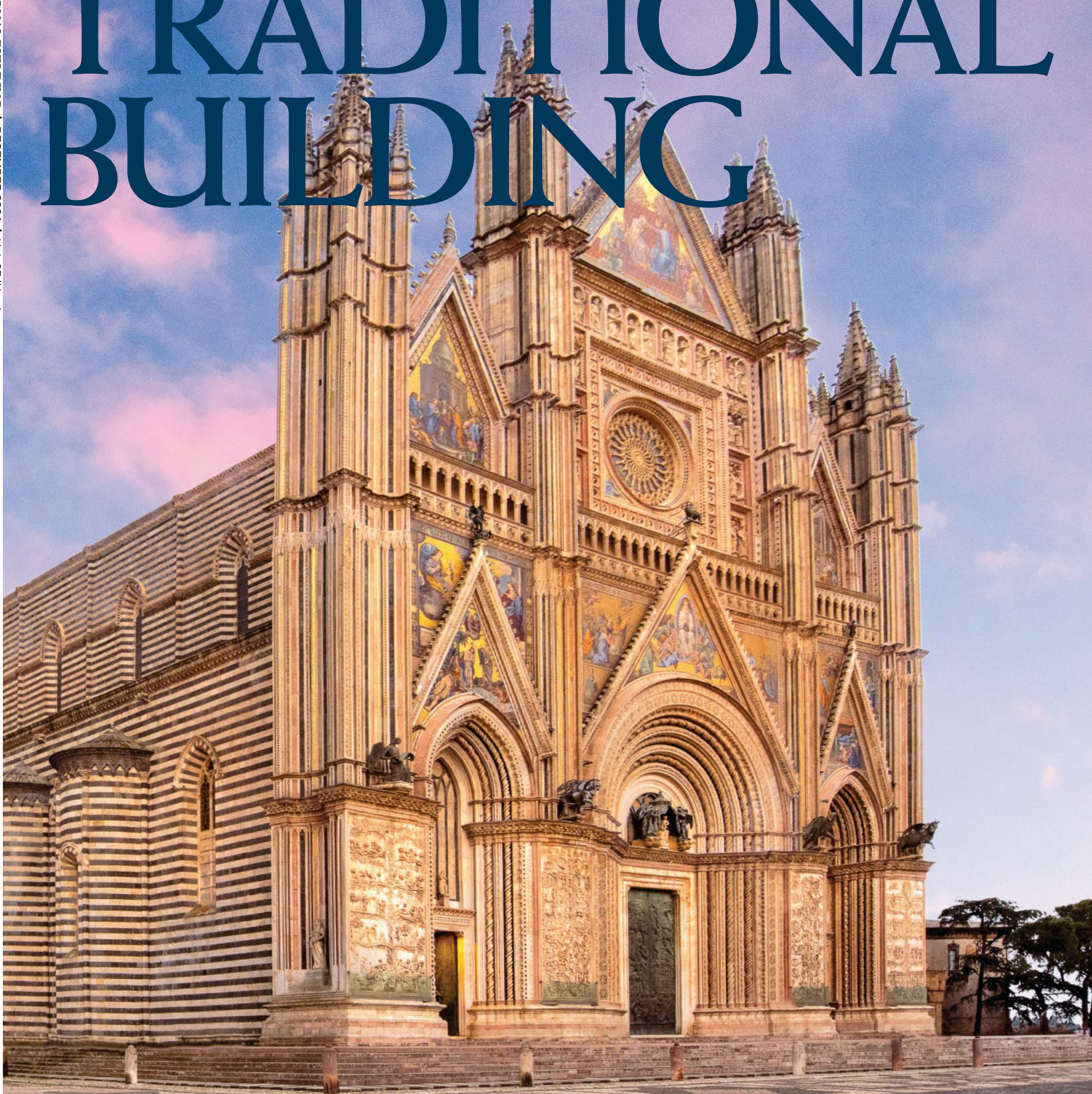


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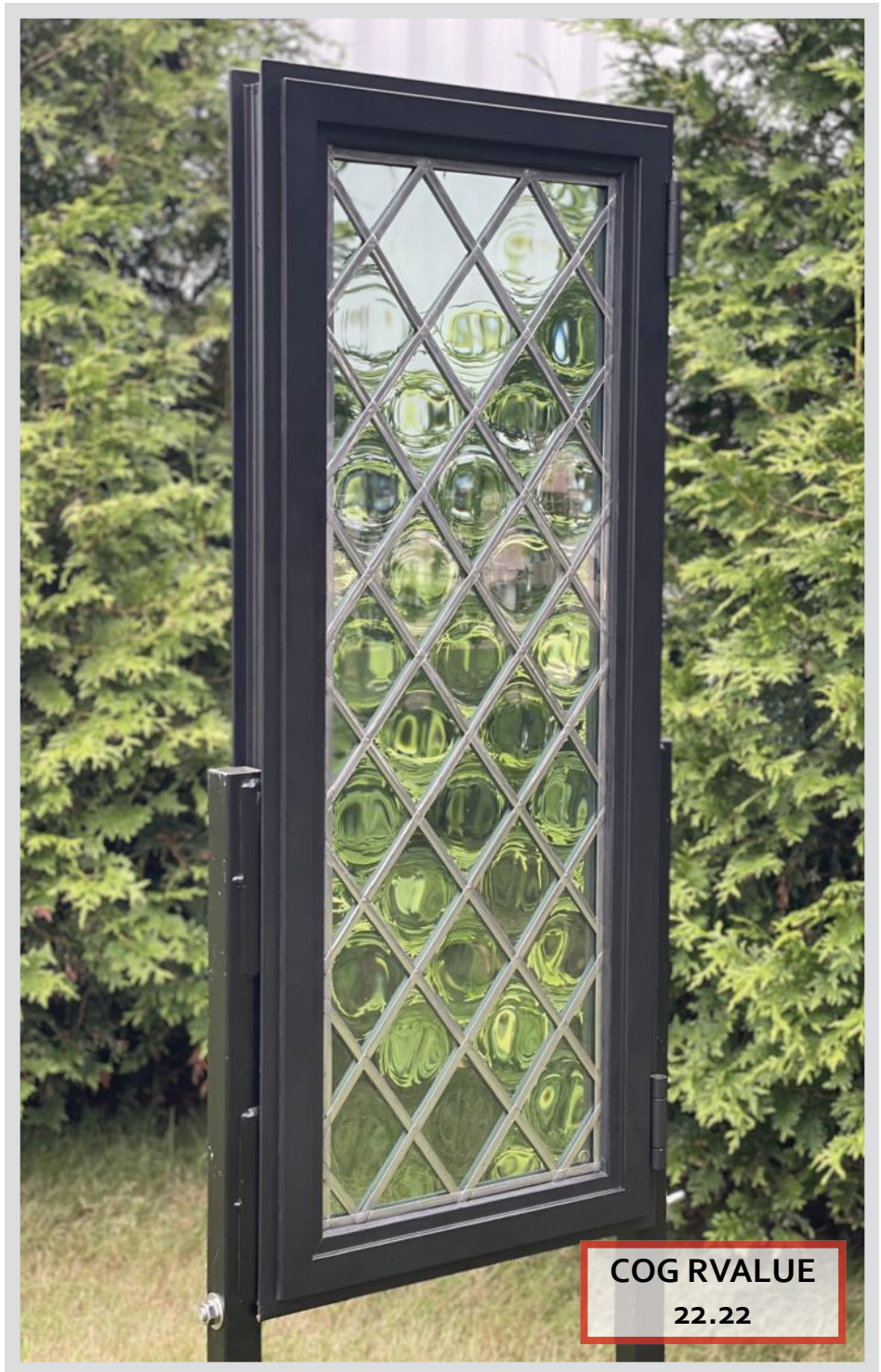
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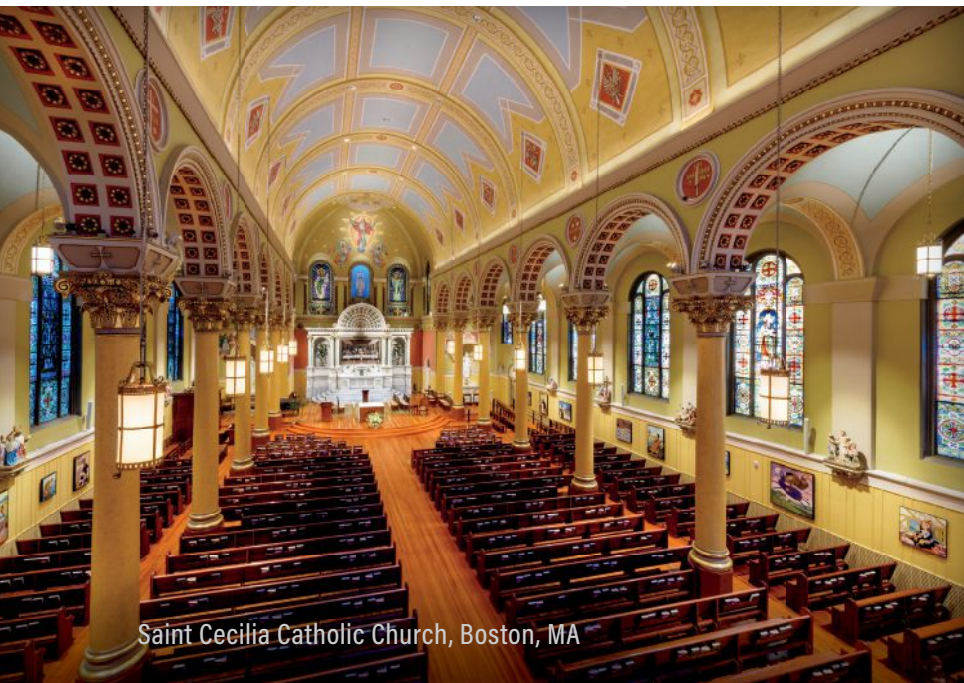
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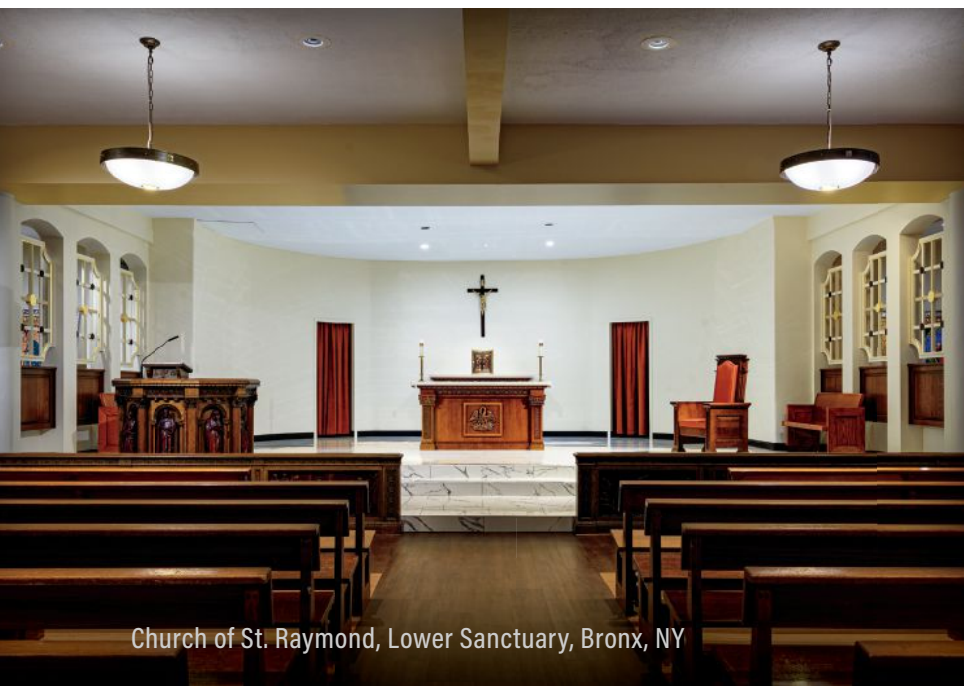
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A low-angle, nighttime photograph of the Milwaukee War Memorial. The building's facade is a complex grid of dark metal frames filled with glass, illuminated from within, creating a warm glow against the dark blue twilight sky. A tall, slender white pole stands in the foreground, partially obscuring the view. A small, ornate lantern is visible on the right side of the building.

