio's *Four Books of Architecture*. The floor plans include a classroom and living quarters.



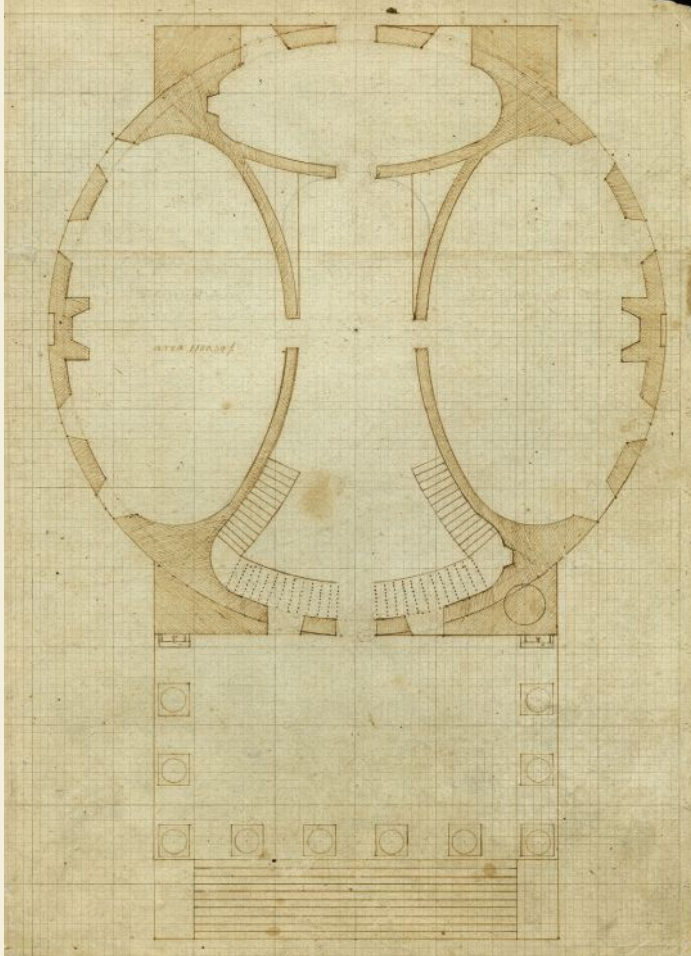


Jefferson referenced the classical orders as rendered in Andrea Palladio's *Il Quattro Libri* (The Four Books of Architecture) and Fréart de Chambray's *Parallèle de l'architecture antique avec la moderne* (1650) in schemes drawing upon sources from ancient Rome to the Renaissance. Jefferson devised all five of the Pavilions on the east Lawn, including Pavilion VIII, in 15 days in June 1819. He also sought the advice of architects William Thornton and Benjamin Henry Latrobe to further refine the general ideas for his grand vision of the academical village as a model for learning about the history of classical architecture. For example, Pavilion VII is in the Doric Order, Pavilion II the Ionic Order based on the Temple of Fortuna Virilis, and Pavilion III the Temple of Antoninus and Faustina as featured by Palladio. Encountering these buildings on one's daily rounds as a student served as a walk through history and a lesson in design.

Treatment of the university's site reveals Jefferson's adaptive skills. Set on a hill, the Rotunda is at the highest point while The Lawn slopes down in two places as one

proceeds along the side ranges with pavilions. The end of The Lawn remained open to the vista of expansive countryside, a symbol of the nation's continuing expansion—the old classical world, history enshrined in the Rotunda; a new world of the future built on classical ideals waiting to be settled in open view. Manifest Destiny, for good or ill, given architectural form.

While Jefferson dreamed of the future, he also dealt with the functional concerns of the present in daily life at an educational institution. A series of gardens and a second set of ranges for student housing are placed on the sides of the hill to the east and west of The Lawn. The change in grade of the topography allowed for service areas in raised basements behind each building with a work yard, spaces used and lived in by the enslaved Africans and African Americans who built and maintained the university. In this, the academical village reveals the nature of American history in full, in its contradicting images of soaring classical forms and its social inequalities. **TB**



While Jefferson dreamed of the future, he also dealt with the functional concerns of the present in daily life at an educational institution.

Opposite page, Rotunda at Night. Jefferson raised the Rotunda on a one story high base, integrating passages with arched windows to the left and right. This approach allows for ease of passage under the grand stairs.

Left, rotunda, first floor plan, 1823.

Below, painting by Georgia O'Keeffe, 1912-1914.



CAST IRON FENCE RESTORATION, WORTH MONUMENT, NYC.
HISTORICAL ARTS AND CASTING, INC.

HISTORICAL ARTS & CASTING, INC.

Award-winning architectural and ornamental metalwork since 1973

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

REMAINS LIGHTING COMPANY

Custom Lighting

Restoration, Preservation & Replication

Recipients of the 2023 Addison Mizner Award & 2022 McKim, Mead & White Award for Craftsmanship

remains.com/custom 212-675-8051 custom@remains.com

DESIGNED + MADE IN BROOKLYN

ARCHITECTURAL GRILLE

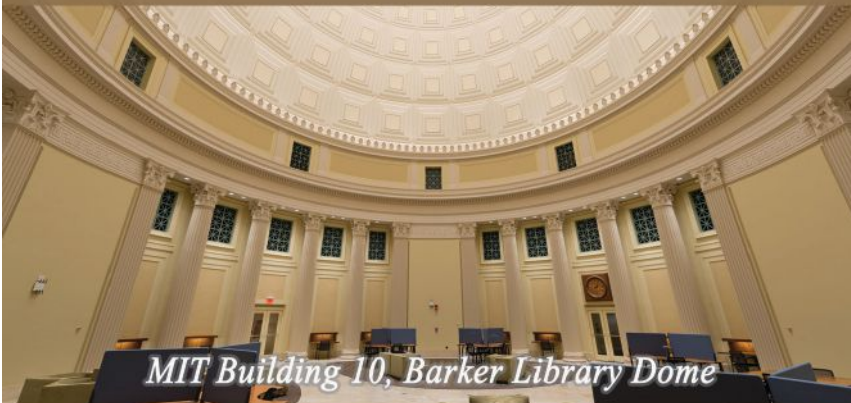
ARCHGRILLE.COM

JOHN CANNING
PERFECTING PRESERVATION™



Yale University, Schwarzman Center

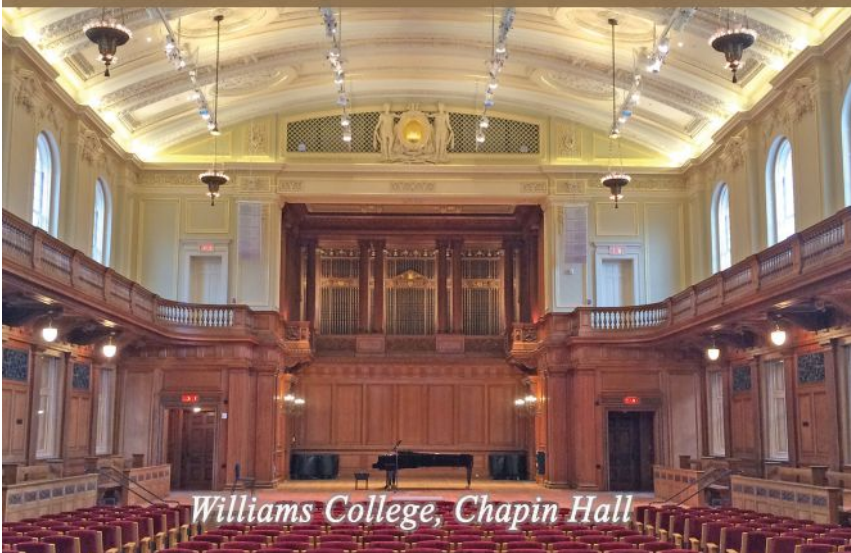
Craftsmanship, Artistry, Detail



MIT Building 10, Barker Library Dome

Infinitely curious, driven by perfection.

JOHNCANNINGCO.COM | 203-272-9868



Williams College, Chapin Hall



Hartstone
CUSTOM CONCRETE ELEMENTS

**EXCEPTIONAL CUSTOM
PRECAST STONE ELEMENTS**

Strong and durable with textural depth and beauty. Architectural Stone and Lintels. Stairs, Walls, Pools, Fireplaces, Terraces, Window and Door Surrounds.

Hartstonetile.com



New Life for a LONGHORN LEGACY

Architects and preservationists update a Cass Gilbert classic at the University of Texas in Austin.

By **J. Michael Welton** | Photos by **Dror Baldinger, FAIA**

A thoughtful plan, a Herculean team effort, and meticulous attention to detail have revived Battle Hall, one of two buildings designed by Cass Gilbert on the campus of the University of Texas in Austin.

Architect of New York's Woolworth Building and Washington, D.C.'s Supreme Court Building, Gilbert was appointed university architect at UT in 1909, a position he held for 13 years. He's credited with establishing the initial plan for UT's original "40 Acres" campus. He designed Battle Hall as a library in 1911, then completed Sutton Hall as an education building in 1917.

Battle Hall, now a historically designated landmark, became home to UT's School of Architecture campus in 1979, as well as its architecture and planning library and other school offices.

But in recent years Gilbert's Spanish Mediterranean Revival masterpiece descended into decay. Leaks in its roof caused water to seep into its interior walls. "The building was in disrepair and it was in danger of not being brought back," says Michelle Rossomando, president of McKinney York Architects, the firm the university hired to revive it.

Rossomando earned her master's in architecture from UT Austin in 1998, and she worked for six months in Deborah Berke's office (now TenBerke Architects) as part of the university's professional residency program. After graduation, she went to work for Heather McKinney. "So I worked for two powerhouse women architects," she says.

For decades, she and her firm have contributed mightily to maintaining UT Austin's built environment. "I have worked for UT for 25 years on 60 projects, from \$50,000 to \$50 million—including the campus overall, its materials, and its longevity," she says.

The project architect for Battle Hall's restoration was McKinney York's Will Wood, a 1997 graduate of UT Austin with dual degrees in architecture and engineering. In 2018, the firm started with a planning phase, assessing

In the early 20th century, Battle Hall was sited on an original 40 acres that were donated as a squarish piece of land known as College Hill.





Battle Hall, now a historically designated landmark, became home to UT's School of Architecture campus in 1979, as well as its architecture and planning library and other school offices.



At Battle Hall, they retained as much of the original material as possible, like the soffits' decorative brackets, and were careful to limit reproduction whenever feasible.

each element of the 41,000-square-foot building. The university had commissioned a number of studies of the building over the years, acting upon some and shelving others.

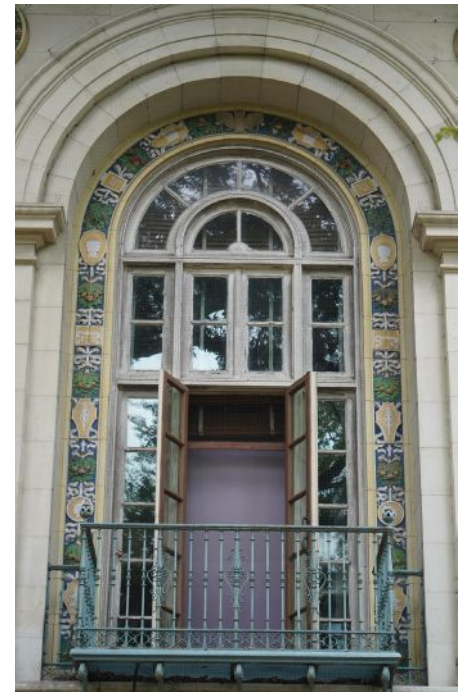
The firm produced a comprehensive master assessment for the building, with construction costs broken into a menu of items. The team collaborated with UT to prioritize the list and align the project scope with UT's construction budget.

They removed the distinguished red-clay tile roofing, then replaced its underlayment and tile. They replaced an exterior skylight, and an

interior stained-glass oculus 20 feet below. "We cleaned the interior skylight and developed a system to keep cleaning it," he says.

On all of this, and more, McKinney York collaborated with preservation architects from Austin-based Hutson/Gallagher, a firm that adheres strictly to the U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties.