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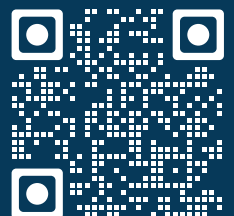
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Rev. Remek Blaszkowski - Diocese of St. Augustine

Before



After



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- Custom 34' Wood & Marble Reredos
- Restoration of Sanctuary
- New Marble Altar, Ambo, Baptismal Font, and Tabernacle Stand
- New Marble Flooring with Inlays throughout the Sanctuary
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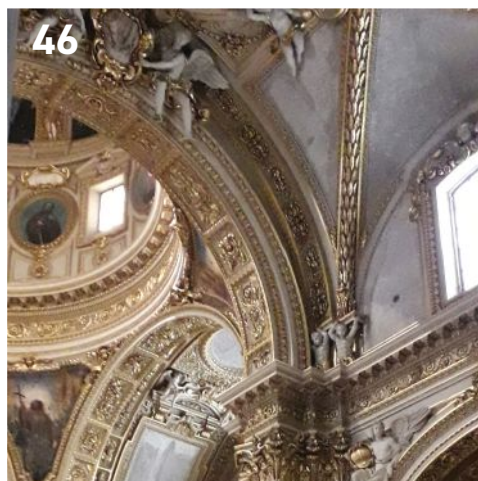
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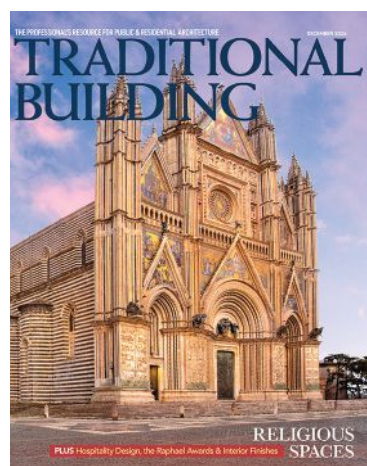
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Orvieto Cathedral in Umbria, Italy
Photo by Croci Cascino/Shutterstock

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TRADES

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Traditional Building® (ISSN 2688-1543) (USPS 024-240) is published bimonthly by Active Interest Media Holdco Inc., 2143 Grand Avenue, Des Moines, IA 50312. The known office of publication is 2143 Grand Avenue, Des Moines, IA 50312. Periodicals postage paid at Des Moines, IA and at additional mailing offices. **POSTMASTER:** Send address changes to: Traditional Building, PO Box 3000, Denville, NJ 07835-9965. **COPYRIGHT:** 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.

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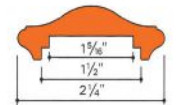
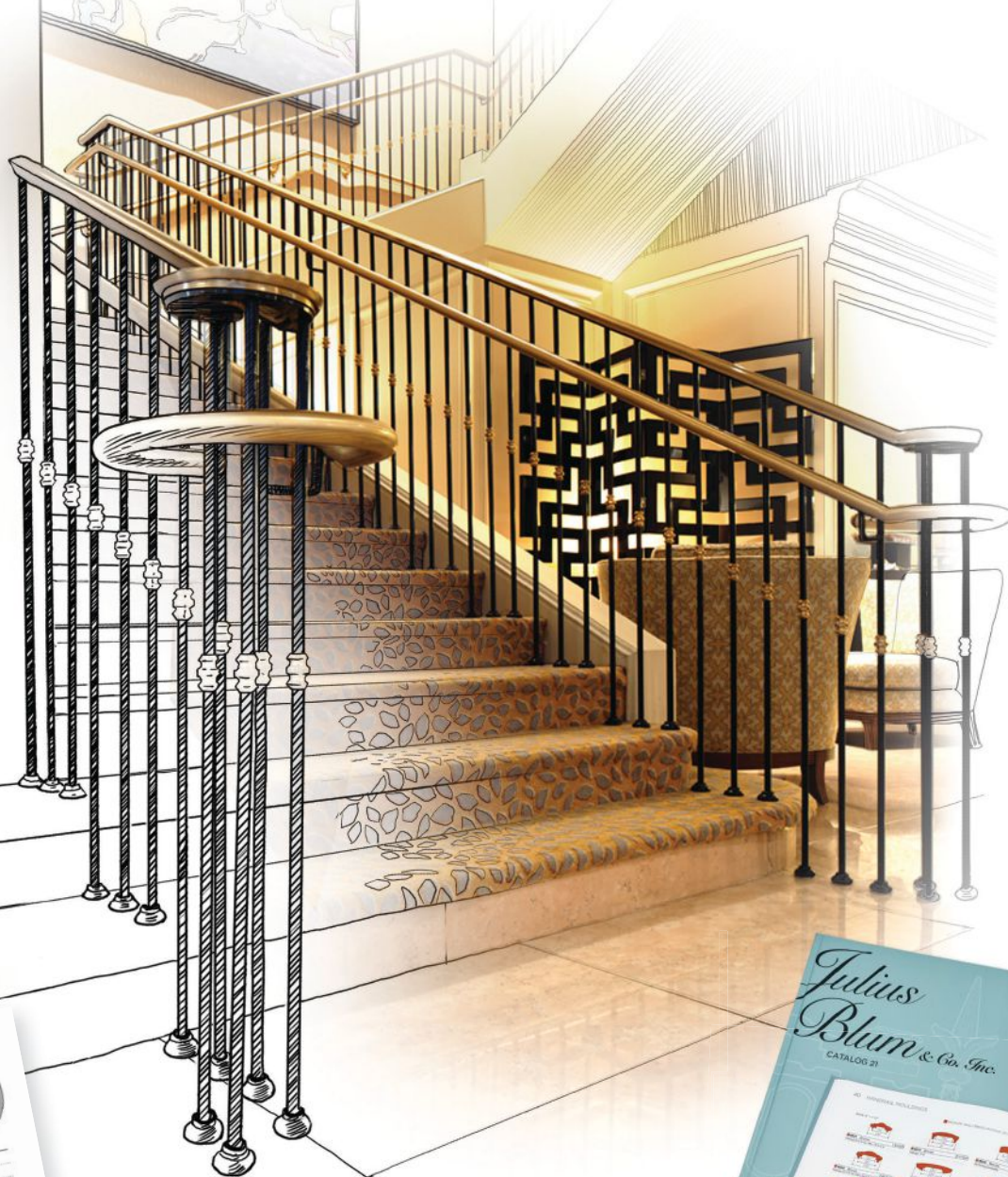
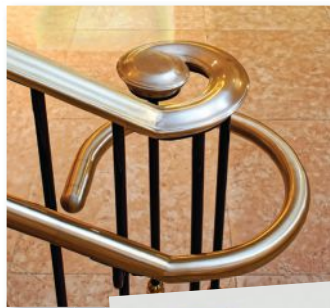
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Q+A

*A Q & A with Robert A.M. Stern
partner and ICAA Chair
Melissa DelVecchio*

As a Partner at Robert A.M. Stern Architects, Melissa DelVecchio, FAIA, has long employed timeless, context-driven designs in remarkable projects like the Pauli Murray and Benjamin Franklin Residential Colleges at Yale University and Wasserstein Hall at Harvard Law School. On the eve of becoming the next Chair of the Institute of Classical Architecture and Art (ICAA), Traditional Building spoke with DelVecchio about the enduring influence of an education in classicism, the growth of the ICAA over time, and harnessing classical principles to meet modern challenges.

You were part of the first undergraduate class to go through the traditional architecture program at the University of Notre Dame. What was the lasting impact of that experience?

Melissa DelVecchio: In 1989, the year I arrived on campus, the university hired Thomas Gordon Smith, a renowned classical architect to lead the department—he fundamentally transformed the program to focus on classical and traditional planning principles. It's become a very strong program also with a strong focus on traditional urbanism and sustainability layered into the curriculum by Michael Lykoudis, a later dean. Of course, this reputation didn't exist when I first arrived. Initially, I reacted to the limited focus of what we were being taught, but I came to appreciate the limited focus which allowed me to hone my analytical, observational, and problem-solving skills. By graduation I very much believed in the principles I'd been taught. But then I'd open up an architecture magazine, and I didn't know what to say about the more contemporary buildings I was seeing, or how to best articulate my opinions in that world. I decided to go to Yale for graduate school, where I was exposed to a wider range of ideas. I had some time to figure out how Classicism fits with everything else, and forge my own path. I realized that no matter what the buildings I designed looked like, there was much to learn from what's come before, and that looking back can help you find a new way forward.



*More and more it seems that all architects
care about many of the same things —
sustainability, wellness, community.*

I've heard others talk about you by saying, "It's refreshing to hear a classicist who doesn't vilify modernism."

I don't see the point of doing that. There can be a place for everything in a thriving built landscape. I sometimes ask students from highly modernist programs why they come to [RAMSA's] office, and many say what I was feeling as a young architect: they want to learn how to study and analyze buildings in order to inform their work. Even if they aren't designing something traditional-looking, they see value in creativity that references the long rich history of architecture as a discipline, learning what works and what doesn't work about the buildings and places all around us, rather than free-form invention. More and more it seems that all architects care about many of the same things—sustainability, wellness, community.

I'd much rather learn from one another so we can all design better places than argue about ideology.

Tell me about a project that embodies what you strive for as an architect.

[RAMSA's] project for Schwarzman Scholars at Tsinghua University in Beijing, China, speaks to the cross-cultural, diverse ways in which classical principles are embedded in both Eastern and Western cultures. Stephen Schwarzman, the founder of the program, didn't want a modern-looking building that could be in New York or San Francisco or Dubai. The mission of the program was to bring scholars from across the world together for an intensive year of study in China. He wanted something that expressed Tsinghua's particular sense of place and facilitated



Schwarzman College (China), above, and right. Below, Schwarzman Center Yale. Photos by © Peter Aaron/OTTO.



building bonds between the students in this living-learning community. The building fuses ideas taken from the planning of Oxford and Cambridge residential colleges, and also traditional Chinese houses, which share many characteristics. But it's also five stories tall with three stories underground and a sunken courtyard—a configuration that both maximized the buildable area and brought natural light deep into the structure. It's a totally new and innovative way to use ideas from the traditional precedents.

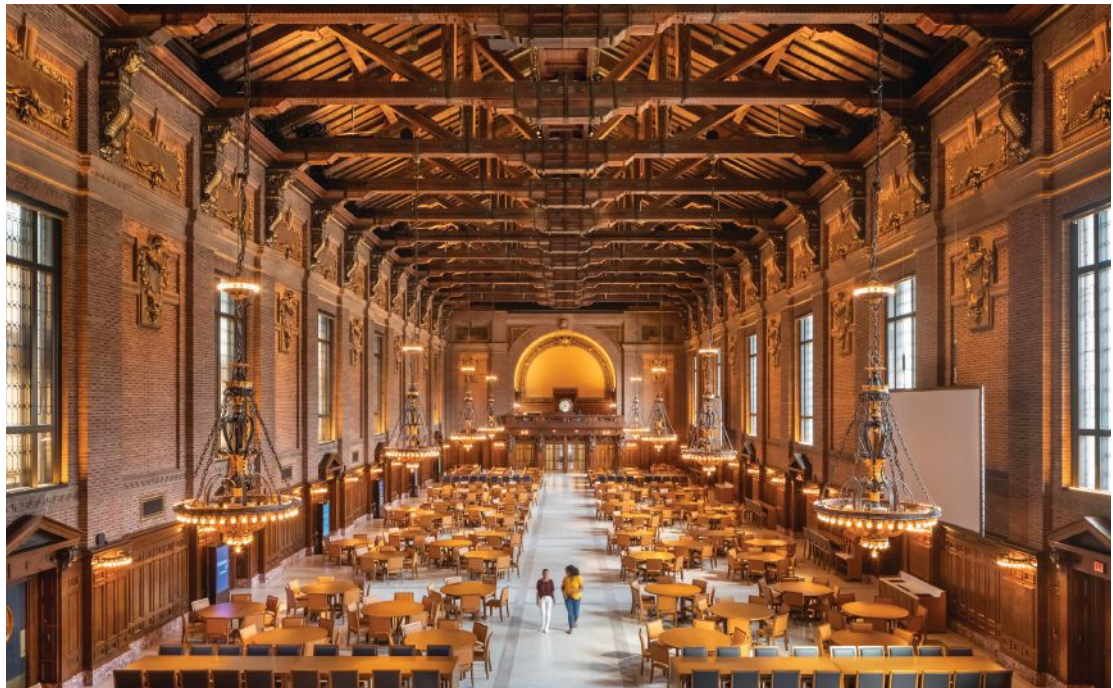
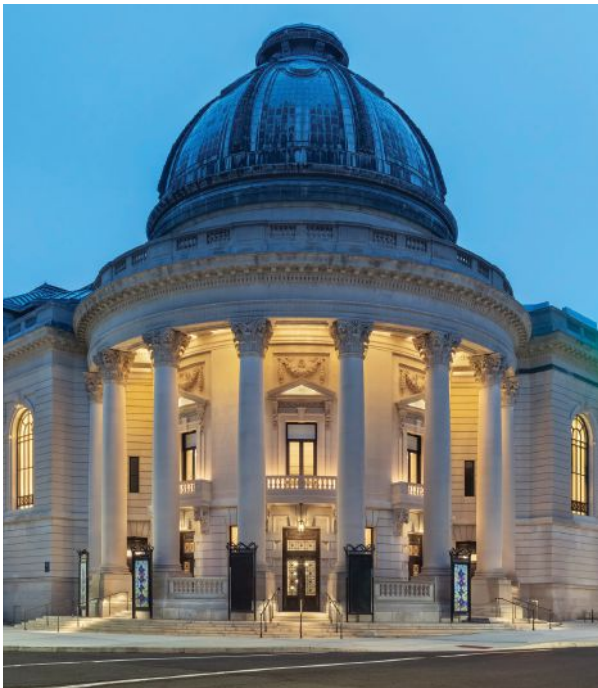
As you begin your time as Chair at the Institute of Classical Architecture and Art, what about this moment excites you?

I have big shoes to fill—[former Chair] Russell Windham and his predecessors have done so much to grow the organization. My first involvement with ICAA was joining a small strategic planning committee as a very young professional. At the time it was a very small volunteer-driven organization. The growth since then has been exponential. There were no chapters; there are now 15 chapters across the country with their own robust programming and memberships. The education programs were small and solely focused on continuing education for professionals—now we're also educating middle-school students, we have partnerships with over 22 universities, and we've grown our continuing education with

both in-person and online programming for both professionals and enthusiasts. The YouTube channel has more than 1.9 million views, and between online and in-person programming, the ICAA is reaching 80,000 people a week. It's been fascinating to see this organization grow into something that touches people across the world every day.

What's your vision for the future of the ICAA?

We've just launched a strategic plan for the next five years. I'm very happy to have a road map that so clearly lays out the organization's immediate goals. We'd like to take a broad view of Classicism, including traditional and



INTERVIEW WITH MELISSA DELVECCHIO

vernacular architecture and Urbanism, across cultures. We'd like to emphasize Classicism's contemporary relevance and capacity for innovation—particularly its potential for addressing critical issues of our time, like affordable housing, and climate change. We're planning for a next generation—creating instructor training programs so our trusted longtime faculty can train others to take on our growing educational programming. We'd also like to continue building alliances with compatible organizations like The King's Foundation and INTBAU, and reach new audiences, including the builders, developers, government officials, and others who are important partners in building strong, healthy communities, and the artisans who are so instrumental in creating a beautiful final product.

Every day I see examples where the design principles we advocate are becoming part of the mainstream discussion in society. Just yesterday I was listening to a radio broadcast about how building walkable towns and cities can reduce traffic deaths, which are on the rise because more people are driving SUVs. This was an automotive industry debate, but a perfect opportunity to engage a wider audience in a discussion about how Classical and Traditional principles can help us build places that can serve communities better. It's an exciting time where we can really lead the way. **TB**



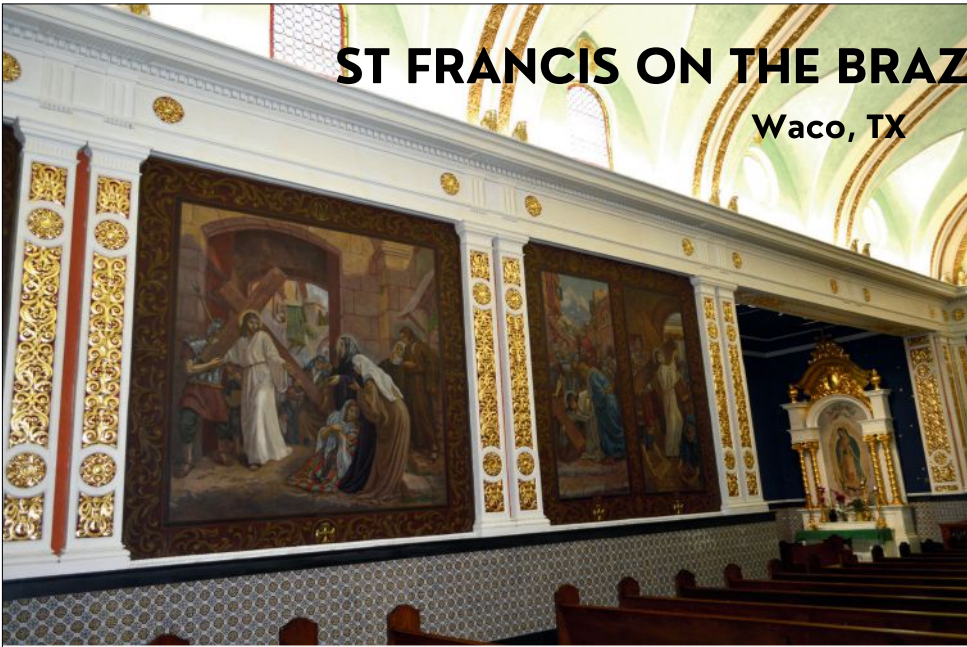
MELISSA'S
PROJECTS

- 1. **Raclin Murphy Museum of Art.** Photo by © Francis Dzikowski/OTTO
- 2. **Baker Library.** Photo by © Albert Vecerka/ESTO
- 3. **Schwarzman Center Yale.** Photo by © Peter Aaron/OTTO
- 4. **Raclin Murphy Museum of Art.** Photo by © Francis Dzikowski/OTTO
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- 6. **Benjamin Franklin College dining hall, Yale University.** Photo by © Peter Aaron/OTTO



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The new designs include fixtures specifically for kitchens and kitchen islands.

Form & Function

Scofield Lighting celebrates 50 years of excellence in design with new handcrafted lighting fixtures.

PHOTOS BY HERITAGE METALWORKS

A half-century ago, master craftsman Richard D. Scofield founded the lighting company that bears his name. To celebrate his historic vision on this significant anniversary, Heritage Metalworks is introducing a new collection to the brand that's renowned for the beauty and authenticity of its timeless design.

"Creating new lighting collections for the brands we own, Scofield and Heritage Traditions Lighting, is something we've wanted to start doing," says Matt White, the owner and founder of Heritage Metalworks, a foundry, blacksmith shop, and metal fabricator that specializes in creating signature lighting, period-correct hardware, and architectural metalwork. "Scofield's traditionally inspired reproductions, handmade only with premium materials and incomparable American craftsmanship, are the perfect fit for our first collection."

Scofield, who spent years studying 17th-, 18th-, and 19th-century lighting fixtures from museum collections, introduced his first collection, handcrafted from copper, tin, and wood for period and modern projects, in 1974, and in 2014, Heritage Metalworks acquired the brand and offered his designs to a new generation.

"Heritage Metalworks shares the same passion for high-quality

“Scofield’s traditionally inspired reproductions, handmade only with premium materials and incomparable American craftsmanship, are the perfect fit for our first collection.”

design and a focus on traditional techniques as Scofield,” White says. “When we took over the Scofield brand, the patterns and designs were there; all that was needed was to clean things up a bit, produce, and distribute.”

The 13 new handcrafted Scofield Lighting designs, which took more than a year to create and produce, join the existing collection of more than 130 lighting fixtures with unlimited personalization options and are distributed exclusively by Remains Lighting. Prices are in line with those of the brand’s other fixtures, ranging from approximately \$1,000 to \$3,500 trade net.

“The designs are made to not only be historically accurate and functional, but are also a little bit edgier to fit into today’s modern lifestyle,” White says. “They reflect the fact that rooms, notably the kitchen, which is now the hub and heart of the home, have evolved, and there were no Scofield designs to suit them.”

While the fixtures in the new collection are either inspirations from a Scofield fixture or a custom project from the Scofield archives, using traditional parts, shapes or styles that already exist, they are designed to meet the demand for more hanging fixtures, additional lanterns, chandeliers, and pendants for kitchens and kitchen islands.

The new designs feature asymmetric lines, mixed metals, and geometric shapes, and the exterior fixtures have finishes that either weather naturally or are lacquered to preserve the character.

“It’s more than just trying to make something look old,” White says. “It’s honoring traditional techniques and focusing on details without cutting corners.”

Like Scofield, White has long had a passion for the simplistic style and elegance of period lighting, high-quality design, and traditional techniques. After serving apprenticeships with prominent metalwork design firms, where he acquired knowledge and appreciation of historic architecture, White opened Heritage Metalworks in 2001.

While Heritage Metalworks’ original shop focused exclusively on restoration work, over the course of 20 years it expanded to include reproduction projects, two signature lighting brands (Scofield and Heritage Traditions Lighting), period hardware (HMM Forge Hardware), and custom architectural metalwork.

The Pennsylvania-based company, which designs and fabricates



fixtures for designers, architects, and general contractors, has partnerships with prestigious landmarks such as the U.S. Capitol Building, the Chrysler Museum of Art, Valley Forge National Historical Park, Winterthur, and Fair Lane: Home of Clara and Henry Ford.

“I hope this new generation appreciates these new Scofield designs as much as we do,” White says. “They have unique, timeless character that truly stands out.” TB

Scofield Artisans at Work

Heritage Metalworks has expanded into reproduction light fixtures, period hardware, and custom architectural metalwork.





Designed to appeal to a younger generation, the 13 new designs from Heritage Metalworks include hanging fixtures, lanterns, chandeliers, and pendants.