At Battle Hall, they retained as much of the original material as possible, like the soffits' decorative brackets, and were careful to limit reproduction whenever feasible. The soffits' original bright palette had

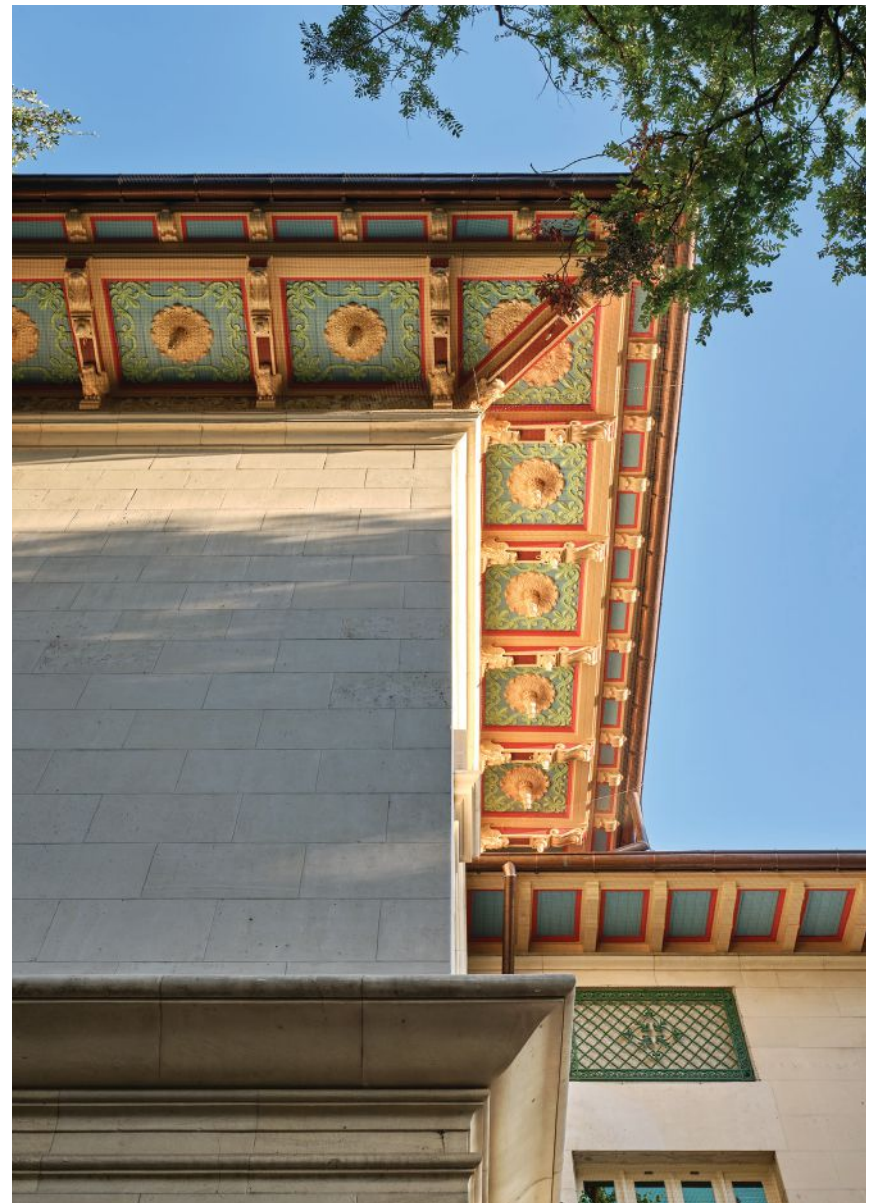


Opposite left: The biggest part of the restoration was to take care of the pieces of the building in most need. Above: Leaks in the roof and windows were repaired to prevent water from entering interior walls. Right: Overhangs and gutters were repaired along with tile and the soffits below. Lower right: 21st-century architectural historians followed Gilbert's precedents like tile roof massing and detail.

been repainted years ago in a muted gray. “We did a color analysis and restored them to the color palette of Cass Gilbert—and they’re really gorgeous now,” Rossomando says.

For those soffits’ restoration—along with windows, wrought iron, and a series of exterior, eight-inch-high owls sculpted in zinc—they called in specialized craftsmen. “They had to be taken into a warehouse and were completely stripped and repaired,” says Chris Hutson, principal in the preservation firm. “A few that couldn’t be were fabricated out of zinc sheet metal.”

There were also intense conversations between the architects, preservationists, craftsmen, and UT Austin’s project manager Nina Hammoudeh about the building’s exterior balconies, which were removed, stripped, restored, and reinstalled. “You can’t just go to Home Depot or order them from a catalog,” Hammoudeh says. “The original photos were in black and white, so how do you meet what it was back then?”







This page: The doors, hardware and original aesthetics remain but are upgraded for modern times. **Above:** Cleaning the façade and restoring the colors of the eaves gives people a new idea of what the building originally looked like. **Left:** The façade is a backdrop for a lot of university events like commencements.



The answer was by thorough research. The university provided copies of Gilbert's original drawings and specifications to the McKinney York design team, which worked closely with UT archives for other supporting historic material.

And they dug deeper. "Whatever color it was called back then, our option was to look at other buildings from that time and from a process of elimination to decide what the style was," she says. "They didn't have Sherwin Williams names and numbers back then."

Equally important to the building's exterior renovation was bringing its mechanical, electrical, and plumbing systems up to code, in both basement and attic, where designers rebuilt a steel platform. "The mechanicals were restrained by space," Hammoudeh says. "You can't make it bigger, so we had to consider what would fit in there."

The exterior envelope and mechanicals now complete, Gilbert's interiors await restoration. "I spent so much time there as a student in that reading room," Wood says. "I knew every nook and cranny and what needed work."

With luck and funding, he'll be involved in that, too. **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.



TRADITIONAL BUILDING CONFERENCE SERIES

**Architectural
Tours**

**Seminars Presented by Leading
Experts and Practitioners**

**Earn AIA Continuing Education Credits
including HSW Learning Units**



Savannah, Georgia • October 23-24, 2024

Historic. Walkable. Romantic.

Earn up to 10 AIA Learning Units including HSW.

SEMINAR TOPICS

- Adaptive Use, Housing and Hotels • Historic Plaster Conservation • Studies in Classical Design: Savannah's Architectural Heritage
- New Technologies for Documenting Historic Fabric • Alternative Materials • Drawing by Hand and the Raphael Awards

ARCHITECTURAL TOURS

- The Restoration of Savannah's City Hall • The Waterfront • The Kessler Armstrong House

For more information, 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

THESE MATERIALS AND METHODS SUPPLIERS WILL BE ON HAND TO HELP YOU

PLATINUM SPONSORS



ALLIED WINDOW, INC.



ÆRATIS
PVC PORCH PRODUCTS

EUROPEAN
COMPANY

OLIVERI
WINDOWS + DOORS

LUDOWICI
Trusted. Timeless. Terra Cotta.



BRONZE SPONSORS



JOHN CANNING
PERFECTING PRESERVATION™

KEPCO+
Architectural Cladding Systems

CAMBEK
DESIGNER DOORS®

KOLBE
WINDOWS & DOORS

PILKINGTON



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



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

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



EXTON, PENNSYLVANIA

1.800.257.3711

WWW.BALLANDBALL.COM

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

NEW GOTHIC

HBRA Architects designs a building in keeping with Notre Dame's architectural language.



By **Jeff Harder** | Photos by **Steve Hall Hall + Merrick**

From the stately spires of the Basilica of the Sacred Heart

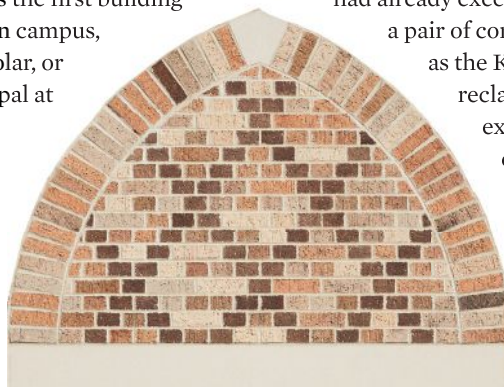
to the lustrous Golden Dome, the buildings on the campus of the University of Notre Dame have long captured a global imagination. And when visitors make their way to the Catholic research institution in South Bend, Indiana, they usually form their first in-person impressions at McKenna Hall, an 87,000-square-foot collegiate Gothic building on Notre Dame Avenue that houses a bustling conference center, meeting rooms, and a range of university offices including the admissions department. “This is the first building that many people have any experience with on campus, whether they’re a new student, a visiting scholar, or attending an event,” says Jerry Wright, principal at HBRA Architects.

But while the arched windows, brick facade, and thoughtful detailing make McKenna Hall look like it was built right alongside the other 19th-century buildings that define the campus, the truth is that the university broke ground on the \$39 million LEED Silver project just five years ago. By harnessing modern construc-

tion methods to speak the university’s time-honored architectural language, McKenna Hall provides high-performing functionality to a range of audiences while embodying a return to tradition.

Prior to McKenna Hall, HBRA honed its collegiate Gothic portfolio on higher-education projects like the Sterling Memorial Library at Yale University and the Charles Deering Memorial Library at Northwestern University. In fact, the Chicago-based firm had already executed Jenkins and Nanovic Halls at Notre Dame, a pair of connected buildings for the social sciences as well as the Keough School of Global Affairs that marked a reclamation of the campus’s signature style. “They experimented with different architecture and design approaches over the years, but it was really important for [Notre Dame]—specifically the board of trustees—that they revisit and reestablish the Collegiate Gothic Style on campus,” Wright says.

When planning for McKenna Hall commenced in spring 2018, the project had to balance a variety of needs from the

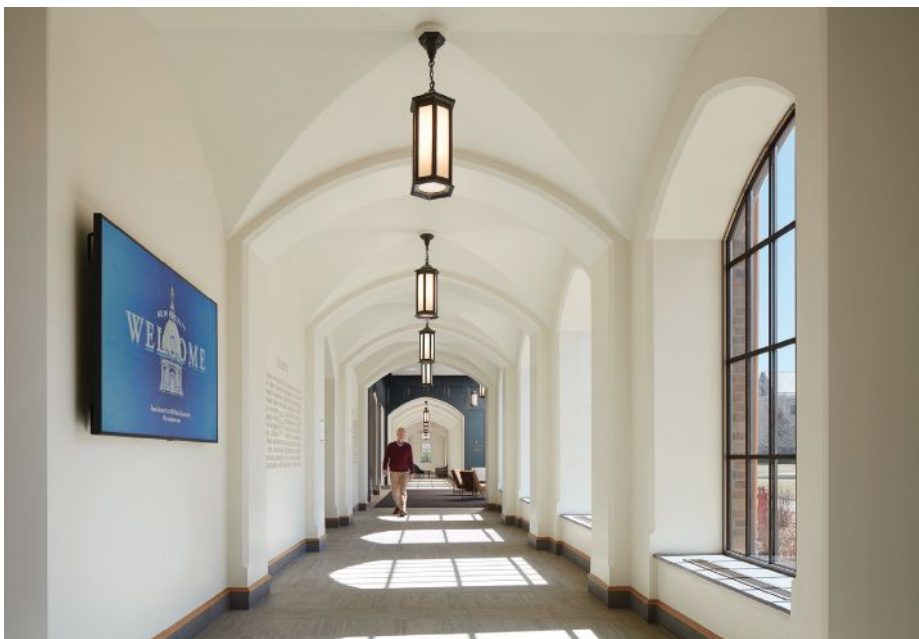




McKenna Hall stands along the University of Notre Dame's main ceremonial entrance.



caption here for photos on this page.



The new building houses the University's Academic Conference Center and Enrollment division.

outset: consolidating Notre Dame's enrollment division—an arm of the university previously dispersed across campus that's responsible for everything from admissions to communications to financial aid—into a single location, providing a more functional conference center, and serving the programmatic demands of each department and a variety of audiences, from high school seniors getting their applications in order to conference attendees in town for a high-level presentation. A series of design charrettes sought to find ways to share resources while ensuring each department could function independently, and stay on budget without sacrificing collegiate Gothic authenticity.

“Notre Dame Avenue is pretty special, it's a new gateway into their campus. We take that really seriously and know that it means a lot to the evolution and to the collective vision of the university.”

“Notre Dame Avenue is not a place that many professionals get to work on,” Wright says. “This was pretty special: it's a new gateway into their campus. We take that really seriously and know that it means a lot to the evolution and to the collective vision of the university.”

After commencing in 2019, McKenna was completed and occupied by fall 2021. The asymmetrical massing reaches its highest points on Notre Dame Avenue, while the main entry faces the quad to the west, where pedestrians enter into a gallery through a series of arches with millwork surrounds embedded with digital media displays. “That gallery was envisioned as a really important part of the enrollment division, but it became a shared vision: it had a lot of benefits for the conference center, and it provided a way for conference attendees to become familiar with the campus and learn a little more about the culture that they were coming into,” Wright says. Similarly, a first-floor auditorium serves as the starting point for campus tours for prospective students as well as a venue for keynote addresses and conference presentations.

The interior emphasizes circulation and wayfinding along an east-west corridor, while a grand, open staircase links to the second-floor conference center as well as pre-function spaces and meeting rooms. Additional conference rooms are housed within the central tower, and enrollment offices occupy the third and fourth floors. “As you go up, the building goes from public to more private,” Wright says.



The design explores synergies for shared functions while meeting the individual needs of each group.





Great care was taken to express Notre Dame's stipulated collegiate Gothic style through high level finishes and detailing.

*Within McKenna Hall, heritage is both an anchor to the past—
and a springboard to the present moment.*

While HBRA's research and experience from Jenkins and Navovic Halls informed its approach at McKenna Hall, Wright says this latest project opened new opportunities to harness additional historical precedent and details, like the mouse-tooth brick patterns borrowed from the gables of Notre Dame's law school building. While HBRA hewed to the university's preference for cost-effective cast stone at McKenna Hall, Wright says they manipulated the texture, jointing, and color of the material to give the masonry a natural limestone appearance. Window jambs were fabricated with molds and forms to give a randomized look and avoid over-and-over repetition, and large precast pieces were divided using false joints to mimic

natural stone. Meanwhile, Notre Dame's standards for brick, which require a custom seven-color blend that's been used on campus since the 1920s, provided another opportunity for expression.

Within McKenna Hall, heritage is both an anchor to the past—and a springboard to the present moment. "Traditions and culture at every [university] campus that are different and unique relative to the architecture and the people, and those change over time and evolve," Wright says. "We look at how the architecture can reflect and support the place in which we're building, but also, how the university is evolving and how architecture plays a role in that change." **TB**



There is a clear hierarchy of public space and circulation defined by the plan.