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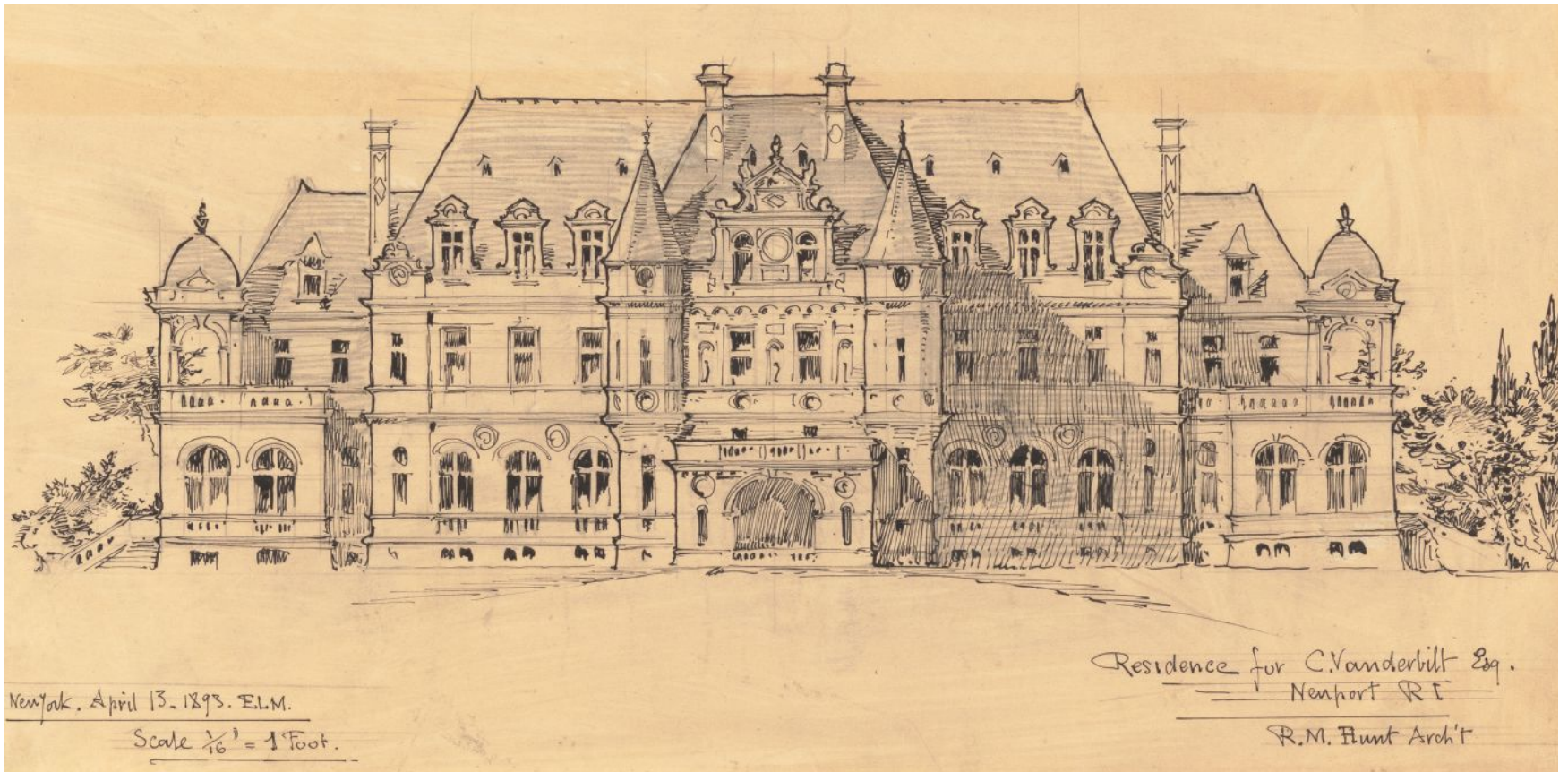
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Designs on Paper

The architectural drawings of Richard Morris Hunt.



The architect's pencil, pen, and brush are the instruments of eternal utility and beauty, rendering a building a reality on paper in the form of the drawing. Greek columns, egg and dart motif, cyma reversa moldings, masks of Apollo and images of Athena, Gothic lancet arches, trefoils, and a pantheon of limitless details in architecture have been expressed first in line and sketch. Richard Morris Hunt (1827–1895) worked in this time-honored method; his drawings served as windows onto his evolving aesthetic and how he envisioned and refined architectural schemes. This approach reflected the disciplined training of architects at the Ecole des Beaux Arts, the premier school of the fine arts in Paris during the 19th and early 20th centuries. As the first American to attend the Ecole, Hunt experienced a course of study focused on the rational development of a building's plan and elevations. First, the architect produced the *esquisse*, the quick sketch encapsulating the main concept, then worked for several months on the *projet rendu*,



Top, residence for Cornelius Vanderbilt, French Renaissance, 1893. Above, facade of William K. Vanderbilt Residence. The dream-like quality of this presentation drawing illustrates the power of the Ecole des Beaux Arts approach to rendering classical architecture.

the rendered project with all details. Elaborate as the *projet rendu* could be, it had to retain its essential feature from the original *esquisse*.

In addition to time studying in Paris, Hunt

took sketching tours throughout Europe, North Africa, and the Middle East, resulting in his connoisseurship of historic ornament. The drawing became the vehicle for study

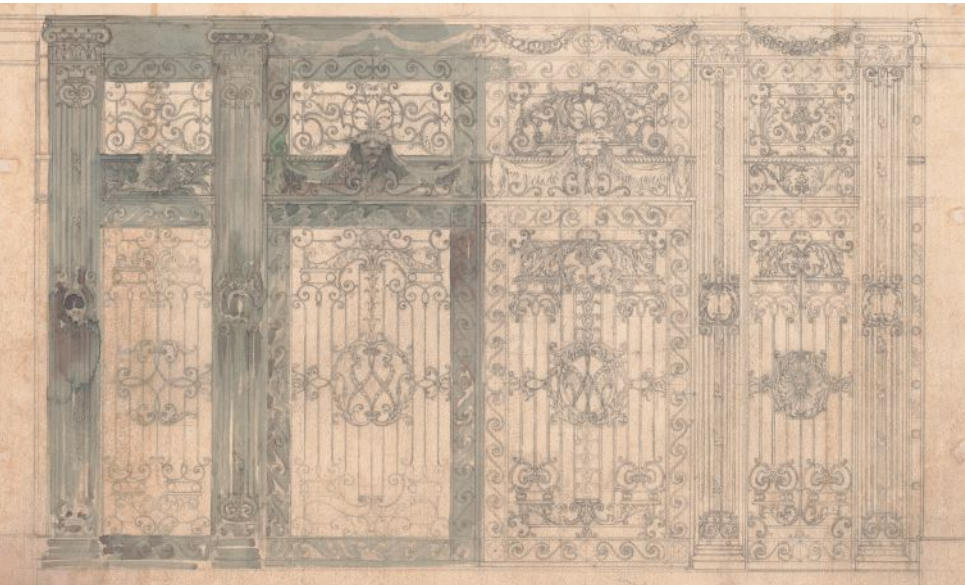
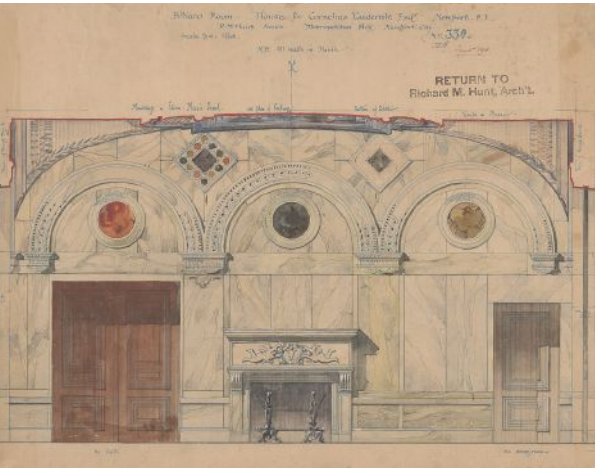


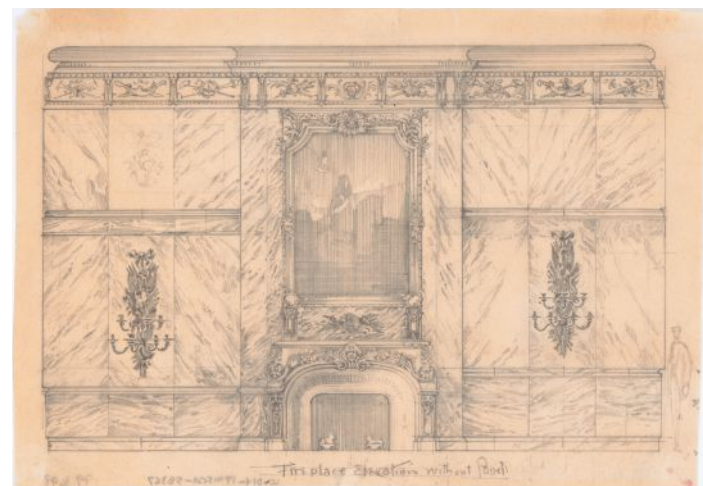
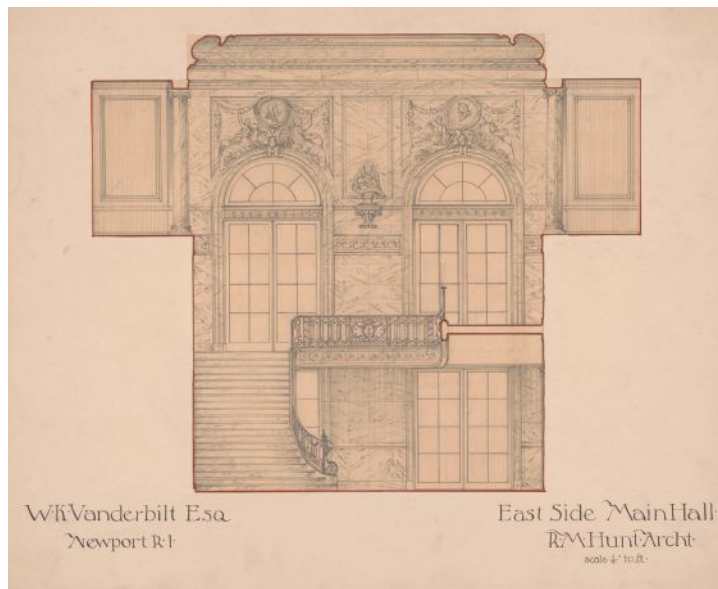
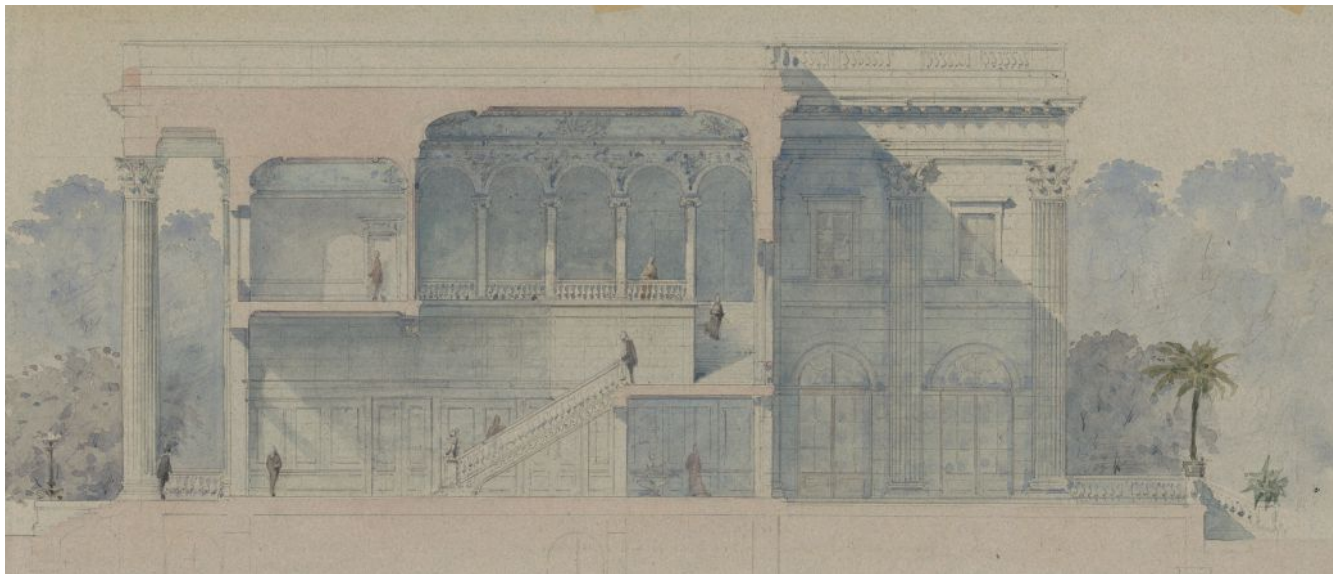
Above, study for The Breakers in the Italian Renaissance style. Right, study for capitals, main hall, The Breakers. Below left, Billiard Room, The Breakers. Below right, study for entrance, Marble House.

and, in his professional life, for working out solutions in many scenarios for design issues. It is through Hunt's use of line, pen, graphite, and watercolor that he brought his ideas to fruition and his buildings to full form. These provided a vision for his clients, and he often created many versions of a facade or the profile of a column or arch to engage and, often, enchant his patrons as he guided them to an architectural decision.

In projects for the Vanderbilt family, Hunt rendered exquisite images for their Newport, Rhode Island, summer houses, Marble House (1892) and The Breakers (1895). Both buildings served the architect's dream of classical houses on cliffs overlooking the sea. Hunt's drawings enabled the Vanderbilts to see a grand architectural scheme that would imprint their names on a fashionable resort, one where the world was watching as members of one of the richest families in the United States were affirming an identity as empire builders.

William and Alva Vanderbilt's Marble House is a temple to gods and kings set down by the sea. Inspired by the Parthenon, the temple to Athena, and the Petite Trianon, built for Madame de Pomadour, Alva invoked two jewels





Top, a carefully worked out sequence of reception spaces, Marble House.
Left, main hall, Marble House. Above, Dining Room details.

of classical architecture that also happened to be connected to powerful women. Hunt's renderings of the main facade of Marble House are truly one of his most sublime. He had experimented with urns along the rooftop balustrade and additional ornament, but eventually scaled back on these features and allowed the rows of pilasters and the entrance colonnade to take center stage. The interiors defined Gilded Age opulence, such as the ornately carved Gold Salon and the Dining Room sheathed in rose-colored marble. For all its rich materials, the drawings of the Dining Room, devoid of color, speak to Hunt's organization of the interior into a series of arches and pilasters, lending classical discipline to the space. He also draws in the grain of the marble to indicate how the stone patterning would affect the design.

The drawing for the main hall takes a similar approach with lush yellow Siena marble with little decorative carving to detract from the color of the stone. Hunt does use a Vitruvian scroll as a border for the base of the stairs and leaves circular discs open on the upper level of the stair landing. These would be filled by white marble profiles of Richard Morris Hunt and Jules Hardouin Mansart, the architect of Louis XIV's Hall of Mirrors at Versailles. At the

Lavish material carefully structured by classical framing, columns, and arches in what could be described as disciplined opulence.

center of the wall scheme is a place for a copy of Bernini's bust of the king himself, Louis XIV, given a place of honor at the center of Marble House. Lavish material carefully structured by classical framing, columns, and arches in what could be described as disciplined opulence, if this term can be believed, defines the character of Hunt's designs for Marble House.

The Breakers is an Italian Renaissance style palazzo in Indiana limestone. There is a stately quality to the house appropriate to the power and position of this senior branch of the family with Cornelius at its head as Chairman and President of the New York Central Railroad and Alice as its matriarch. Hunt provided several versions of the house in the French and Italian Renaissance modes. After several iterations, he brought in the sprawling wings of his initial designs, adding a third story onto the house, making it higher, and replacing the side wings with parterre gardens. The interiors are arranged around a central great hall, in the manner of the open-air courtyards of Italian palaces. For ornamental details, Hunt refer-

enced his copy of the *Palazzi di Genova* (1622) by Peter Paul Rubens. Triumphant arch motifs for windows, vaulted loggias, and elaborately carved column capitals derived from Genoese palaces appear throughout the facades and interiors of The Breakers. These features give a sense of appropriate scale to the monumental stone form of the house, organizing each floor into discrete units. The ornamentation gives the great house a festive air. Cherubs, goddesses, garlands of flowers and scallop shells, and acorns and oak leaves swirl and sprawl over limestone halls and gilded wood reception rooms.

Marble House and The Breakers illustrate how a classically trained architect conceived of designs, both the grand forms of great houses and the details of the most delicate ornament, and worked his way through to their final manifestation in stone, wood, stucco, plaster, metal, and gilding. In Hunt's case, his drawings leave us with a record of thought processes and aesthetic decisions that determined the making of landmarks. TB



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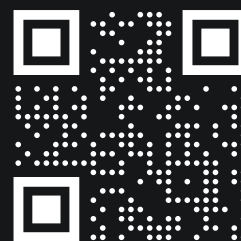


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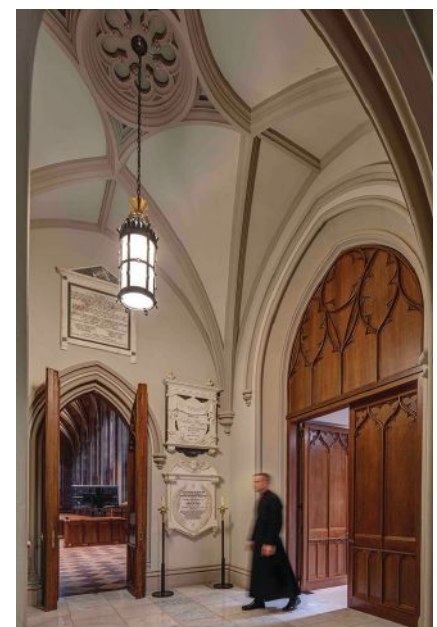
Traditional woodworking melds with modern methods to upgrade a landmark's sanctuary.

Long revered as one of New York's most outstanding and inspiring houses of worship, Trinity Church Wall Street is the soaring, brownstone centerpiece of lower Manhattan that introduced the city to chocolate-colored masonry and the revitalized Gothic style. Completed in 1846 by British-American architect Richard Upjohn to replace an earlier church, it broke new ground in ecclesiastical architecture with its direct expression of structure that is supported, rather than concealed, by ornament.

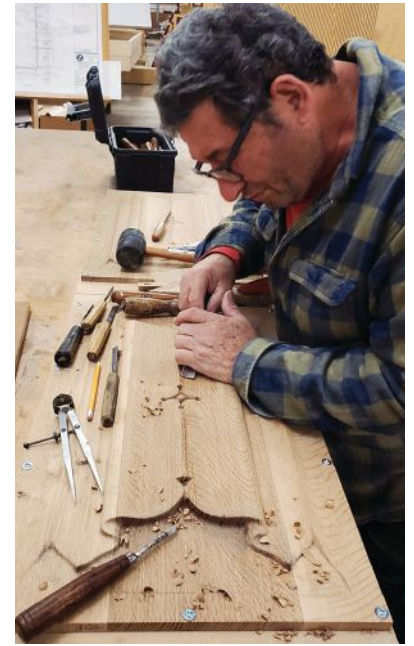
Refurbished multiple times during its history, by 2019 deferred maintenance, obsolete mechanical systems, and the need for new clergy and visitor spaces caught up with the interiors, leading to an extensive, six-year restoration and renovation campaign. This included restoring and rebuilding numerous doors, oak-paneled rooms and ceilings, cabinetry, and trim by Zepa Industries of Charlotte, North Carolina.

Building interior and exterior doors was a major phase of the project, says Steve Ballinger, president at the company. "The call was to make the doors in the same Gothic style, and with the same details and quarter-sawn white oak, as the original work." This traditional cut not only produces durable boards with a pronounced straight grain, in oak it reveals the tree's medullary rays for a beautiful "fleck" appearance. "It's always a careful process to source material to match existing installations, but we've gotten good at it over our 40-plus-year career," he says. "The oak in old buildings has a certain character that is hard to find."

Most of the doors are traditional, frame-and-panel design, but with a modern twist. "In the old days doors were made out of big, thick, solid pieces of wood," says Ballinger, "and if they're still around 200 years later, that's a blessing." As he explains, most wood that thick will warp and check over time, "So what we use now is stave core construction with a surface



Trinity Church Wall Street exterior and an oak door passageway.



Above, variations on the oak doors. Below, flat drawers for garments are ten feet wide. The choir room is lined with multiple angled doors with inter-panels containing sound absorptive material.



layer of the specified oak over the stave core.” Stave lumber core doors are engineered from blocks or strips of wood of the same species glued together to establish a solid structural substrate. “This keeps the frame members straight so they’ll remain stable and perform over time.”

Key to durability is Zepssa’s choice of mortise-and-tenon joinery. “The modern trend is to use dowels or mechanical hardware to hold the parts of the door together. We know mortise-and-tenon is the best, most stable method, as well as being historically correct.” He says they glue full-size mortises and tenons the way it would have been done traditionally, including in 1840. An added challenge was to engineer the doors, walls, and floor for state-of-the-art automation and security. “We had to make doors that look 200 years old, but when you push a button on the wall, they open, close, and lock by themselves.”

The engineering behind new, large cabinets and flat drawers to hold formal garments for church personnel became another joinery puzzle. “They’re 10 feet wide and extend out 42 inches beyond the cabinet, so the challenge was to construct the drawers so they don’t rack as they’re opened and closed.” He notes that with ordinary drawer slides, even a drawer three or four feet wide is likely to get stuck in



COLIN WINTERBOTTOM

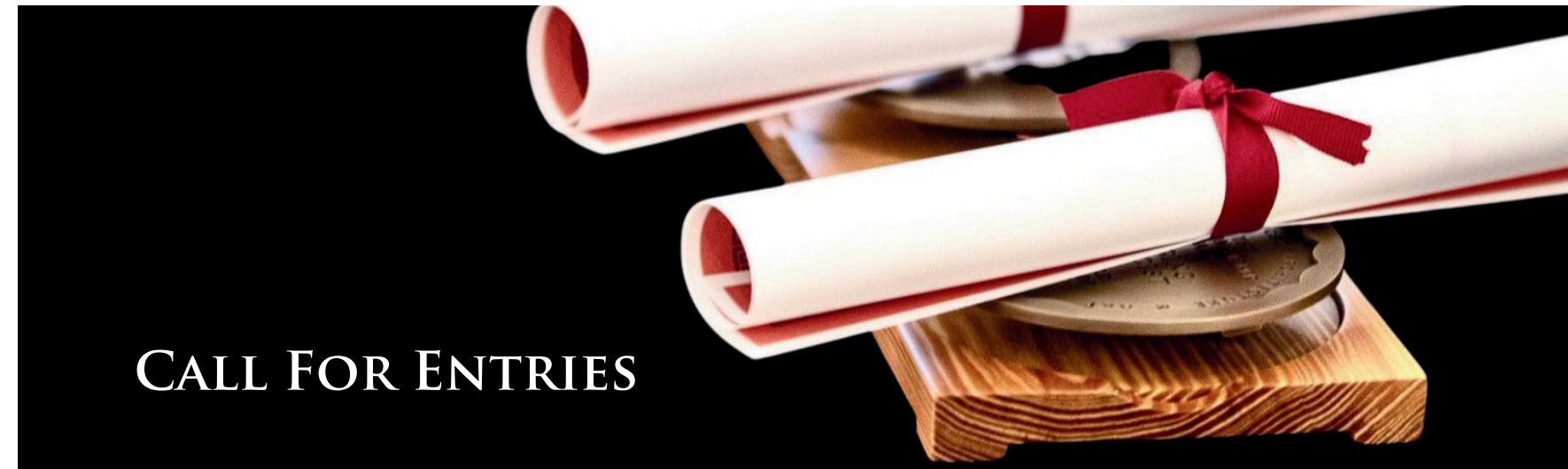
“Machinery is great, but we owe the final outcome to the skilled craftspeople actually putting all these parts together and doing the finer aspects of the work by hand. It’s a combination of the old and the new.”

operation. “So there’s structural steel, creative applications of hardware, and some crafty engineering to make sure that doesn’t happen.”

More woodworking ingenuity comes into play for renovating the music and choir practice room to some stringent acoustic requirements. In collaboration with MBB architects, the room is lined with multiple angled doors with inter-panels containing sound-absorptive material that can open or close independent of the larger door. “These are lockers for the choir members and director,” he says. “They have tall, narrow doors, and the members can manipulate the inner panels to enhance the sound-deadening within the room.” In front of the window wall Zepssa also built an enormous, sliding pocket door that can be closed for privacy and for additional acoustical control.