KEY SUPPLIERS

Architect

HBRA Architects

General Contractor

Walbridge
Kalamazoo, MI

Masonry & General Trades

Ziolkowski Construction
South Bend, IN

Millwork

Precision Wood Products
Mishawaka, IN

Building Concrete

Grand River Construction
Site Concrete Larson-Danielson
LaPorte, IN

Structural Steel

LeJeune Steel
Minneapolis, MN

Cast Stone

Edwards Cast Stone Company
Dubuque, IA

Brick

The Belden Brick Company
Canton, OH

Windows

Wausau Window and Wall Systems
Wausau, WI

Slate Roof Tiles

Vermont Structural Slate Company, Inc.
Fair Haven, VT

Exterior Wood Doors

Verlin Miller
Bristol, IN

Interior Wood Doors

Central Indiana Hardware
(Supplier) Fort Wayne, IN

Interior Wood Doors

Masonite Architectural (Maiman)
(Manufacturer) Springfield, MO

Interior Stone & Ceramic Tile

Stone Source
Chicago, IL

Ornamental Metal Railings

Couturier Iron Craft
Comstock Park, MI

25

LEADERS

A WHO'S WHO IN TRADITIONAL BUILDING

BY NANCY A. RUHLING



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

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

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

ANDREW COGAR

As the **president of Historical Concepts**, Andrew Cogar sees his role as carrying on the architectural traditions started by the founder of the firm, Jim Strickland.

"His design philosophy and approach were not about a single individual, viewpoint, or perspective," Cogar says, noting that the firm has five studios, each led by a partner, that practice across the country. **"It's about a process—a process of research, a process of rigor, and a process of collaboration. By applying this process to each project, we can create a sense of authenticity in our designs without being rote or engaging in repetitive history."**

Cogar's focus has been on developing strategies to ensure that Historical Concepts will be a legacy firm—one that will continue beyond him and his partners.

"I believe this is having a ripple effect through the industry based on the number of peers and peer firms that have asked me how we do our succession planning and how we set up our ownership structure," he says. "This move away from the single-generation firm that closes its doors when the founder retires, to firms that are talking about legacy—that's so healthy for the future of classical and traditional architecture."

Cogar, who has had a lifetime passion for drawing and sketching, calls architecture "the perfect blend of art and engineering" and says that it should advance the community.

"A building based on traditional principles may not be the most heroic building, it may not have the splash factor, but it's always going to be something that contributes to the betterment of society," he says.

Although he liked the contemporary house he grew up in, Cogar loved the old houses of his grandparents and aunt and uncle.

"They always called to me," he says. "They engaged the senses—sight, sound, smell, touch. There was just something about those old houses that felt deeper."

He applauds the new inventiveness in traditional architecture, what he calls its "sense of exploration, reimagining, and playfulness" that illustrates "how it does not have to be stuck in the past but can be something that can add to the future."

"There's this richness and diversity of what it means to be classical or traditional, and I think we're on the cusp of a renaissance of sorts," he says. **"I believe we're about to hit a new era in all of the decorative arts, architecture, and design, with a huge blossom of creativity—and I really look forward to seeing where it goes."** ♦

Historical Concepts farmhouse, below.

Portrait Photo by David Christensen (@dhcphoto on Instagram).





ANN M. BEHA, FAIA

A national leader in preservation, adaptive reuse, and contemporary design for historic settings, Ann M. Beha FAIA was the founder and principal of Ann Beha Architects, now **Annum Architects**.

Known for championing legacy in dialogue with contemporary expression, Beha explores new identities for historic resources, welcoming a broader community to engage with and reconsider heritage and the expanded definitions of design traditions—modernism and post-modernism, vernacular buildings, and the contributions of

lesser-known American architects and design advocates.

Her work for museums, academic institutions, cultural resources, and abroad, for the U.S. Department of State, has reset expectations, introducing bold design in balance with stewardship.

“My work, over four decades, explores changing the dynamics of new and old—addressing architectural heritage as it interfaces with contemporary design,” she says. “I am a believer in the plus—that new and old together are more than the sum of their parts.”

Her recent projects with Annum include the renovation and expansion of the Boston Athenaeum, planning and design projects for the Farnsworth Art Museum, MIT, Harvard, Yale, embassies of the United States in Paris and Athens, and numerous cultural and civic organizations.

Now a collaborating architect with Annum and independently, she’s completing Annum’s performing-arts center for Emma Willard School; the renewal of Paul Rudolph’s 1958 Jewett Art Center at Wellesley College with Howeler and Yoon Architects; and with Studio Enee, the renewal of historic Flint Hall at the University of Massachusetts Amherst and LA CASA for IBA, serving the Latinx community.

“As an architect, I want to advance public dialogue and participation in architecture,” she says. “I view the community as my ‘field’—and value exchange between community and the design profession.”



University of Chicago Center for Economics.

Photos by Peter Vanderwarker.

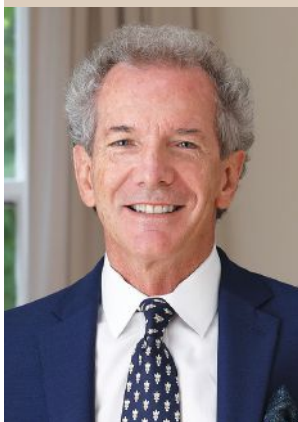
Growing up in a 19th-century brownstone in New York City, Beha was captivated by the city’s rich, diverse architecture. “My bedroom view was to William Lescaze’s 1934 Bauhaus-style home,” she says. “His glass-block living room would illuminate at night: mystery and illusion!”

As a history major at Wellesley, she studied cities and nations destroyed and rebuilt. At the suggestion of a professor, she enrolled in a design studio at MIT at a time when only three percent of registered architects in the country were women. “But MIT was taking women seriously in science and the humanities, and while it was tough, and a lonely time, I wanted to be part of the story,” she says.

These days, Beha’s work spans the arts, education, preservation, and the civic realm. “I design to stretch my imprint and expand my approach,” she says. **“I want to be a resource for preservation, education, and community, and for emerging voices in architecture and preservation.”**

In 2026, she’s returning to Yale to once again teach an advanced studio. “It’s fantastic to have this time to explore and expand what I love most,” she says. ♦

ANTHONY “ANKIE” BARNES, FAIA



Trained in traditional and modern architecture, Anthony “Ankie” Barnes has built hundreds of homes since he co-founded the firm of **Barnes Vanze Architects/BVA** more than 35 years ago.

The new residences, additions, and renovations built by the firm, which is based in the Washington, D.C. area, reflect Barnes’s passion for merging traditional design with advanced technologies.

They feel authentic in their style, use of materials, context, and suitability to the client and the program. But there’s much more behind the walls: **By quietly incorporating high-performance science-based features into every project, the**

firm ensures that longevity, low energy use, and healthy indoor living are attributes of each of their projects.

“These high-design and well-built mantras help produce buildings that ‘feel right,’” says Barnes, who was born in Johannesburg, South Africa, and who has a bachelor’s degree in architecture from Witwatersrand and a master’s in architecture from Yale University.

Named a member of the AIA College of Fellows in 2014, Barnes serves on the boards of the Institute of Classical Architecture & Art, the Design Leadership Network, the Design Leadership Foundation, and the Lutyens Trust Advisory Board. In addition, he is the founder of the Whisky Watercolor Club; he and the other members—Michael Imber, Tom Kligerman, Doug Wright, and Steve Rugo—meet weekly via Zoom to paint their interpretations of the same subject.

“I feel the mentoring and learning from others in the design industry—



Pool-house/play-house in a wooded suburb, adaptive re-use/renovation/ addition in Somerset, Maryland. Washington, D.C. *Photo by Anice Hoachlander, portrait photo by Peter Olsen.*

from younger architects in the office up to other principals in the firm—is always rewarding and is always a two-way street,” Barnes says. “I am constantly learning new things about design and how we work from others.” Barnes is inspired by travel. “New places, cultures, and vernacular traditions always seem to activate my work,” he says.

Noting that designing very curated, personal spaces for private homes will always be in vogue for those who can afford it, Barnes sees the ongoing role of the architect as lifting the standard of house design for people of all income levels.

“I hope to have given joy to the clients and neighbors of the projects while adding handsome buildings to the neighborhoods I have worked in,” he says. ♦



BOBBY McALPINE

Architect, romantic, poet, furniture designer, and entrepreneur, **Bobby McAlpine envisions home as a timeless, gracefully and emotionally evocative place.**

McAlpine, who designed his first house at age 5 and has degrees in architecture and interior design from Auburn University, founded his eponymous firm in 1983, which has designed hundreds of residences in a diverse array of traditional styles and regional vernaculars for clients across the United States and abroad.

McAlpine, who has been included on the *AD* 100 List and *Elle Décor*'s A-List, has been widely published in top periodicals, including *Architectural Digest*, *Veranda*, *House Beautiful*, *Southern Accents*, *Elle Décor*, *Southern Living*, the U.S. and U.K. versions of *House and Garden*, *Garden and Gun*, *Coastal Living*, *Milieu*, *Traditional Home*, and *The Wall Street Journal*.

His latest book, "McALPINE Romantic Modernism," joins his critically acclaimed bestselling titles "The Home Within Us" and "Poetry of Place."

The McALPINE firm has received numerous honors, including the AIA Honor Award, the McKim, Mead & White Award (formerly the Stanford White Award) from the Institute of Classical Architecture & Art, and the Distinguished Service Award from Auburn University. ♦



Stone, slate, wood, and thatch mingle in this one-room-deep house veiled in hundreds of panes of glass. Photos by Simon Upton.



CHRISTINA BUTLER

Historian, historic preservationist, architectural historian, and educator Christina Butler is the owner of **Butler Preservation**, which specializes in historic property research, National Register nominations, and preservation plans.

Butler, who has more than 20 years of experience in new construction, restoration, and renovation work, is the **dean and chair of general education at American College of Building Arts**, where she teaches architectural

history and historic preservation to the artisans who will be building the next generation of high-quality structures and will be doing the physical preservation work for irreplaceable historic buildings.

As a preservation consultant, Butler has helped guide restoration work in South Carolina, recently co-authoring a master plan for the City of Darlington and writing a report documenting life in British-occupied Charleston during the American Revolution.

She is the author of "Lowcountry At High Tide: The History of Flooding, Land Reclamation and Drainage in Charleston, South Carolina;" "Ansonborough: From Birth the Rebirth" for the Historic Charleston Foundation; and "Italians in Lowcountry" and "Charleston Horse Power: Equine Culture in the Palmetto City," both published by the University of South Carolina Press.

She's been interested in the preservation field since childhood—she got hooked after watching a single episode of TV's "This Old House"—and went to trade school for two years before earning a bachelor's degree in historic preservation and planning and a master's in history.

Butler and her husband live in an 18th-century-style house he designed in Charleston's historic district; her company did the finish work and much of the exterior, including 16 sets of raised-panel shutters that she built using a combination of power and hand tools.

Noting that she sees support for historic preservation growing, she says that **"I hope that the 250th anniversary of the American Revolution will inspire us to reconnect with the nation's complex history and architecture like the Bicentennial did 50 years ago."** ♦

Documentation project, King Street, Butler preservation. House constructed circa 1741. Photo by Christina Butler, portrait photo by Hailey Wist.



CORY ROUILLARD

The award-winning work of Cory Rouillard, the preservation architect at New York City-based **Henson Architecture**, has included the restoration of significant historical buildings, new construction in a historic context, and work in many unusual circumstances, including relocating entire buildings and reassembling buildings from disassembled components.

She has decades of historic preservation experience as a licensed architect, architectural conservator, and active advocate for climate leadership through preservation, and promotes technical guidance for the appropriate care of existing buildings to protect the nation's cultural heritage and meet carbon-mitigation targets.

Beyond the daily focus on careful stewardship of the country's built heritage, one building at a time, her work seeks and emphasizes broader patterns and connections between the extensive historical and global wisdom of the built environment, the expertise of the preservation community, and the leadership role the profession has to play in addressing the climate crisis.

Rouillard sees her role as being a strong and vocal advocate for the sustainability of the stewardship of historic buildings.

Through her longstanding involvement with the Association for Preservation Technology and as co-chair of its Technical Committee on Sustainable Preservation, she has spearheaded the development of the Online Sustainable Conservation Assistance Resource or OSCAR, an online tool that provides information about climate-appropriate repair and retrofits for historic

buildings in a readily accessible fashion.

Other initiatives during her tenure with the association include the development of the Zero Net Carbon Collaboration for Existing and Historic Buildings, the expansion of the Sustainable Preservation Bibliography, and several symposia, forums, and other outreach events.

At an early age, Rouillard was taken by what she calls the "short-sighted destructiveness of suburban sprawl" she witnessed in her hometown. "This led me to study architecture, dabble in urban planning, and land whole-heartedly in historic preservation as a means to be more thoughtful and respectful of how we meet our needs without compromising our environment," she says.

She sees her role as being a strong and vocal advocate for the sustainability of the stewardship of historic buildings. **"In recent years, I've been talking to my local representatives and candidates at every opportunity I have,"** she says. "I've been encouraging my colleagues around the country and internationally to do the same." ♦



Hamilton Grange, New York, NY. Photo by Cory Rouillard.
Portrait photo by Jill Lotenberg, via Henson Architecture.

DANIELA HOLT VOITH, FAIA

The founding partner and director of design at the Philadelphia- and New York-based architecture studio **Voith & Mactavish Architects**, Daniela Holt Voith designs for the educational market.

The firm has provided planning and design services to some of the country's most prestigious educational institutions, including Yale University and the University of Pennsylvania Carey Law School.

It also has worked on a number of National Historic Landmarks, including the Mercer Museum, the Bryn Mawr Film Institute, the Old Library at Bryn Mawr College, and the Centennial Bank, which is now the Paul Peck Alumni Center for Drexel University.

"As we design, we are thinking about our core values—tradition, innovation, context, craft, beauty, and sustainability—and these values continue to be an unusual, but vital, mix to create buildings that are meaningful to our clients and contexts in which they sit," says Voith.

Her projects, which use technology to create the most sustainable designs possible, spotlight the impact of design on human experience and on the natural environment.

They promote collegiality and adaptability, blur the lines between disciplines to learning environments, expand an institution's capacity to realize its mission and broaden its reach, break down barriers to student risk-taking and success, and elevate the student experience.



Silverman Hall classroom at the University of Pennsylvania Carey Law School. Photo by Jeffrey Totaro, portrait photo by Austen Hart.

Throughout her career, education has always been at the forefront of Voith's thinking.

"I am not only an architect but also an educator," says Voith, who was a teaching assistant at Yale, a co-studio critic at Penn and Drexel, and the developer of the studio program at Bryn Mawr College that started in 1983.

Some of her former students are now her fellow partners at her firm, and others have set up their own firms around the world.

"This lasting impact makes me happy," she says. "Mentorship, both by teaching and through our office internships, and particularly for women, is a great joy in my life as well." ♦



DMG specializes in providing custom materials solutions in the high-end luxury market.
Portrait photo by DMG Architectural Specialists.

DANNY GONZALES



DMG Architectural Specialists, the company founded in 2008 by Danny Gonzales, fills a unique niche in the industry by providing custom materials solutions to architects, contractors, and designers for luxury residential, institutional, commercial, and retail projects throughout the country.

From cabinetry to metalworks, architectural elements to millwork, flooring to decorative finishes, DMG curates artisans and vendors from coast to coast. “Our mission is to make our clients look fantastic to their clients,”

Gonzales, who is a founding board member and vice president of the Chicago-Midwest Chapter of the Institute of Classical Architecture & Art, was named an ICAA Fellow in 2024.

Gonzales is an avid supporter of design education within the architecture and design community. “Supporting the younger generation of architects and designers in our industry to gain invaluable traditional and classical design training has been incredibly fulfilling and is paramount to giving back to our industry,” he says. ♦

GARDINER HALLOCK



Gardiner Hallock has devoted his career to preserving and restoring presidential sites in Virginia, notably George Washington’s Mount Vernon, James Madison’s Montpelier, and Thomas Jefferson’s Monticello, his focus for the last 12 years.

As the senior vice president for preservation and operations at the **Thomas Jefferson Foundation**, the private nonprofit that owns and operates Monticello, **Hallock leads the efforts to preserve, restore, and protect Monticello’s historic architecture, collections,**

landscapes, and facilities. A recent project to complete the restoration of Monticello’s Thomas Jefferson-designed South Wing—three of the rooms had been restored previously—is representative of his work’s impact.

The project finished restoring Jefferson’s architectural vision for the domestic and workspaces for the enslaved in the South Wing by removing 20th-century bathrooms and reconstructing historic exteriors. In the process, exhibitions were installed in the newly restored rooms that tell the history of the enslaved people who lived and labored in the South Wing, including a multimedia exhibit on the life of Sally Hemings in one of the recreated slave quarters and, in the 1768 South Pavilion Cellar, an innovative exhibit showcasing rediscovered fragments of Monticello’s first kitchen and their deep connection to the home’s 18th-century history.

Another recent restoration, a Palladian-inspired 1778 gable-fronted stone building also designed by Jefferson, returned an important structure to Monticello’s landscape that informs visitors about Jefferson’s innovative uses of classical architecture while connecting them with the important history of the free and enslaved people who lived and worked on the mountaintop.

Hallock grew up outside Charlottesville, Virginia, and was inspired by Monticello and the University of Virginia before earning his bachelor’s degree in historic preservation from the University of Mary Washington.

He started his career with internships at Colonial Williamsburg. After receiving his master’s degree in historic preservation from the University of Vermont, he was hired as the restoration manager at Mount Vernon. Later, he served as the director of architectural research at Montpelier and came to Monticello as the architectural historian and then director of restoration.



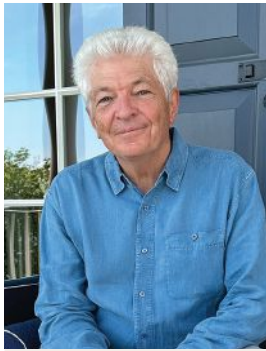
Monticello’s Southwest Elevation.

Photos by Thomas Jefferson Foundation at Monticello.

Thanks in part to Hallock’s work at these three historic plantations, hundreds of thousands of visitors discover new stories about the people who lived at these iconic sites every year.

During his career, Hallock has helped the preservation movement grow to embrace not only great buildings like Monticello and Mount Vernon but also much more modest vernacular structures and landscapes.

“As an ever-broader range of historic resources are documented, preserved, and restored, we expand our understanding of the people who lived and labored in the past while saving important elements of the built environment to inspire future generations,” Hallock says. “I believe in the power of restorations to educate visitors, and I’m humbled by the prospect that my work has helped accomplish this end.” ♦



DAVID NEUMANN

A leading voice for advocating traditional design, David Neumann is the founder of two award-winning firms—**Versaci Neumann & Partners** (1986-2006) and **Neumann Lewis Buchanan Architects** (2006 to the present) that have received numerous local and national honors, including over two dozen AIA design awards and multiple Palladio and John Russell Pope awards.

He creates acclaimed buildings that are respectful of place, well-tailored to modern life and expressly connected to memory and meaning. **His designs**

respond to context and seamlessly meld modern function and sensibilities with an unfailing commitment to continuity.

At the core of his approach is a careful search for the appropriate response to context and the client's program. In new work, whether it is in pristine rural landscapes or garden suburb settings, he creates structures that embrace and contribute to the qualities that make place. In renovations and restorations, whether through subtle intervention or transformative alteration, Neumann's designs exhibit careful attention given to solving functional requirements while enhancing and extending the best qualities of the context.

Neumann's passion for classical, traditional, and vernacular architecture led to his playing an instrumental role in the founding of the Washington Mid-Atlantic Chapter of the Institute of Classical Architecture & Art in 2005.

Through classes, lectures and tours, Neumann, a past president and longtime member of the board of directors of the Institute of Classical Architecture & Art, has championed the continuing education and training programs of the institute to broaden the understanding of traditional architecture for the profession as well as the general public.

In new work, whether it is in pristine rural landscapes or garden suburb settings, Neumann creates structures that embrace and contribute to the qualities that make place.



The five-part Georgian Revival house is entered through a garden court.

Photo by Gordon Beall, portrait photo by Beth Savage.

As a member of the board of the Washington Architectural Foundation for six years and vice president for one year, Neumann played an active role in board-member development, fund-raising, and teaching in the foundation's signature program "Architecture in the Schools."

His work, which has been featured in numerous prominent publications ranging from *House Beautiful* and *New Old House* to *The Washington Post*, is rooted in the principles of design and craft from historic and vernacular precedents of the Mid-Atlantic's Piedmont and Tidewater regions.

A staunch advocate for design excellence that embraces the future and the past, Neumann has written a substantial and consistently excellent body of work that is true to and expressive of place and purpose. ♦



DONALD W. POWERS

In his 35 years as an architect, Donald W. Powers, a founding partner of Providence-based **Union Studio Architecture & Community Design**, has helped establish placemaking, walkability, and human scale as a basic standard of community design.

His 24-year-plus association with the Congress for the New Urbanism and frequent collaboration with some of the best design firms and developers in the country that are doing traditional urban design has made him an expert in the technique and art of creating livable communities.

Powers, who has a bachelor's degree in architecture from the University of Virginia and a master's in architecture from Harvard University, has demonstrated over and over again that the highest levels of design excellence can and should be applied to every commission, even seemingly modest and utilitarian ones.

"I've directed my career and the focus of the firm we founded toward the needs of communities, new and old," he says. **"We found that rather than our creative efforts being in service of a personal artistic vision, directing them outwards toward social and civic needs makes our work so much more meaningful and relevant."**

Some of Union's key projects include Veridian at County Farm in Ann Arbor, Michigan, one of the nation's first mixed-income, mixed-use net-zero energy communities; Emerson Green, a net-zero-possible neighborhood with over 120 housing units in Devens, Massachusetts; and Sandywoods Farm Arts Community, an arts and agricultural center in Tiverton, Rhode Island, that features affordable rental and market-rate housing with a



Riverwalk, Concord, Massachusetts.

Photo by Nat Rea, portrait photo by Susannah Bothe.

working farm, mixed-use retail, and a studio, gallery, and performance space for artists.

"Architecture can and should celebrate the modest stuff that makes up our cities and towns and forms the background of our lives," he says. "I am proud of Union Studio's portfolio of work that elevates the mundane, and through serious design, celebrates the building types and clients that the profession too often ignores." ♦



DAVID S. HEIT, AIA, NCARB

In the five years since David S. Heit, AIA, NCARB, founded **Civium Architecture & Planning**, the firm has emerged as a regional leader in the practice of contemporary traditional architecture in the American heartland.

The firm's most significant project to date is the Immaculata Catholic Church in St. Marys, Kansas, which was featured in *Traditional Building's* December 2023 issue.

The firm, which is based in Topeka, Kansas, was awarded the Micro-Enterprise Small Business Award by Go Topeka and the Greater Topeka Partnership in 2023.

Heit, who has been practicing architecture in the Midwest for three decades, has vast experience in a variety of project types but has developed expertise in church and church-related buildings, office planning, long-range master planning, and classical/traditional architecture.

"I rarely consider how my work has impacted the field of architecture," he says. **"I prefer to focus on the effect my work has upon my clients and users of the buildings my clients commission."**

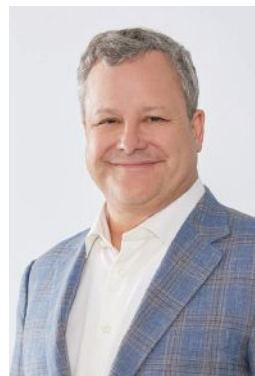
Heit, who has a degree in architecture from Notre Dame, spent a year studying in Rome, an experience that he says **"really made clear to me the value of classical architecture, traditional cities, and beauty, and that we still need those things today as much as ever."**

A past president of AIA Topeka and AIA Kansas, Heit is on the AIA Kansas Board of Directors and the City of Topeka Landmarks Commission. Previously, he served as architect-in-residence in the architecture program at Benedictine College, where he taught the senior capstone studio. He has also served as a guest critic at Benedictine College, Kansas State University, and at his alma mater, Notre Dame.

"The greatest satisfaction I find in what I do is when I see how my work makes a positive impact in the daily lives of people, whether that be a church that enables people to come closer to God through the grandeur and beauty of the space or an office building that allows them to work more effectively," he says. ♦



The Immaculata Catholic Church, St. Marys, Kansas. Photo by Invictus Photography, portrait photo by Jen Goetz/TK Business Magazine.



GREGORY L. PALMER

As president of Atlanta-based **Harrison Design**, Gregory L. Palmer has been central to its growth and emergence as a top architect in the country with an outstanding reputation for the quality of its work and relationships with clients, contractors, and industry.

Palmer joined the firm, which now has six offices on the East and West Coasts, in 1995, and it is his extensive knowledge of classical architecture and historically precise detailing

that informs much of the firm's most illustrious projects, including a residence that led to the **Atlanta Decorative Arts Center and Veranda magazine naming Harrison Design the 2022 Southeast Architect of the Year.**

Palmer, who won a 2022 Palladio Award and a 2020 Mizner Award for a house in Atlanta, is licensed to practice in 20 states as well as in the District of Columbia. He lives in Naples, Florida, where he established a Harrison Design office in 2017.

A member of the Institute of Classical Architecture & Art's Florida Chapter, Palmer is on the advisory board of the City of Naples Community Redevelopment Association.

His father and grandfather, general contractors, introduced him to the field when he was a youngster. He spent summers on jobsites, and when he was 16, he met his first architect.



A series of wide arches open the pool cabana, which has a grill, kitchen, and dining area, to the terrace with its distinctive oval-shaped swimming pool.

Photo by Erica George Dines, portrait photo by Mali Azima.

"I was working in a trench on a hot summer day and popped my head out and saw a man in a white linen outfit get out of a car," he says. "I was told to go around with him and take notes and realized, he, the architect, gets to come to the jobsite and be a part of the process. I already had a creative muse to do design work and knew this was the answer."

Palmer says one of his greatest rewards is passing his knowledge to the next generation.

"Architecture is impactful and lasting," he says. **"It's a very satisfying feeling to know your work has touched so many lives. It far outlives us and will reflect the best of us."** ♦



JOSHUA FREEDLAND

A nationally recognized expert on facade restoration and interior decorative finishes, **Joshua Freedland has worked on over 2,000 buildings, including many that are National Historic Landmarks.**

As director of historic preservation at **Bulley & Andrews (B&A)**, Freedland serves as an architectural conservator to the project team, providing technical expertise on historic materials.