Though the Gothic Revival of the 1840s may at first seem to be a return to the Middle Ages, it was in fact made possible by the In-

dustrial Revolution. In England, A.W.N. Pugin the seminal architect and exponent of the style whose designs informed Richard Upjohn, enthusiastically promoted the use of new machinery and technologies for stone construction and wood carving. The same held true in America. “We do a lot of laser scanning on projects, and yes, our CNC equipment is a useful part of the shop operation,” says Ballenger, “but on this project, the final carving was done by hand.” As he explains, they often remove part of the material with CNC carving tools—the heavy lifting, so to speak—then finish it by hand. “It’s an old-school/new school philosophy: lots of hand work supported by state-of-the-art engineering. Machinery is great,” he adds, “but we owe the final outcome to the skilled craftspeople actually putting all these parts together and doing the finer aspects of the work by hand. It’s a combination of the old and the new.” TB



CALL FOR ENTRIES

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Online Submission Deadline - November 15, 2024

13th Annual Addison Mizner Awards - April 26, 2025 | Coral Gables, FL

The Florida Chapter of the Institute of Classical Architecture & Art is pleased to announce our 13th Annual Addison Mizner Award Design Competition for Excellence in Classical and Traditional Architecture. The awards program celebrates individuals and design firms in Florida and the Grand Caribbean who excel in the advancement and promotion of the ideals of classicism and traditional design in architecture, urbanism and the allied arts. The awards are named for Addison Mizner, the architect whose civic and domestic works defined the standards of excellence in composition and craftsmanship for classical and traditional design in the early years of urban development in Florida. Addison Mizner's introduction of the Spanish Colonial and Mediterranean styles left an indelible mark on the architecture and urban cultural history of Florida and, to this day, delights those who visit his buildings and urban places.

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ELIGIBILITY:

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

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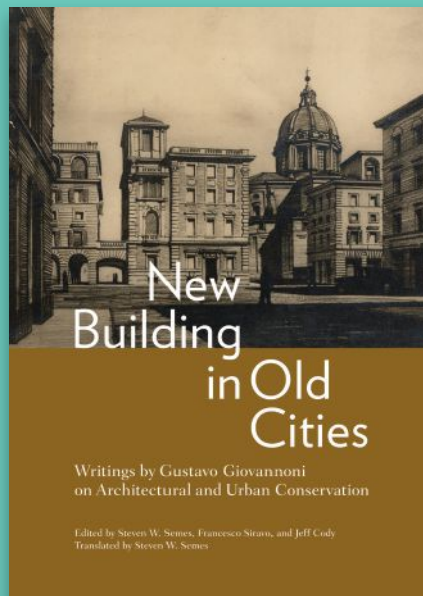
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New Building in Old Cities

Writings by Gustavo Giovannoni on Architectural and Urban Conservation

Gustavo Giovannoni

*Edited by Steven W. Semes, Francesco Siravo, and Jeff Cody;
translated by Steven W. Semes*

Abundantly illustrated, this critical anthology makes Gustavo Giovannoni's seminal texts on the appreciation, understanding, and planning of historic cities available in English for the first time.

"Superbly translated and edited, this timely anthology of polymath Gustavo Giovannoni's writings is most welcome. Giovannoni's forward-looking reflections and experiences in the formulation and pursuit of a comprehensive ethic rooted in historic city continuity, respect, and care are connected to environmental and socioeconomic sustainability. Multidisciplinary in essence, it embraces issues that expand the traditionally architecture-dominated understanding of urban conservation. These issues are of direct relevance today to the wise use of inherited urban resources worldwide."

—Dennis Rodwell, architect-planner, cultural heritage and sustainable urban development consultant



FINISHING TOUCH

From gilding to decorative painting, artisans add the icing on the cake to historical restoration projects.

FROM GILDING TO MURAL PAINTING, it's the interior finishes that make historic buildings shine. These Old-World crafts required the skills of experienced artisans who make history by remaking history.

The studios that embrace these crafts are few and far between. Here are some of the best in the business.

Conrad Schmitt Studios, Inc.
conradschmitt.com

The extensive decorative arts portfolio of Conrad Schmitt Studios, Inc. ranges from interior decoration to mural painting, stained-glass design and creation, and restoration of historic art pieces.

The Wisconsin-based company, which has done high-profile projects around the country, including for St. Louis' Union Station, the Waldorf Astoria New York, and the University of Notre Dame, has a long history.

"Conrad Schmitt Studios has 135 years of tradition coupled with 135 years of innovation in decorative arts, giving us knowledge and

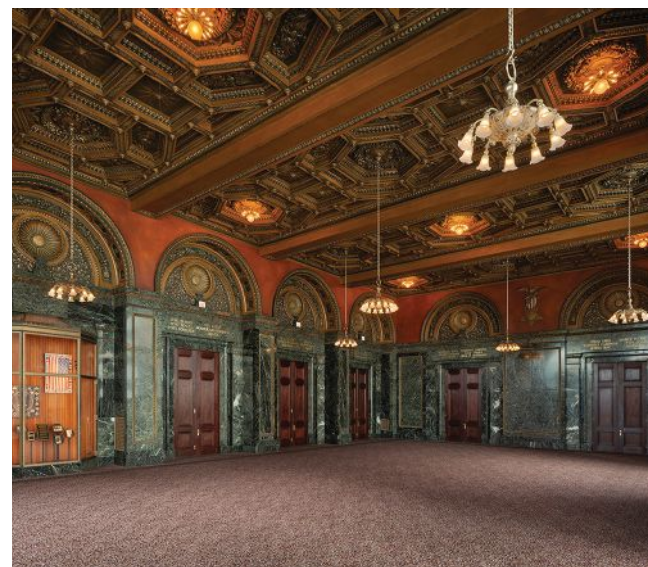
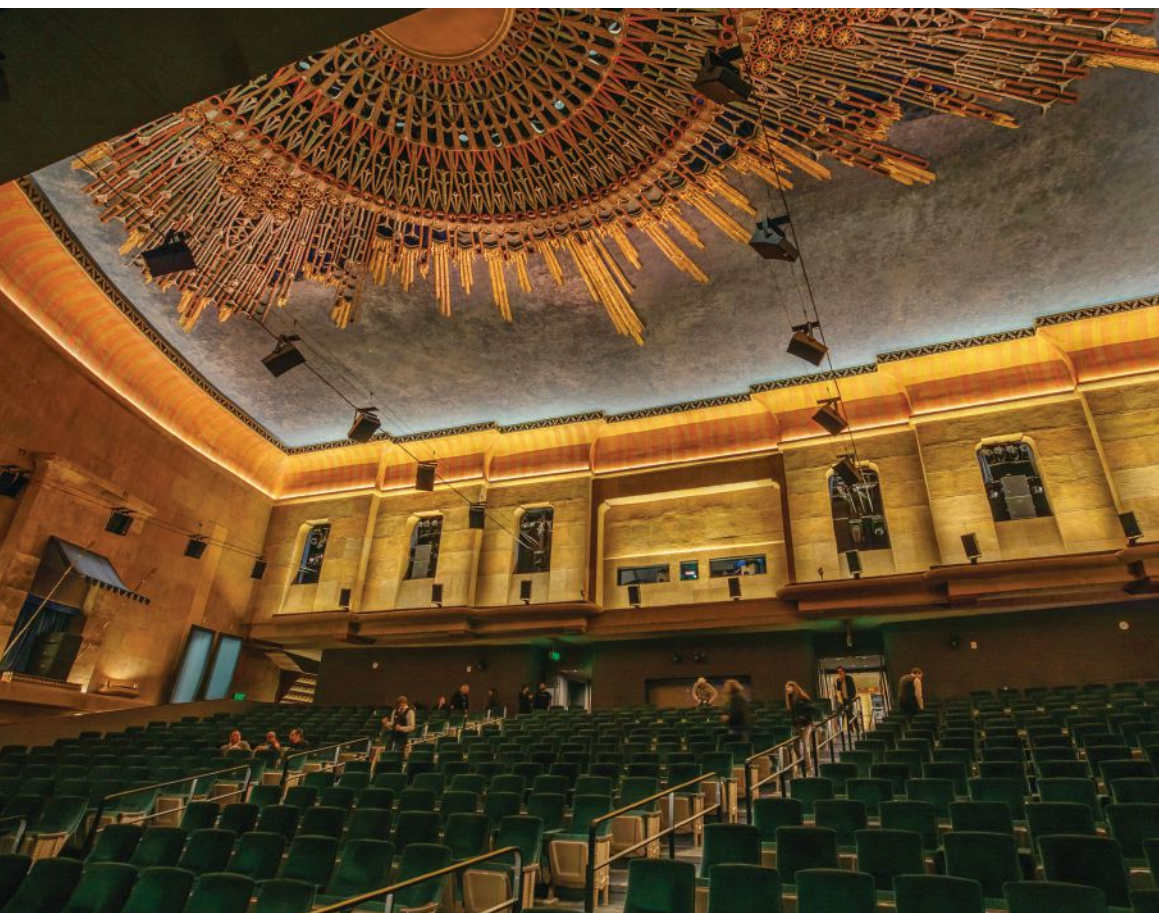


experience to achieve the desired outcome on any project," says President B. Gunar Gruenke.

Started by German immigrants in 1889, the company remained in the same family until 1951, when Bernard O. Gruenke, a former employee, bought it; it's now run by Gunar and his sister, Heidi Gruenke Emery, the third generation of Gruenkes to head the studio.

"The idea behind our work is to infuse buildings with emotion and forge connections that may have been missing or have faded with time or damage," says Gruenke Emery, company vice president. "We create and conserve works of art because we understand their significance to others, and we are honored to play a part in that."

Above, as part of an extensive decorative arts project for St. Bernadette Catholic Church in Scottsdale, Arizona, Conrad Schmitt designed and fabricated 34 new stained-glass windows. Left, they also provide decorative arts services to clients around the country.
Photos by Conrad Schmitt



Treatments by the EverGreene team at the historic Egyptian Theatre in Los Angeles, left, included conserving, repairing, recreating flat and decorative plaster elements, painting flat surfaces, and reinstating decorative stencils and patterns. Photo courtesy of Netflix

Above: The EverGreene team removed the overpaint at the Grand Army of the Republic Hall in the Chicago Cultural Center, conserved the original finishes, replicated areas of non-historic finishes, conserved the gilded finishes on ornamental surfaces, and inpainted sections of the Tennessee Pink marble walls. Photo by Tom Rossiter

EverGreene Architectural Arts, evergreene.com

Founded in 1978, EverGreene Architectural Arts, team of more than 100 restoration experts, is the largest and best-known specialty construction contracting firm in the United States that's dedicated to creating, conserving, and restoring the most significant art, architecture, and artifacts.

The company, which is based in Brooklyn and has offices in Chicago, Washington, D.C., and Los Angeles, specializes in conservation, plasterwork, and decorative painting and finishes. It also offers new-design services.

"Our traditional handcraft skills are leveraged by 21st-century technology, which allows us to take on large-scale complex projects," says Creative Director Alan Carroll, who began his career 35 years ago as a decorative painter and mural artist. "We can provide the attention to detail of a boutique firm with the ability to work across the country."

He notes that EverGreene also provides comprehensive pre-construction services ranging from surveys and condition assessments and conceptual planning and design to the implementation of large-scale restorations.

Carroll considers himself a "temporary caretaker, in a long line of stewards who have looked after our grandest cultural statements—our libraries, religious spaces, theaters, universities, state capitols, and monuments. My work is a service to the next generation."

R. Alden Marshall & Associates, LLC, raldenmarshall.com

For over four decades, R. Alden Marshall & Associates has been known for its historic restoration and conservation of Cultural Heritage Properties, with a focus on projects that are listed on the National Register.

The family-owned company, whose latest awarded projects include the next phase of the restoration of the cast aluminum and art cast bronze of the Louisiana State Capitol in Baton Rouge, has won numerous awards, including several National Trust for Historic Preservation Awards for Restoration.