"I have the honor of working with some of the finest craftspeople working on the preservation of buildings that are not only important from an

architectural standpoint but also have a deeper meaning within the local community," he says.

During his two-decade-long career, he has made significant contributions to a variety of projects. At B&A, he served as the conservator for the Missouri State Capitol's extensive restoration, the historic renovation of The Belden-Stratford, and the upgrades and restoration of the historic Robert McCormick Mansion at Cantigny Park.

A professional associate for the American Institute for Conservation, associate editor of the *Journal of the American Institute for Conservation*, and past chair of the Architectural Specialty Group, he also is on the emeritus board at Landmarks Illinois.

Freedland, who worked as cabinetmaker building custom furniture while studying history, centered his graduate work on architectural conservation, which seamlessly dovetailed these two interests.

Throughout his career, Freedland has made it a point to teach, train, and mentor emerging professionals.



McCormick Mansion

Photo by Patsy McEnroe,
portrait photo by Bulley
& Andrews.

"I hope that my passion for historic spaces has led to the increased interest and appreciation of these sites for applied professionals and the public," he says.

Although he says it's **"always special to work on the preservation of internationally known structures, often I find it just as impactful to work on local community landmarks that provide a lasting multi-generational connection to places,"** he says. "While international structures capture global attention, it is the local ones that truly resonate on a personal level, fostering a sense of community and continuity." ♦

"I have the honor of working with some of the finest craftspeople working on the preservation of buildings that are not only important from an architectural standpoint but also have a deeper meaning within the local community."



PETER DESSAUER

"My career with the National Park Service has been an odyssey of interesting places, persons, professionals, and projects—the four Ps," says Peter Dessauer.

That odyssey, which began in 1977, took him to Denver, New York City, and Boston and saw him engaged with such projects as the Hopewell Iron Master's House, the Lowell Canals and Locks, Ellis Island Main Building, Castle Clinton, Faneuil Hall, and the Old State House.

His work on the restoration, design, fabrication, and installation of the ornamental copper domes, globes, and cornices on the Ellis Island Main building, which he calls one of his "most rewarding endeavors," earned him a Presidential Design Award in 1990.

Dessauer, a licensed architect, was brought up in historic environments such as Aiken, South Carolina, Deerfield Academy, Tufts University, Clemson University, the Preservation Institute Nantucket, and the University of Florida, where he earned a master's degree in architecture.

His first role with the park service was as a historical architect in the Denver Service Center in Colorado. Since July 1992, he has been park architect for the Harpers Ferry National Historical Park in Harpers Ferry, West Virginia.

The park has more than 50 historic buildings, the most of any park in the service, and Dessauer has overseen more than \$110 million in expenditures for the constant preservation maintenance, rehabilitation, stabilization, ADA adaption, and upgrades to the park buildings and structures for visitor interpretation and for many events associated with the history of Harpers Ferry, the American Civil War, African American



The restored Doran Block of historic buildings in the park.

Photos by National Park Service.

Heritage, civil rights, the John Brown Raid of 1859, and the development of industry and transportation.

"It's a complex park, a veritable preservation laboratory with so many different and challenging structures, historic fabrics, and preservation issues that demand state-of-the-art attention," he says.

Dessauer's work will kick into high gear starting next year as the nation begins celebrating the 250th anniversary of the Declaration of Independence and the War of Independence. Through 2033, Harpers Ferry National Historical Park, as well as others in the system, will feature special programs and projects. ♦



PETER LYDEN

During his decade as **president of the Institute of Classical Architecture & Art (ICAA)**, Peter Lyden has transformed the previously fragile organization into a thriving and financially stable entity that has a global reach that is helping to democratize classical and traditional architecture and design.

The institute, which has been instrumental in educating students, practitioners, and enthusiasts in the principles of classical, traditional, and vernacular art, architecture, and design through lectures, workshops, conferences, publications, and even documentaries broadcast on PBS affiliates, now reaches over 80,000 people each week.

Under Lyden, the institute established partnerships with King Charles's The King's Foundation and the International Network for Traditional Building, Architecture & Urbanism to create new courses and an award honoring emerging talent in the field.

Lyden established the institute's film and video program and the "Design in Mind" documentary series that has been nominated for Regional Emmy Awards. He also initiated New Heights and the Grand Tour, programs that introduce middle-school students to classical and traditional architecture and design.

In addition to diversifying and strengthening the institute's educational offerings, including the annual Summer Studio in Classical Architecture in New York City, Lyden established the Bunny Mellon Curricula, which explores the intersection between architecture and landscape design.

Lyden, who has been working in senior administrative roles in arts and sciences nonprofits for over 20 years, previously had been the chief philanthropy officer at the American Museum of Natural History. He also worked for American Ballet Theatre and Montefiore Medical Center for many years.

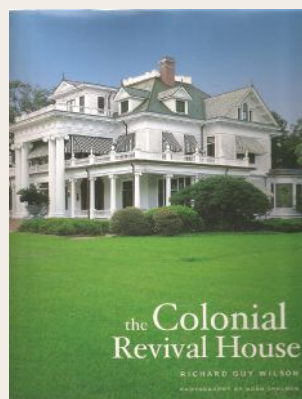
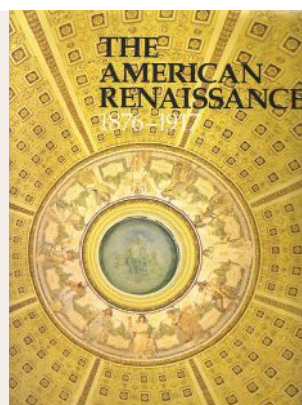
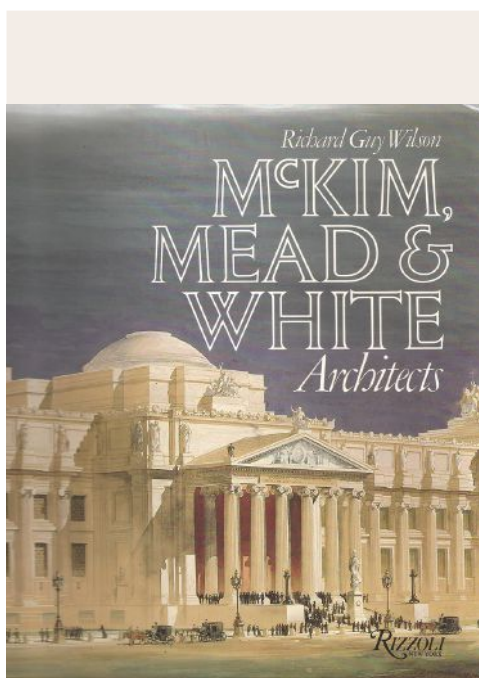
As a child in Europe and England, Lyden developed a love for classical architecture. At Yale, when he was a student in the School of Management and Public Health, his focus was on nonprofit administration.



All photos by ICAA.

A long-term trustee of Blenheim Palace, the birthplace and ancestral home of Sir Winston Churchill, Lyden is responsible for its renovations and recent memorial to the former prime minister.

"The ICAA is thrilled to focus on issues such as sustainability, craftsmanship, and affordable housing, among others," he says. **"People are increasingly drawn to places—houses, communities, towns, and cities—that are based on the time-tested principles of beautiful and healthy design, and the ICAA's message is more relevant than ever today."** ♦



RICHARD GUY WILSON

Architectural historian Richard Guy Wilson is Commonwealth Professor Emeritus in Architectural History at the University of Virginia. He has received numerous awards, including an Honorary AIA membership, and many grants.

His specialty is scholarship involving the architecture, design, and art of the 18th to the 21st centuries in America and abroad. His research and publications and exhibitions have ranged from the architecture of Thomas Jefferson to the Arts & Crafts and related movements in the United States and Europe, the history of cities and especially the American suburb and utopian plans, the foundations of Modernism, the revival of classicism in the late 19th century, and mid-20th-century modern houses and furniture design.

His books, which include "The American Renaissance" (1979), "McKim, Mead & White, Architects" (1982), "Machine Age in America" (1986), "Thomas Jefferson's Academic Village" (1993, 2009), "The Colonial Revival House" (2004), and "Edith Wharton at Home" (2012) are considered classics.

Wilson, who has taught the Victorian Society's Summer School for 43 years, has lectured at more than 600 universities, museums, and historical societies and is a frequent television commentator on American and modern architecture and design. ♦ *Portrait photo by Ellie Wilson.*





STEPHEN P. EKMAN

Stephen P. Ekman is the founder and principal architect of the eponymous award-winning boutique architectural firm in Denver that crafts new custom homes and does historic house renovations and residential restoration projects in a variety of vernacular styles while maintaining context and proportion through the classical language.

The homes the firm designs, one of which won a Palladio Award in 2024 and another that was recognized with an ICAA Newman Award in 2014, are imbued with timeless beauty that makes them generational residences suited for modern life.

Some four decades ago, Ekman began his career as an Imagineer for Walt Disney under the tutelage of Disney's nephew, Roy E. Disney, and mentor Jim Parks.

The principles he learned there—design team collaboration, precedent research, elegant proportions promoting well-being, and attention to detail—carry through to his projects today.

Ekman's Disney experience, as well as the work of architectural luminaries Edwin Lutyens, Julia Morgan, McKim Mead & White, Frank Lloyd Wright, and early Colorado architects, including Jacques Benedict and Frank Edbrooke, continue to inspire him.

Ekman, who has served as a trustee of Historic Denver and the Littleton Historic Preservation Commission, is the president of the Rocky Mountain Chapter of the Institute of Classical Architecture & Art.

He helped establish the Classical Studies Program at the University of Colorado Denver, College of Architecture and Planning, to provide students with a working knowledge of traditional architectural principles and precedents that encourages beauty, community, and sustainability within the built environment.

"Passing on this knowledge of craftsmanship and the passion of



The calm and charm of a cozy seaside cottage. Photo by Tria Giovan, portrait photo by Ron Ruscio.

place-making to the next generation of emerging design professionals is vitally important in educating the community around us to appreciate the historic fabric of where they live, promoting its culture and a sense of place," he says. ♦

THOMAS L. WOLTZ, FASLA, CLARB



Over the past 25 years of his practice, Thomas Woltz and the team he heads at **Nelson Byrd Woltz Landscape Architects** have infused narratives of the land into the places where people live, work, and play, engendering stewardship and inspiring connections between people and the natural world.

Each year, some 30 million people visit the sustainable public landscapes the firm has designed in 30 U.S. states and 12 countries.

"The majority of our work is public parks," says Woltz, "so I see our impact as connecting people to the deep history of the land by designing

meaningful spaces that often reveal lost or hidden stories. The essential belief that drives our work is the idea that the land always has something to tell us—we just have to learn to listen to it and understand it."

Woltz, who has master's degrees in landscape architecture and Architecture from the University of Virginia and an honorary doctor of science degree from the State University of New York, environmental science and forestry in Syracuse, is on the boards of directors of the Cultural Landscape Foundation and the University of Virginia School of Architecture Foundation.

He received the Land for People Award from the Trust for Public Land in 2019 and was named as one of the most creative people in business by Fast Company in 2017.

Woltz is leading the firm in the design of significant public landscapes across the United States, Canada, and New Zealand. Current projects include the John and Alice Coltrane home in New York, Holden Forest & Arboretum in Cleveland, Cornwall Park in Auckland, and Memorial Park in Houston. ♦



Centennial Park, above. Photo by Nick Hubbard.



Jay Heritage Center, left. Photo by Max Touhey, portrait photo by Giuliano Correia.



VIN CIPOLLA

Historic New England President and CEO Vin Cipolla has served in key leadership roles across numerous organizations, including the National Park Foundation, The Municipal Art Society of New York, David Geffen Hall at Lincoln Center, the Institute of Contemporary Art, Boston, and the National Trust for Historic Preservation.

Cipolla, who has had a lifelong interest in the principles and tools of historic preservation, has been at the forefront of protecting and sustaining our cultural fabric.

He took over the helm of Historic New England, America's oldest, largest, and most comprehensive independent historic preservation organization, in 2020.

The organization welcomes the public to 38 exceptional museums and landscapes, operates a major collections center in Haverhill, Massachusetts, and offers educational programs for youth, adults, and preservation professionals.

Its Preservation Easement Program, which protects 125 privately owned historic properties throughout the region, is considered a national leader.

"Sustainability, resilience, livability, and adaptive-reuse strategies are hugely effective, interconnected approaches that foster and impact revitalization for the future, and Historic New England is at the forefront of this kind of integrated thinking," Cipolla says.

He points to the organization's plan to create a vibrant, mixed-use cultural district in the heart of downtown Haverhill that includes a welcome center on the first floor of its Burgess Building.

"We hope to draw new visitors and revenue to the area, thus strengthening the community's businesses, arts, environmental and social institutions," he says.



Pink Gothic Revival Roseland Cottage (1846) in Woodstock, Connecticut
Photos by Anthony LeDoux, Red Eye Photography.

Another important initiative started under Cipolla's tenure is Recovering New England's Voices. Since 2021, scholars have uncovered over 580 previously unknown stories of those who lived and worked at the organization's sites, expanding and enriching the understanding of New England's past and providing an opportunity to share these new stories.

Historic New England's Summit, which Cipolla started, brings together thought leaders who explore how preservation, arts, culture, education, advocacy, and more work to support livability.

"The summit is a way to change how historic preservation is perceived—it is not just about buildings but about the entire community," he says. "I am thrilled to be a part of this movement, and I really do believe that preservation is the way forward. We need to appreciate what we have to build an enduring future." ♦



KERMIT BAKER

In his role as **chief economist for the American Institute of Architects** in Washington, D.C., Kermit Baker analyzes business and construction trends for the U.S. economy and examines their impact on AIA members and the architectural profession.

Baker, the institute's first economist, was charged with building an economics team in the national office.

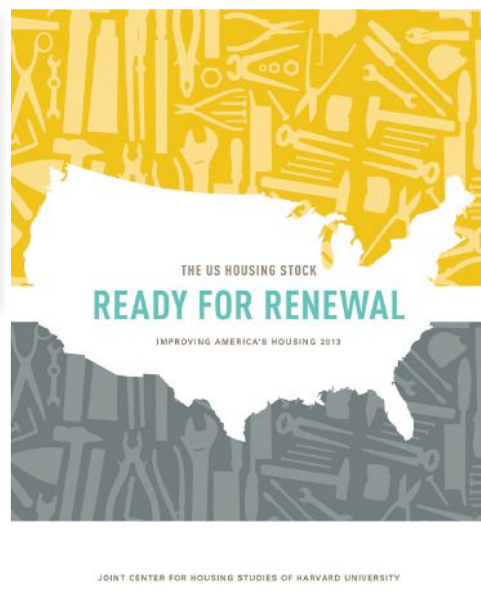
"Since architecture firms are largely comprised of relatively small businesses working in one of the most cyclical sectors of the economy, they are constantly challenged by volatile workloads," he says. **"One of my key purposes is to assist in identifying economic trends and help architecture firms plan for future workloads."**

It was he who originated the AIA's "Work on the Boards" survey, a monthly assessment of business conditions at architecture firms and the source of the widely followed Architecture Billings Index, which is considered one of the leading indicators for the construction industry.

He also coordinates the AIA Consensus Construction Forecast Panel and regularly writes economics columns for the AIA-member electronic newspaper, AIArchitect.

In addition to his duties at AIA, Baker, from 1995 to 2021, served as project director of the Remodeling Futures Program at the Joint Center for Housing Studies at Harvard University, his alma mater. A research program, its mission is to better understand the dynamics of the U.S. repair and renovation industry so these businesses can better take advantage of market opportunities.

Under his leadership, the center created the biennial "Improving America's Housing" reports and the "Leading Indicator of Remodeling Activity" that tracks and projects activity in this field.



"Among other findings, we determined that home improvement activity was essentially equal in size to the entire residential construction industry, and that it helps to ensure a sustainable and energy-efficient housing stock," he says, adding that "the research effort has opened up a much broader effort to study this industry."

Baker, who has a master's degree in urban planning from Harvard and a PhD from MIT in the same field, was made an honorary member of the American Institute of Architects in 2002 and was elected to the National Association of Home Builders National Remodeling Hall of Fame in 2006. ♦

Portrait photo by AIA Staff.



LEE REID

As the **CEO of Payne/Bouchier**, Lee Reid has played a key role in the development of Boston's most storied historic neighborhoods.

The woman-led firm, which specializes in construction management and custom millwork for high-end projects, has completed many historically authentic renovations of Colonial, Beaux Art and Greek Revival buildings on Beacon Hill and in the Back Bay and South End.

Lee, who has a degree in biology from Hampshire College, worked for a company that made documentaries for public television. She

took time out to raise her children, then worked in a variety of fields, including education and publishing.

After her husband died in 2003, she wanted to try something new. In 2005, with what she says was "much hesitation and trepidation," she began working for childhood friend Stephen Payne, a founder of Payne/Bouchier. After several years as the project executive, Reid took over the helm as CEO in 2019.

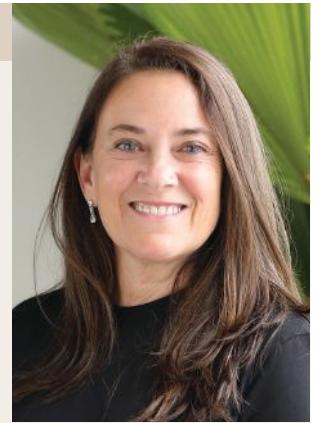
Noting that there always will continue to be a demand for historic renovations and classically designed new-builds, Reid, who is on the board of the New England Chapter of the Institute of Classical Architecture & Art, says that Payne/Bouchier will remain committed to sustainability and best practices.

"Period authenticity and green building are not mutually exclusive," she says, noting that one of the firm's renovation projects in the Woods Hole Historic District received Gold LEED certification. "While I have no aversion to doing thoughtfully designed modern work, I very much enjoy our collaborations with classically trained architects and cherish our relationships with them." ♦



In the course of this elaborate renovation, Payne/Bouchier added the slate roof, eyebrow details, and a copper dome and fabricated and installed new period millwork throughout the house. *Photos by Eric Roth Photography. Portrait photo by 309 Productions.*

KATHRYN HERMAN



New England Design Hall of Famer Kathryn Herman, principal and owner of the Connecticut-based firm that bears her name, creates and manages award-winning residential and commercial landscapes throughout the United States, Europe, the Caribbean, and the Middle East.

A trustee of the Institute of Classical Architecture & Art, Herman has won numerous awards, including an Arthur Ross Award, Stanford White Awards, Palladio Awards, and Connecticut ASLA Awards.

Her own historic garden, which reflects her passion for classic British landscapes with thematic plantings and a 114-foot-long garden room packed with perennials and backed by mature trees, has been featured in *Architectural Digest* and *Gardens Illustrated*.

The gardens Herman designs are known for their relaxed yet elegant simplicity.

"We look for intentional lack of precision—gardens that have a certain wildness to them, yet tamed, have a tension that brings them to life," she says. "Being able to perform transformation through manipulation of earth and bringing to bear our aesthetics creates a conversation. Through this conversation comes innovative design."

Her garden rooms, which are relevant to the presented architecture, add whimsy, creating spaces that are thought-provoking.

The gardens Herman designs are known for their relaxed yet elegant simplicity.

As a child, Herman was drawn to creating spaces, sketching floorplans of houses and gardens she wanted to inhabit.

"There was always a garden attached to the house," she says, adding that some of her strongest memories are of being in the garden with her grandmother in Georgia and gardening with her mother in Connecticut. "Combining my interest in the built environment and my love of horticulture led me to landscape design."

In addition to her landscape design projects, Herman supports the work of the next generation through the Institute of Architecture & Art's Bunny Mellon Curricula, which holds an awards competition.

"Shining a light on this work also shines a light on the entire field and practice of landscape design," she says. "The more recognition, the better." ♦



The rear lawn was leveled to create a plinth for this French-style home to rest on. Surrounding the formal lawn is a meadow with pathways that invite the owners to explore the property. *Photos by Neil Landino.*



BUNNY WILLIAMS

AD 100 List and AD Hall of Famer Bunny Williams is a designer, businesswoman, entrepreneur, best-selling author, and philanthropist.

Williams, who is in the Interior Design Hall of Fame, has designed products for numerous iconic brands, including wallpaper for Lee Jofa and furniture for Ballard Designs, along with her own namesake line of home furnishings, **Bunny Williams Home**.

She opened her eponymous New York City design firm in 1988 after a 22-year apprenticeship with the esteemed Parish-Hadley Associates, and in the following decades created her own indelible imprint and legacy rooted in traditional design.

Renowned for balancing refined beauty, welcoming livable appeal, and attention to detail in a variety of city apartments, country estates, and cottages across the United States and abroad, Williams has been an inspiration for generations of designers.

She's written eight books, the latest of which, published in 2024, is "Bunny Williams: Life in the Garden," and is a sought-after speaker and mentor on design, decoration, gardening, and entertaining.

Williams, who grew up in Charlottesville, Virginia, fell in love with interior design at 15 when she visited the Dorothy Draper-decorated Greenbrier Resort, which had a color palette unlike anything she had ever seen.

She studied interior design at Garland Junior College in Boston, and after moving to New York City, worked for Stair & Co., an antiques gallery frequented by seminal designers Sister Parish and Albert Hadley, whom she subsequently worked for.

Of her Parish-Hadley days, she says, "I was honored to work there and was exposed to so much; their extraordinary projects and partnership, the design process, everything. By the time I left, I'd been the secretary, an assistant, and a buyer. I had the tools and experience to run my own enterprise, which I did – starting with three people working out of my guest bedroom."



For a breakfast room in a Palm Beach project, Williams chose a pink plaster for the walls and a painted treillage ceiling. The geometric rug and olive-wood dining table are custom. A vintage Murano chandelier hangs above, and an 18th-century Italian commode serves as a bar. Photo by Francesco Lagnese, portrait photo by Annie Schlechter.

In 1991, Williams and her husband, antiques dealer John Rosselli, opened Treillage, a home and garden furnishings boutique on Manhattan's Upper East Side that drew A-list designers, editors, and tastemakers.

Williams, who has a Lifetime Achievement Award from the Kips Bay Boys & Girls Club, remains passionate about her work because "the field is always evolving because the way that people live is always changing" and hopes that her work will continue to inspire future interior designers. ♦



Berndsen Custom Homes works primarily on new construction projects but also has been commissioned to restore the work of celebrated classicists such as Phillip Shutze, Neel Reid, Clement Ford, James Means, and Lewis Edmund Crook. Photo by Emily Followill, portrait photo by Berndsen Custom Homes.

JON BERNDSEN

Jon Berndsen, a lifelong devotee of classical architecture and craftsman traditions, has dedicated decades to crafting an esteemed reputation in residential construction by meticulously creating impeccably detailed, historically accurate homes across Atlanta.

As a pioneer in establishing the country's inaugural chapter of the Institute of Classical Architecture & Art, Berndsen's lifelong journey in construction began early in childhood, fueled by an unwavering passion for building projects.

"I was drawn into the field of traditional construction due to my love and admiration of classical architecture and the enduring craftsmanship that embodies longevity and permanence," he says.

After earning his degree from Auburn University's School of Architecture and Building Science, Berndsen founded Atlanta's Berndsen Custom Homes, a recurrent OBIE Award and Shutze Award winner.

"Our team's commitment to executing high-caliber traditional and classical construction methods upholds revered principles passed down through centuries of artisanship," Berndsen says.

With fewer skilled artisans and workers entering the profession, Berndsen underscores the urgency to cultivate and mentor the next generation of craftsmen to preserve our traditional construction expertise. ♦



HOPE'S®

There is a level that transcends luxury.

*Few comprehend it.
Still fewer possess it.*

*And in the realm of windows and doors
this level is occupied by one name -HOPE'S.*

WINDOWS THAT DEFINE
LUXURY

Philadelphia Museum of Art - Steve Hall © Hall + Merrick Photographers

FREE INFORMATION GUIDE

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

Historical Products Showcase

Eustis Chair.....	27
978-827-3103 www.eustischair.com	
Historic Doors.....	22
610-756-6187 www.historicdoors.com	
KEPCO+.....	15
801-975-0909 www.kepcoplus.com	
Timberlane, Inc.....	8
215-616-0600 www.timberlane.com	
Vintage Doors.....	6
800-787-2001 www.vintagedoors.com	

Columns, Capitals & Balustrades

Chadsworth Columns	Inside Front Cover
800-486-2118, 910-763-7600 www.columns.com	
Turncraft, Inc.	14
800-423-3311; 541-826-2911 www.turncraft.com	

Windows

Allied Window, Inc.	Inside Back Cover
800-445-5411 www.alliedwindow.com	
Architectural Components	77
413-367-9441 www.architecturalcomponentsinc.com	
Architectural Resource Center	77
800-370-8808 www.brasswindowhardware.com	
Cityproof Windows	23
718-786-1600 www.cityproof.com	
Climate Seal.....	27
952-448-5300 www.climateseal.com	
Cooper Historical Windows	4
860-599-2481 www.thecoopergroupct.com	
Hope's Windows, Inc.....	73
716-665-5124 www.hopeswindows.com	
Innerglass Window Systems	17
800-743-6207 www.stormwindows.com	
Kolbe Windows & Doors.....	Back Cover
800-955-8177 www.kolbewindows.com	
Marvin	2-3
888-537-7828 www.marvin.com	
Parrett Windows & Doors	11
800-541-9527 www.parrettwindows.com	
Vintage Millwork and Restoration.....	22
717-407-5880 www.vintagemillworkrestoration.com	

Specialty Glass

Green Mountain Insulated Glass, Inc.....	79
802-772-4394 www.greenmtinsulatedglass.com	
Pilkington NA.....	7
800-221-0444; 419-247-3959 www.pilkington.com	

Exterior Elements, Ornament & Finishes

Hartstone	45
704-905-0583 www.hartstonetile.com	
LONGSHADOW® Planters & Garden Ornaments	87
618-893-4831 www.longshadow.com	

Flooring for Public Spaces

The European Company	12
888-735-3370 www.europeanco.com	

Decorative Painting, Murals & Gilding

Conrad Schmitt Studios, Inc.....	37
800-969-3033 www.conradschmitt.com	
EverGreene Architectural Arts, Inc.....	9
212-244-2800 www.evergreene.com	
John Canning & Co.....	45
203-272-9868 www.JohnCanningCo.com	
R. Alden Marshall & Associates LLC	23
717-805-3114 www.raldenmarshall.com	