"Our years of experience in restoration are backed by our training and experiences in mechanical engineering, material physics/sciences, architectural and art conservation, and taking extensive time in becoming knowledgeable of historic trades and historic building practices in



The interior of St. Mary's High Hill, one of the famous "Painted Churches of Texas," was restored by R. Alden Marshall & Associates. Photo by R. Alden Marshall & Associates



Left, R. Alden Marshall & Associates removed the corrosion and re-patinaed the 1896 bronze monument of Gov. John Frederick Hartranft outside the Pennsylvania Capitol. Photo by R. Alden Marshall & Associates

Europe and America,” says Robert Alden Marshall, PhD, APT RP, the company’s director and senior conservator. “Knowledge of materials and physical laws applied with the skills of great artisans and cutting-edge science are what we bring to our work, which has included many state capitols, universities, churches, and cathedrals.”

The Gilders’ Studio, gilders.com

Specialists in architectural gilding, the conservation of sculpture, and decorative finishes, The Gilders’ Studio, established in 1985, is known for large-scale interior and exterior installations of gilding.

The studio, which was commissioned to conserve and restore the gilded panels inside the Washington Monument, has installed over 200,000 square feet of gold leaf to exterior and interior surfaces across the globe, including at Union Station in Washington, D.C. and the Church of the Holy Sepulchre in Jerusalem.

Its aluminum leaf graces the main lobby ceiling and organ pipes at the Orange County Performing Arts Center in Costa Mesa, California, and on the Hall of Honor at the NASCAR Hall of Fame in Charlotte, North Carolina.

Below and right, The Gilders’ Studio prepared and installed over 8,000 square feet of 23-karat gold leaf to the ceiling coffers and arched bands on the end walls at Union Station in Washington, D.C. and stenciled them to match the original colors and pattern. Photos by The Gilders’ Studio

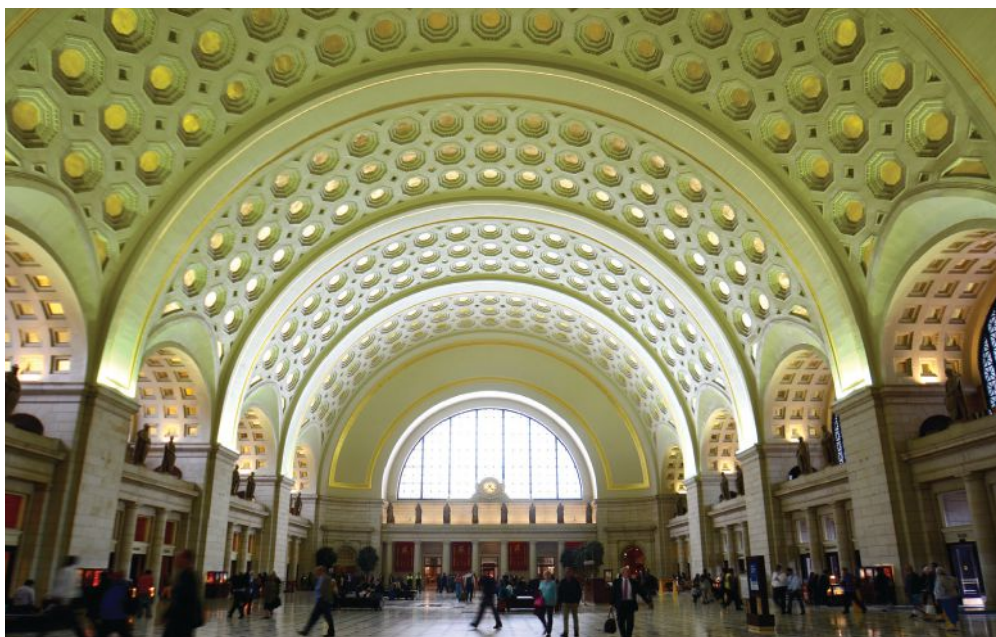


Founder and owner Michael Kramer, who is listed in Who’s Who in American Art, takes the hands-on lead in every project from beginning to end, supervising a team of six artisans. A past president of the Society of Gilders, Kramer, who worked for several master artisans before establishing his own firm, has more than half a century of experience in the field.

He has taught gilding and decorative painting at several organizations, including the Smithsonian and the Society of Gilders. His chapter “Exterior Architectural Gilding” was published in the Archtype Press book “Gilded Metals.”



Above, at The Church of the Holy Sepulchre in Jerusalem, The Gilders’ Studio applied a linear textured pattern to the main rays, which were gilded with 23-karat gold leaf as were the stars and rings above it. The team also restored the circa 1869 gilding on the balustrades with 23-karat and 12-karat gold leaf.





Left, at First Church of Christ in Woodbridge, Connecticut, John Canning Co. created the ornamental painting that gives the illusion that the ceiling and walls are higher than they actually are. The technique also makes the apse look deeper. Photo by Robert Benson Photography

Above, John Canning Co. restored the historic masonry, decorative finishes and gilding at Mellon Auditorium in Washington, D. C. and cleaned and repaired the stone. Photo by Felix Ian Paden Photographer

John Canning Co. Ltd, johncanningco.com

An architectural arts restoration contractor with nearly a half century of experience, John Canning Co. provides interior design, preservation consultation, and specialty trade contracting services for all stages of historic restoration and conservation projects undertaken by design professionals, historians, and preservationists.

The old-world decorative finishes contractor designs and paints new decoration and artwork in the established style or period to blend into the existing spaces.

“We are expert preservation problem solvers with a goal of perfecting preservation,” says President David Riccio. “We find the architectural arts restoration, preservation, and conservation solutions for the most complex problems and situations and can complete projects on tight timelines.”

During its long, storied history, John Canning, which was established in 1976 by the master craftsman of the same name, has completed projects in countless locations in the United States and has restored some of the nation’s most historic buildings as well as landmark churches, theaters, museums, and libraries.

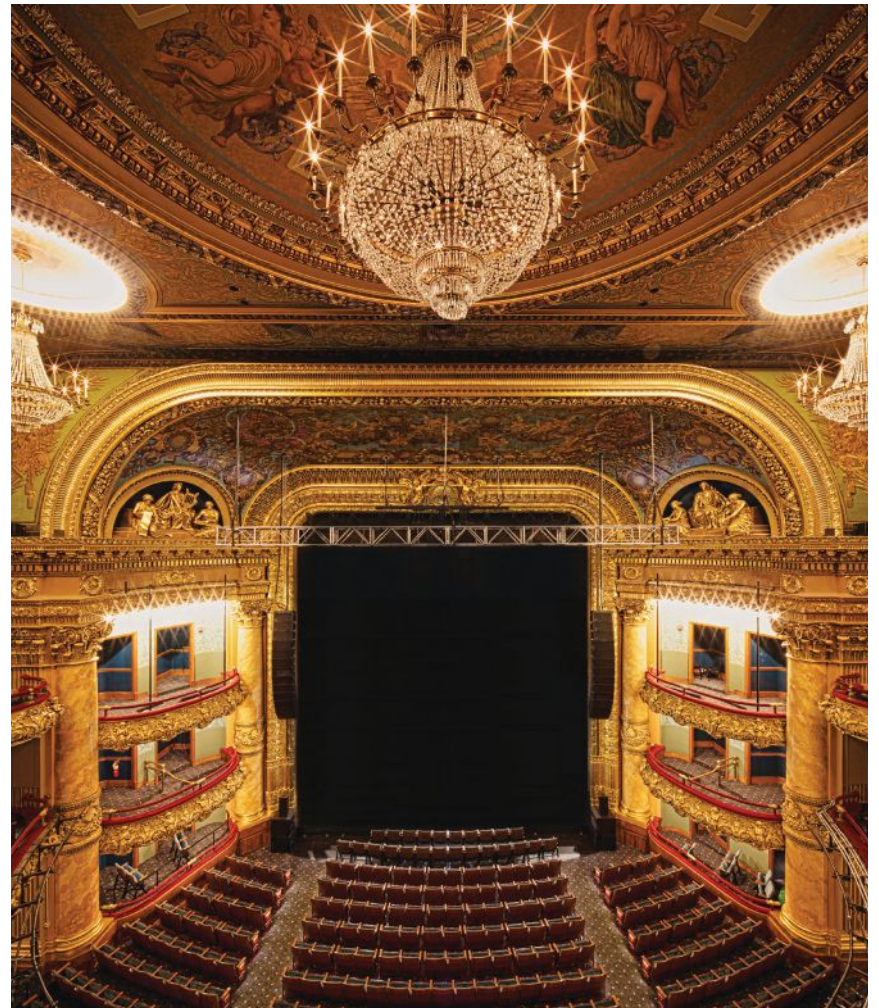
Great designers and artists like John Ruskin, Richard Morris Hunt, Owen Jones, Elmer Garnsey, Louis Comfort Tiffany, and Herter Brothers remain the company’s guiding light.

“We prescribe to Owen Jones’ Proposition Number One—The Decorative Arts Arise from, and should properly be attended upon, Architecture,” Riccio says. “Decorative painting can transform a space not just with the beauty it adds to, but the decoration and art can also provide inspiration and education to all those who pass through the buildings while displaying its history.”

John Tiedemann Inc., johntiedemann.com

Since its founding 70 years ago, John Tiedemann has worked on the restoration and conservation of more than 4,000 historic buildings.

Although the family-owned company, which has been operating for over four generations, focuses on religious spaces, its teams also work on historic hotels, museums, libraries, theaters, schools, and government buildings.



At Boston’s historic Emerson Colonial Theatre, John Tiedemann revitalized the interior with conservation cleaning, plaster repairs, decorative painting, and gilding. Photo by Carl Puentes Photography Boutique

IN-DEPTH PRODUCTS INTERIOR FINISHES



Above, John Tiedemann conserved ornamental plaster, historic finishes, and murals in the grand ballroom, main lobby, and Persian Terrace of New York's Marriott Downtown Syracuse. Photos by Carl Puentes Photography Boutique

Right, Swiatek Studios exposed and reproduced original Celtic art work throughout South Buffalo's Holy Family Church. Photo by Swiatek Studios

Its services include plaster conservation and restoration, painting, fine-decorative finishes, woodwork, and interior renovations.

"What sets us apart is our craftsmanship, honed over generations, and our unique proprietary equipment, custom developed to access hard-to-reach areas in delicate historical spaces," says President Raymond Tiedemann, whose grandfather, John Tiedemann, established the business in New Jersey in 1954. "We also use proprietary products specifically designed for the stabilization of plaster, ensuring that the original integrity of the structure is preserved while extending its lifespan."

Tiedemann notes that "every project serves as a bridge between past and present, allowing us to safeguard historic structures and their intricate details—from delicate plasterwork to vibrant murals—for future generations."

Swiatek Studios, swiatekstudios.com

The family-owned and -operated Swiatek Studios, based in Clarence, New York, specializes in architectural restoration and the artistic application of paint, plaster, and stained-glass windows.

"We were founded with the fundamental purpose of preserving the historic architectural identity of churches, homes, and public buildings,



both small and large," says Brett D. Swiatek, who, along with his sister, Stacey Swiatek, took over the company in 2007. "Our active engagement with our clients often allows us to thrive in markets that might be burdened by a budget and strict restoration guidelines."

Swiatek Studios, which was founded as H. Swiatek and Son Painting in 1959, initially worked with hundreds of churches in Upstate New York. "Expertise in plaster, paint, stained glass, and the intimate knowledge of the liturgy allowed us to thrive and grow within the non-secular community," Swiatek says, noting that since the third generation of the family has been at the helm, the company has tripled its labor force without compromising on the principles that it was founded upon.