Decorative Ceilings

Decorators Supply Corp.	36
800-792-2093 www.decoratorssupply.com	
Driwood Moulding Company	53
888-245-9663 www.driwood.com	
W.F. Norman Corp.....	36
800-641-4038 www.wfnorman.com	

Exterior & Gas Lighting

Ball & Ball Lighting	53
610-363-7330 www.ballandball.com	
Deep Landing Workshop	83
877-778-4042 www.deeplandingworkshop.com	
Grand Light	36
800-922-1469 www.grandlight.com	
Heritage Metalworks	10
610-518-3999 www.hmwp.com	

Lantern Masters, Inc.	5
818-706-1990 www.lanternmasters.com	
Remains Lighting.....	44
212-675-8051 www.remains.com	
St. Louis Antique Lighting Co.....	13
314-863-1414 www.slalco.com	

Ornamental Metalwork

Architectural Grille	44
800-387-6267 www.archgrille.com	
Historical Arts & Casting, Inc.....	44
800-225-1414 www.historicalarts.com	
NIKO Contracting Co., Inc.	53
412-687-1517 www.nikocontracting.com	
Robinson Iron Corp.....	31
800-824-2157 www.robinsoniron.com	
Wiemann Metalcraft	37
918-592-1700 www.wmcraft.com	

Specialty Brick & Mortars

Belden Brick Co., The.....	1
330-456-0031 www.beldenbrick.com	
LimeWorks.us.....	22
215-536-6706 www.limeworks.us	
Preservation Works Ltd.....	17
484-373-0857 www.preservationworks.us	
Trow & Holden.....	85
800-451-4349 www.trowandholden.com	

Epoxies, Finishes & Tools

Abatron	31
800-445-1754 www.abatron.com	
Weathercap, Inc.....	85
985-649-4000 www.weathercap.net	



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
LOG & TIMBER FAVORITE HOMES
BEST LOG & TIMBER FLOOR PLANS
LOG & TIMBER HOME PLANNER
TIMBERHOMELIVING.COM
ARTISAN HOMES
CABINLIFE.COM
LOGHOME.COM

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER

Jennifer Baldwin

jenbaldwin1@msn.com

718-619-7645



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



Caoba Architectural Windows, Doors, & Millwork
800-417-3667; 215-747-6577;
Fax: 215-747-8908
www.caobadoors.com
Philadelphia, PA 19143

Manufacturer of solid-wood doors: custom designs, historical reproductions, large standard line. Complete millwork capabilities include casings and windows. Smartwood certified manufacturer: SW-COC-073.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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



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

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

SEE OUR AD ON PAGE 27.



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.

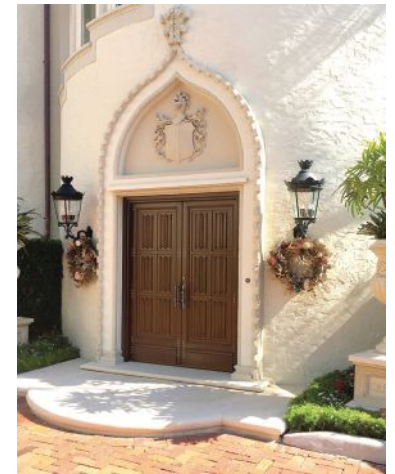
SEE OUR AD ON PAGE 22.



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 15.



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



KEPCO+ Architectural Cladding Systems KEPCOPLUS.COM





Stewart Brannen Millworks, Inc.

912-488-2397
www.brannenmillwork.com
Register, GA 30452

Custom impact resistant wood windows and doors; hurricane rated adhering to the strict code requirements of Florida, Georgia & South Carolina. Wood species include alder, cherry, chestnut, iroko, new heart pine, mahogany, swedish pine, walnut.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Timberlane, Inc.

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

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

SEE OUR AD ON PAGE 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.



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

COLUMNS + CAPITALS



Chadsworth Columns

910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28412

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

SEE OUR AD ON INSIDE FRONT COVER.



Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Manufacturer of classic architectural elements: 13,000 appliques for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; Classically inspired grilles; since 1883.

SEE OUR AD ON PAGE 36.



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 44.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Turncraft, Inc.

800-423-3311; 541-826-2911;
Fax: 541-826-1393
www.turncraft.com
White City, OR 97503

Architecturally correct columns in a variety of wood species; columns in fingerjointed staves and solid stave; round and square. Also, porch posts, balustrades, spindles. FRP-formed products also available.

SEE OUR AD ON PAGE 14.



CHADSWORTH INCORPORATED

See our ad on Inside Front Cover

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



The Traditional Building Conference Series delivers educational seminars for architects, contractors, designers, facilities managers, and tradespeople.

The Traditional Building Conference Series delivers focused, relevant education and training in a time efficient format for AIA Continuing Education Credits. The 2024 curriculum will be a combination of three in-person events and six web seminars.

TBCS faculty features industry experts and practitioners who present a mix of hands-on construction techniques, methods and materials, classical design, urban planning, and sustainable building practice for updating and preserving traditional and historic buildings of all types.

For more information, please visit
traditionalbuildingshow.com



Allied Window, Inc.

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

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

SEE OUR AD ON INSIDE BACK COVER.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Architectural Components

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

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

SEE OUR AD ON THIS PAGE.



Architectural Resource Center

800-370-8808; Fax: 603-942-7465
www.brasswindowhardware.com
Northwood, NH 03261

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

SEE OUR AD ON THIS PAGE.



Cityproof Windows

718-786-1600; Fax: 718-786-2713
www.cityproof.com
Long Island City, NY 11101

Manufacturer & installer of custom-made interior window systems: aluminum, storm/screen combo, arched & custom shapes; skylights; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing.

SEE OUR AD ON PAGE 23.



Climate Seal

952-448-5300; Fax: 952-448-2613
www.climateal.com
Chaska, MN 55318

Manufacturer of storm windows. Lightweight aluminum and acrylic designed for interior application, magnetically attached for easy removal for cleaning. Offerings include Thermal, Acoustic, Preservation and Pro series, typically applied to existing window openings.

SEE OUR AD ON PAGE 27.



Cooper Historical Windows

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

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

SEE OUR AD ON PAGE 4



Hope's Windows, Inc.

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

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

SEE OUR AD ON PAGE 73.

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

413-367-9441
architecturalcomponentsinc.com

TRADITIONAL BRASS HARDWARE

"A Veteran Owned Business"

Pulleys

CUSTOM CUT
Square & Round
Phillips & Slotted Screws

Chains

Locks

Lifts

Stackable Weights

Iron & Lead
Square or Round

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



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

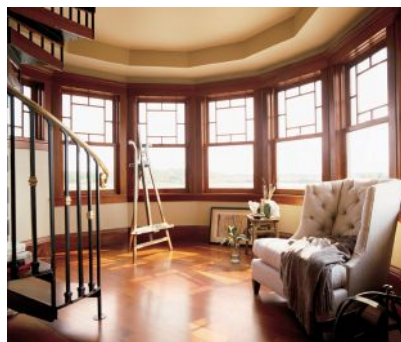
www.kolbewindows.com

Wausau, WI 54401

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

SEE OUR AD ON BACK COVER.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Marvin

888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

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

SEE OUR AD ON PAGES 2 & 3.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Mon-Ray, Inc.

800-544-3646; Fax: 763-546-8977

www.monray.com

Hopkins, MN 55343

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



MARVIN®

See our ad on page 2



Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

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

SEE OUR AD ON PAGE 11.

Vintage Millwork & Restoration

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

www.vintagemillworkrestoration.com

Paradise, PA 17562

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

SEE OUR AD ON PAGE 22.



Parrett

Windows & Doors

Durability, True Quality, & Simply Beautiful - Experience the Difference!

See our Ad on Page 11

1-800-541-9527 Parrettwindows.com

KOLBE

WINDOWS & DOORS

We're for the visionaries.®

See our full page ad on Back Cover



COOPER

HISTORICAL WINDOWS

LIBERTY

RESTORATION GLASS

SEE OUR AD ON PG 4



Allied Window, Inc

CUSTOM

"Invisible" Storm Windows®

See our ad on Inside Back Cover

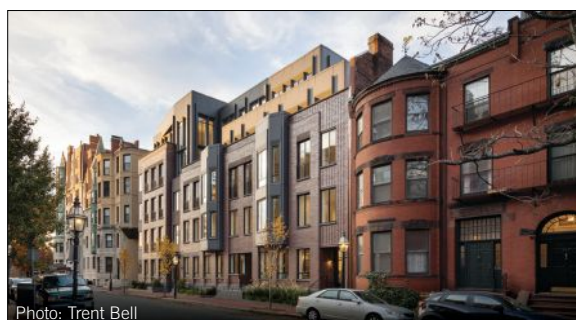


Photo: Trent Bell

HOPES®

Windows, Inc.

THE WORLD'S FINEST
WINDOWS AND DOORS
SINCE 1912

See our full page ad on page 73

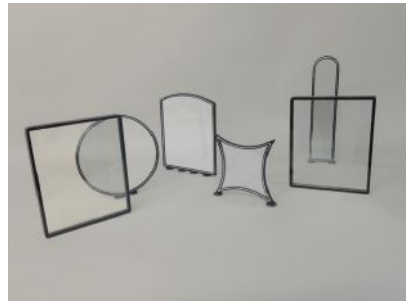
**Bendheim**

800-221-7379; Fax: 212-431-3589

www.bendheim.com

New York, NY 10013

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

**Green Mountain Insulated Glass, Inc.**

802-772-4394; Fax: 802-776-4153

www.greenmtinsulatedglass.com

Rutland, VT 05701

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

SEE OUR AD ON PAGE 79.**Liberty Restoration Glass**

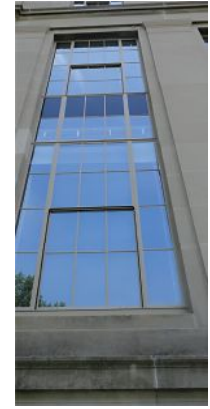
860-599-2481

www.thecoopergroupct.com/

libertyrestorationglass

North Stonington, CT 06359

They have developed the only flat high performance restoration glass, closing the gap between energy efficiency and historic accuracy. High performance, Low-E Coated Mylar Interlayer Insulated Glass Units (Available in R Values From 4.2 - 11.11), 1880's-1020's Restoration Glass, safety glass, more.

**Pilkington NA**

800-221-0444; 419-247-3959

Fax: 419-247-4517

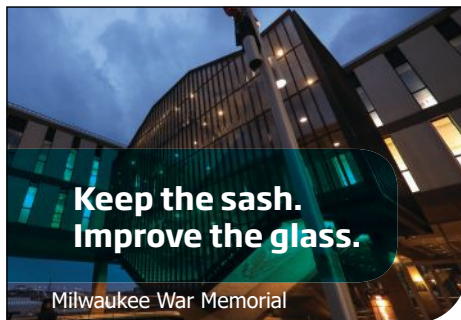
www.pilkington.com

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



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

Milwaukee War Memorial



see our full page ad on p. 7



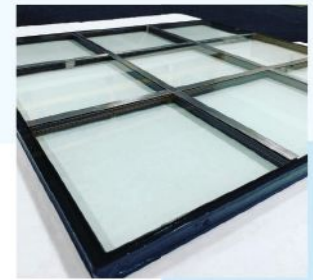
PILKINGTON



Hello, we are Green Mountain Insulated Glass, where quality isn't just a buzzword - it's our commitment. We believe that every detail matters. Plus, we're proud to offer the narrowest sightline in the industry, with a mere 5/16" on insulated glass units less than 2.5 square feet, ensuring sleek and elegant IGUs for your windows and doors.

802.772.4394

WWW.GREENMTINSULATEDGLASS.COM



Fine Dry Cast Limestone

LONGSHADOW[®].COM

Planters & Garden Ornaments

Hand Crafted in Southern Illinois
by The Artisans at Classic Garden Ornaments, Ltd.[®]

618.893.4831

see our ad on page 87



EXTERIOR ELEMENTS, ORNAMENT + FINISHES

**Aeratis Porch Products**

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

www.aeratis.com

Chandler, AZ 85248

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

TRADITIONAL BUILDING CONFERENCE SPONSOR

**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

**Hartstone**

704-905-0583

www.hartstonetile.com

Louisville, KY 40213

Handcrafts every single element to meet the exact specifications of clients with respect to color, texture, and dimension. Our artisans work in studio to fine-tune each and every design using carefully sculpted molds, from tiles and pavers all the way through custom fire pits and planters.

SEE OUR AD ON PAGE 45.

TRADITIONAL BUILDING CONFERENCE SPONSOR

**LONGSHADOW[®] Planters & Garden Ornaments**

618-893-4831; Fax: 618-893-4833

www.longshadow.com

Pomona, IL 62975

Supplies columns, pilasters, capitals, bollards, balls, bases, and finials in limestone and cast stone.

SEE OUR AD ON PAGE 87.



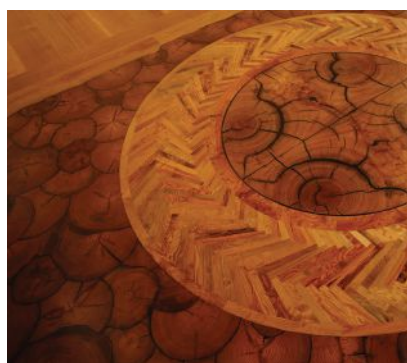
Czar Floors

800-577-2927

www.czarfloors.com

Newtown, PA 18940

Custom fabricator of wood flooring: inlay, mosaic, parquet; custom paneling.



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.



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.



Oshkosh Designs

877-582-9977; Fax: 920-582-9971

www.oshkoshdesigns.com

Winneconne, WI 54986

Oshkosh Designs has over 25 years of experience crafting decorative medallions, floor borders, parquet flooring, 3D wood walls, and custom stone and wood inlay. We utilize a variety of natural hardwoods, including responsibly sourced exotics, metals, stone, glass, and leather, allowing for a limitless array of designs. All products are 100% made in the USA.

TRADITIONAL BUILDING CONFERENCE SPONSOR

EUROPEAN

COMPANY

EUROPEAN SOURCED. GLOBALLY MADE.

SEE OUR AD ON PAGE 12

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

BUILDING TRADITION

NEW!

A Podcast with Peter H. Miller



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.

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.

SEE OUR AD ON PAGE 12.

TRADITIONAL BUILDING CONFERENCE SPONSOR

DECORATIVE PAINTING, MURALS + GUILDING



Buon Fresco

888-637-3726; Fax: No fax

www.bfresco.com

Alexandria, VA 22312

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



Conrad Schmitt Studios

800-969-3033; Fax: 262-786-9036

www.conradschmitt.com

New Berlin, WI 53151

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

SEE OUR AD ON PAGE 37.



Decorators Supply Corp.

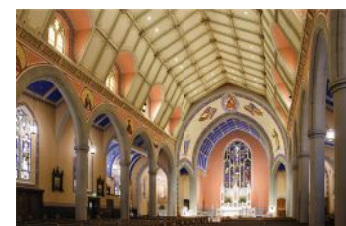
800-792-2093; Fax: 773-847-6357

www.decoratorssupply.com

Chicago, IL 60609

Manufacturer of classic architectural elements: 13,000 appliques for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; Classically inspired grilles; since 1883.

SEE OUR AD ON PAGE 36.



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 9.



Global Heritage Group
860-468-5033
www.globalheritagegroup.com
Colchester, CT 06415

Preservation contractor with over 30 years experience; Specialties include: Lime Plaster, Gypsum Plaster, Tadelakt & Venetian Plaster, Masonry Restoration, Carpentry Restoration, Decorative Finishes, all aspects of Conservation Services as well as Green Building and Adaptive Re-use work.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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 45.



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.



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 23.



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.



Thomas Moore Studios
410-462-4447; Fax: 410-462-4429
www.thomasmoorestudios.com
Baltimore, MD 21211

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



EVERGREEN
Architectural Arts
See Our Ad On Page 9

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

DECORATIVE CEILINGS



Decorators Supply Corp.
800-792-2093; Fax: 773-847-6357
www.decoratorssupply.com
Burr Ridge, IL 60527

Manufacturer of classic architectural elements: 13,000 appliques for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; Classically inspired grilles; since 1883.



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 53.



M-Boss, Inc.
866-886-2677; Fax: 216-641-7387
www.mbossinc.com
Cleveland, OH 44105

Manufacturer of tin ceilings, cornices & moldings: more than 200 patterns, array of finishes; panels nail to wood substrates or lay into suspension grids; molded resin medallions, cornice & corbels also available. ications & custom.



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 36.



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 44.

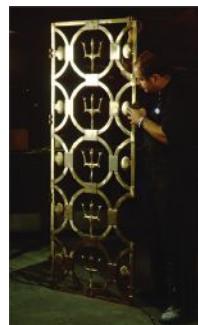


Heritage Metalworks

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 10.



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 44.

TRADITIONAL BUILDING CONFERENCE SPONSOR



King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum.



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 53.

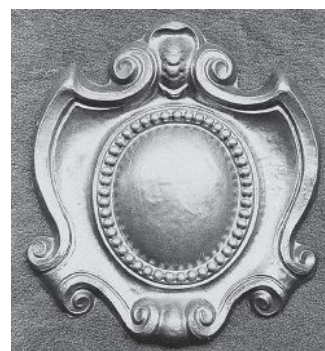


Robinson Iron Corp.

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

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

SEE OUR AD ON PAGE 31.



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 36.



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 37.

WALLCOVERINGS



Bassett & Vollum Wallpapers

563-323-4077

https://bassettandvollum.com/
Davenport, IA 52801

Manufactures historic and contemporary hand-printed wallpapers and borders. Custom coloring and reproduction of historic papers; silkscreened.



Belfry Historic Consultants

845-275-4235

www.belfryhistoric.com
Beacon, NY 12508

Purveyors of historically accurate textiles, horsehair fabric, trimmings, wallcoverings, and carpeting since 1986. Belfry Historic employs authentic period techniques to create reproductions in exacting detail. Document patterns are available ranging from the 17th to 20th centuries.



Bradbury & Bradbury Art Wallpapers

707-746-1900; Fax: 707-745-9417
www.bradbury.com

Benicia, CA 94510

Supplier of wallpaper, fabric and lace panels for those seeking to create a vintage atmosphere in their historic homes. Specializes in handprinted wallpapers from the 19th and 20th Centuries along with custom reproduction services.



Sullivan's Wallcoverings

330-774-3606

www.lincrusta-walton.com
Youngstown, OH 44512

European Trained and Certified; Instructor / Installer / Restorer / Finisher. Specializing in Lincrusta which is a deeply embossed wallcovering, invented by Frederick Walton.



Ball & Ball Lighting

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

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

SEE OUR AD ON PAGE 53.



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 THIS PAGE.



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 36.



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 10.



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.

SEE OUR AD ON PAGE 5.



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 13.



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 37.



St. Louis Antique Lighting Co.

See our ad on page 13





Lantern Masters

See our ad on page 5

ELEGANCE IN CUSTOM LIGHTING






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





SEE OUR AD ON PAGE 10

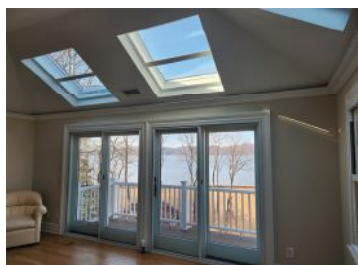


TRADITIONAL BUILDING CONFERENCE SERIES

The Traditional Building Conference Series delivers educational seminars for architects, contractors, designers, facilities managers, and tradespeople.

traditionalbuildingshow.com

GLASS DOMES + SKYLIGHTS



Cityproof Windows

718-786-1600; Fax: 718-786-2713

www.cityproof.com

Long Island City, NY 11101

Manufacturer & installer of custom-made interior window systems: aluminum, storm/screen combo, arched & custom shapes; skylights; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing.

SEE OUR AD ON PAGE 23.



Glass House, LLC

800-222-3065; Fax: 860-974-1173

www.glasshouseusa.com

Pomfret Center, CT 06259

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



Historical Arts & Casting, Inc.

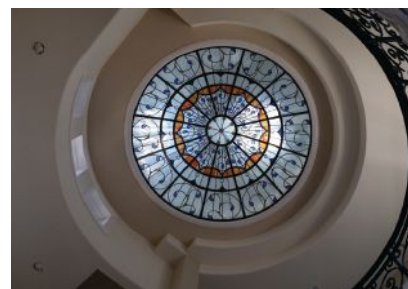
800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

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

SEE OUR AD ON PAGE 44.



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.

TRADITIONAL BUILDING CONFERENCE SPONSOR

EPOXIES, FINISHES + TOOLS



Abatron

800-445-1754; Fax: 262-653-2019

www.abatron.com

Kenosha, WI 53144

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

SEE OUR AD ON PAGE 31.



Perma Chink Systems

800-548-1231; Fax: 425-869-0107

www.permachink.com

Redmond, WA 98052

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



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 85.



Weathercap, Inc.

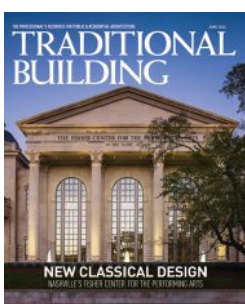
985-649-4000; Fax: 985-847-1237

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 85.



If you'd like to order a

GIFT
subscription

for a colleague, just call

800-548-0148

or visit

traditionalbuilding.com



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

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

SEE OUR AD ON PAGE 1.



**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.

TRADITIONAL BUILDING CONFERENCE SPONSOR



LimeWorks.us
215-536-6706; Fax: 215-453-1310
www.limeworks.us
Telford, PA 18969

LimeWorks.us is a specialty historic masonry restoration and sustainable building material supplier. Historic mortar analysis, reproduction mortars, plasters, and mineral paints are our forte. Coupled with tools, training, and consulting, LimeWorks.us keeps all architectural heritage in conservation while being mindful of our fragile environment in all that we do.

SEE OUR AD ON PAGE 22.



Preservation Works Ltd.
484-373-0857
www.preservationworks.us
Easton, PA 18042

Preservation services: lime mortar, historically accurate masonry restoration, iron work, educational services & more.

SEE OUR AD ON PAGE 17.

BELDEN
THE BELDEN BRICK COMPANY

See our Ad on page 1
RESIDENTIAL | COMMERCIAL | PAVERS
beldenbrick.com | 330-456-0031 | *The Standard of Comparison Since 1885*



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.

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

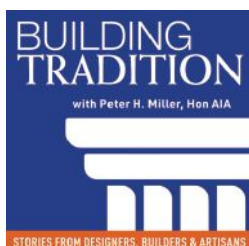
BUILDING TRADITION

NEW!

A Podcast with Peter H. Miller, Hon. AIA

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.**



TROW & HOLDEN COMPANY
FINE STONEMASONRY TOOLS



QUALITY LASTS.

New residence being crafted by
ORTHODOX MASONRY
SPRINGFIELD, VT

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



INSTITUTE OF CLASSICAL
ARCHITECTURE
& ART

UPCOMING CONTINUING EDUCATION COURSES

DRAWING THE CLASSICAL: ANALYTICAL AND MEASURED FIELD DRAWING AT EDGEWATER

Friday, September 20 & Saturday, September 21

In-person

THE ELEMENTS OF CLASSICAL ARCHITECTURE: THE CORINTHIAN ORDER

Saturday, September 21

In-person

WORKSHOP IN CLASSICAL ARCHITECTURE: SAMFORD UNIVERSITY

Friday, September 27

In-person

THE ELEMENTS OF CLASSICAL ARCHITECTURE: INTRODUCTION TO MOULDINGS

Tuesday, October 1 & Thursday, October 3

Online

WORKSHOP IN CLASSICAL ARCHITECTURE: ROCKY MOUNTAIN

Saturday, October 5

In-person

ELEMENTS OF CLASSICAL ARCHITECTURE: ADVANCED INTERIOR MOULDINGS

Friday, October 25 & Saturday, October 26

In-person

SPIRIT OF THE SCENE: SKETCHING SUBJECTS ON SITE

Saturday, November 9

In-person

WORKSHOP IN CLASSICAL ARCHITECTURE: OPEN ACCESS

Saturday, November 16th

Online

Register online at classicist.org

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

Fine Dry Cast Limestone Planters

LONGSHADOW[®].COM

Hand Crafted in Southern Illinois by The Artisans at Classic Garden Ornaments, Ltd.[®]



Dolphin Urn, LS 9772

Longshadow's reproduction of a rare 19th century stoneware garden urn by the J.M. Blashfield Company of Stamford England.

*For inquiries call
618 893 4831*





HISTORIC NEW ENGLAND SUMMIT 2024

CONVENING LEADING VOICES

Join cutting-edge thought leaders in preservation, culture, arts, and government who share inclusive, creative strategies for strengthening the livability and vitality of communities across New England and beyond. Summit 2024 themes include:

- Sustainability and Climate Change
- Cultural and Artistic Heritage
- Community Advocacy and Civic Participation
- Reframing History Education
- Affordable Housing and Urban Development
- The Future of New England Cities

REGISTER TODAY

NOVEMBER 14 & 15
IN PERSON & LIVESTREAM
WESTIN PORTLAND HARBORVIEW
PORTLAND, MAINE



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

Historic New England invites you to engage with our Summit 2024 speakers in addressing some of today's most complex and pressing challenges that inform our collective futures. Register today!

Add your voice to the conversation! #HNESummit

[SUMMIT.HISTORICNEWENGLAND.ORG](https://summit.historicnewengland.org)

HISTORIC NEW ENGLAND | SUMMIT
2024

Custom "Invisible" Storm Windows®



Allied Window, Inc.

11111 Canal Rd., Cincinnati, OH 45241

www.alliedwindow.com 800-445-5411

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

The Vision:
Renovate a historic landmark into a modern learning environment.



Kolbe's Ultra Series XL Sterling double hungs were among hundreds of windows that helped transform this 1907 historic high school into a comprehensive facility that marries authentic architectural details with modern performance.

Project Credits: Bassetti Architects | Lydig Construction

The renovation of Seattle's Lincoln High School celebrated multiple awards:

2020 Beth Chave Best Rehabilitation Award, Historic Seattle
2020 Grand Prize, Learning by Design - Renovation/Adaptive Reuse/Restoration
2020 Polished Apple Merit Award, Association for Learning Environments (A4LE)
2020 NWCB Outstanding Commercial Renovation Project: Washington
2020 Award of Merit, AIA Seattle Honor Awards
2020 K-12 Best Project, ENR Northwest

Explore more at kolbewindows.com/gallery | 800.955.8177

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