Swiatek, who was exposed to the works of iconic architects like Louis Sullivan, H.H. Richardson, and Frank Lloyd Wright and the importance of preservation in his community at a young age, says he is proud to have the opportunity to pass on the knowledge to another generation. **TB**



Left, Lauren Sepp and her father, Peter Sepp, represent the second and third generations of the company. Photo by Sepp Leaf Products. Right, Bill Gauthier of Roussel Studios gilded Evelyn Beatrice Longman's Spirit of Communication statue in the AT&T Discovery District in Dallas using leaf from Sepp Leaf Products. Photo by Bill Gauthier for Roussel Studios



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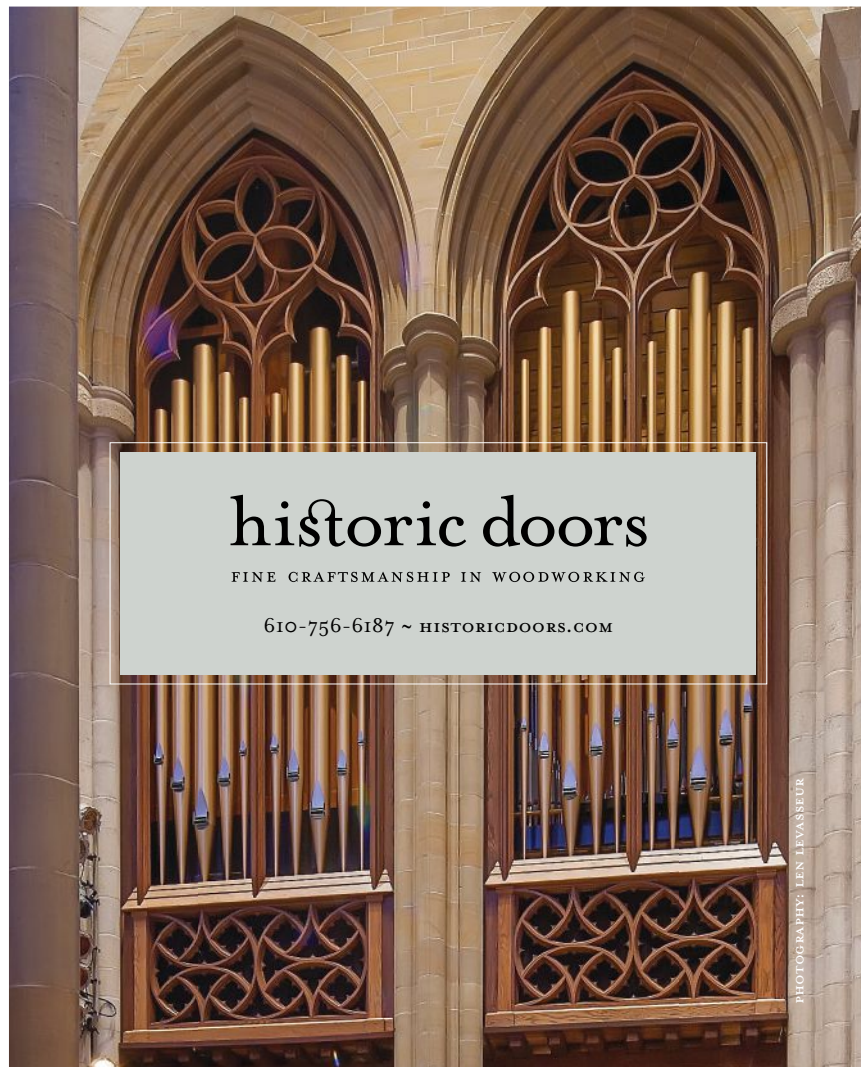
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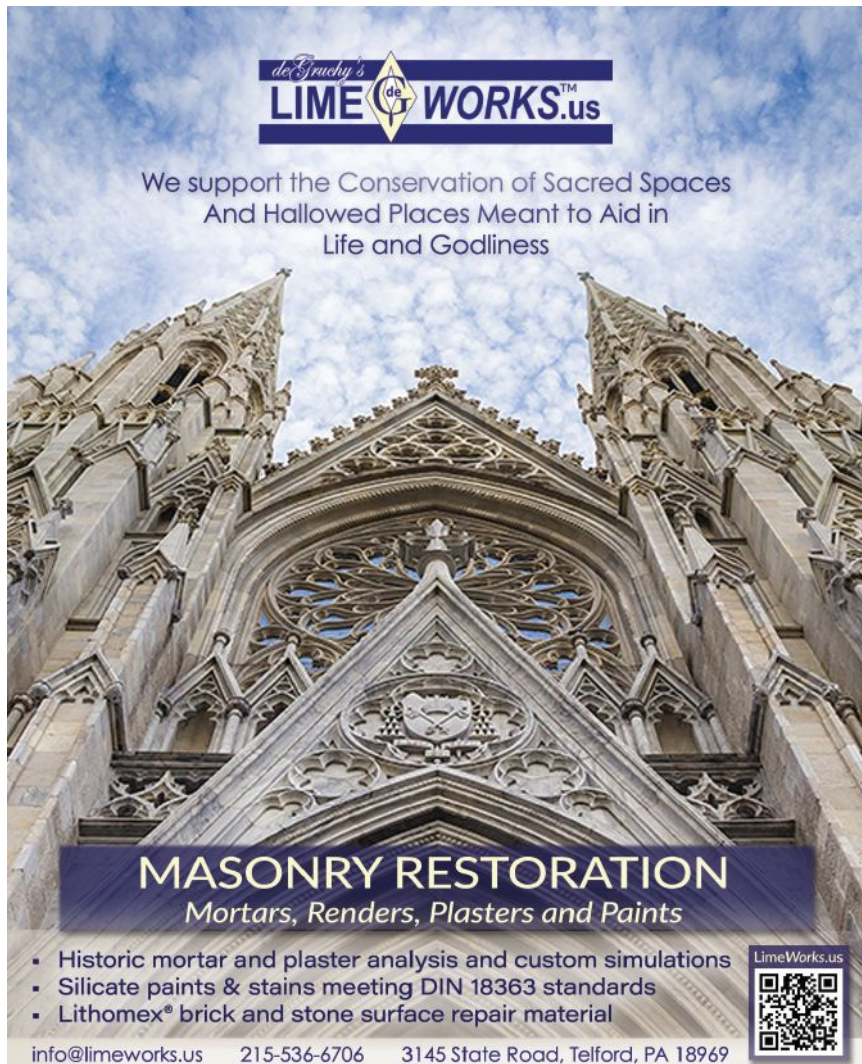
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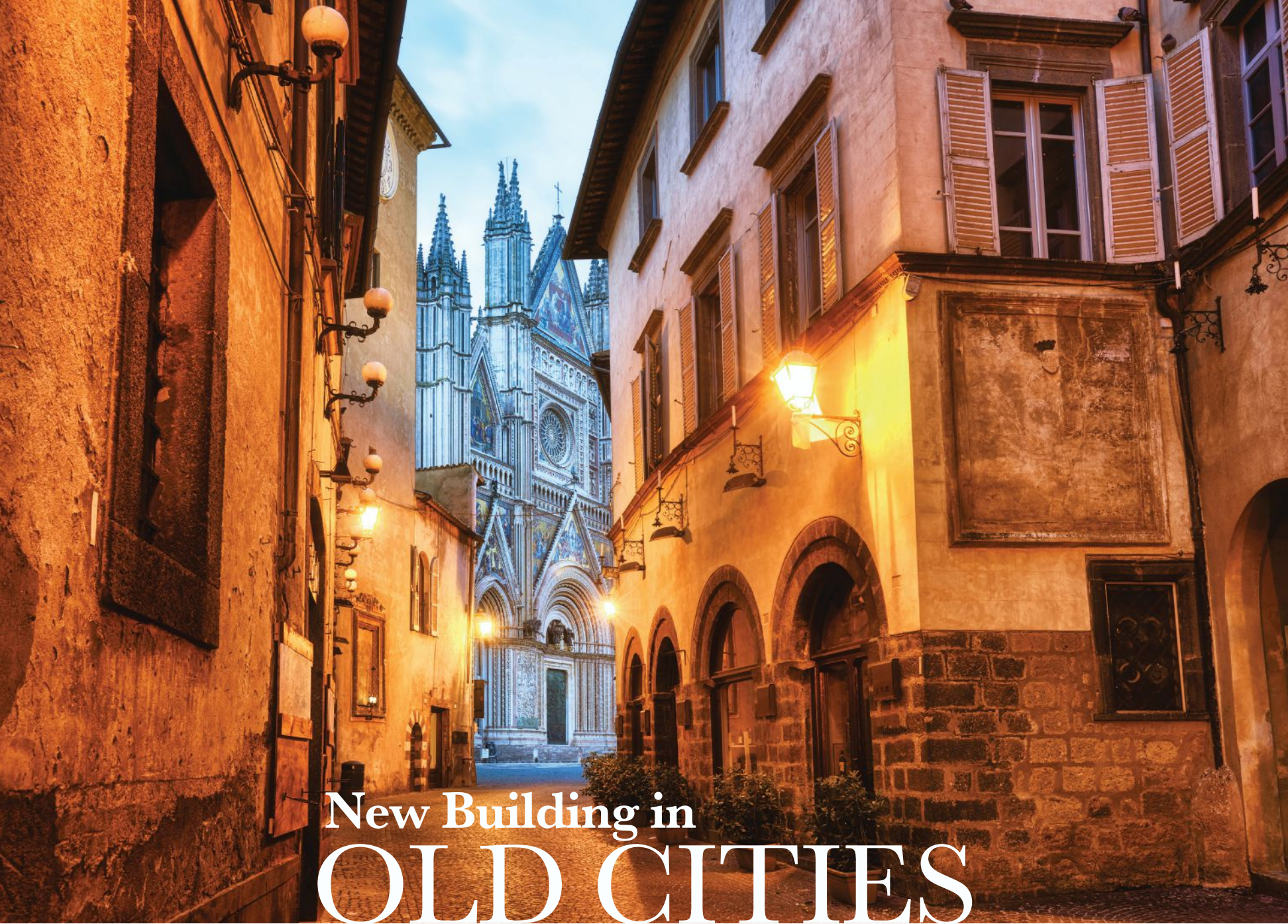


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New Building in OLD CITIES

Lessons in urban conservation from Italian master Gustavo Giovannoni.

By Steven W. Semes, University of Notre Dame

ONE OF THE BENEFITS OF RESEARCHING AN IMPORTANT BUT UNDERVALUED HISTORICAL FIGURE IS THE PLEASURE OF DISCOVERY: YOU MAY FIND THAT AN AUTHOR HAD A LOT OF THINGS FIGURED OUT A CENTURY OR MORE AGO, BUT FOR SOME REASON HAS BEEN OVERLOOKED AND FORGOTTEN FOR 80 YEARS.

This was the case with Gustavo Giovannoni (1873–1947). Soon after I arrived in Rome, my Notre Dame colleague, Ettore Maria Mazzola, introduced me to the traditionalist architects of the interwar period, among whom Giovannoni was the outstanding figure. Why had I never heard of these architects before? Why had we not learned about them in school?

In fact, there were dozens of architects who resisted the siren song of Modernism and continued to say new things in the old languages. Giovannoni was a leading architect and teacher, and much of what he taught was absorbed into the architectural culture, though his contribution is rarely acknowledged. While his British and American contemporaries Sir Edwin Lutyens, Paul Cret, John Russell Pope, and Bernard Maybeck were celebrated, he and his traditionalist colleagues in Italy were not. Why?

The answer is complex. A superficial reason involves a mistaken

identification of classical and vernacular architecture with fascism; a truer reason is that the critics could not forgive Giovannoni's opposition to the Modern Movement in architecture. For this crime, he and others were deleted from architectural histories of the 20th century, but since the 1990s, Italian scholars have taken a more impartial view. Our research is indebted to their efforts. This new book, the first on Giovannoni in English, allows us to share with you what we have learned.

Giovannoni had a multidisciplinary career that embodied his ideal of the *architetto integrale*—the complete architect—expert in architectural and urban design, architectural history, conservation of buildings and cities, public advocacy, legislation, and education. He was among the founders of the modern conservation movement, attending to both its physical and social-economic aspects, and developing perhaps the first and most coherent theory of restoration at both the architectural

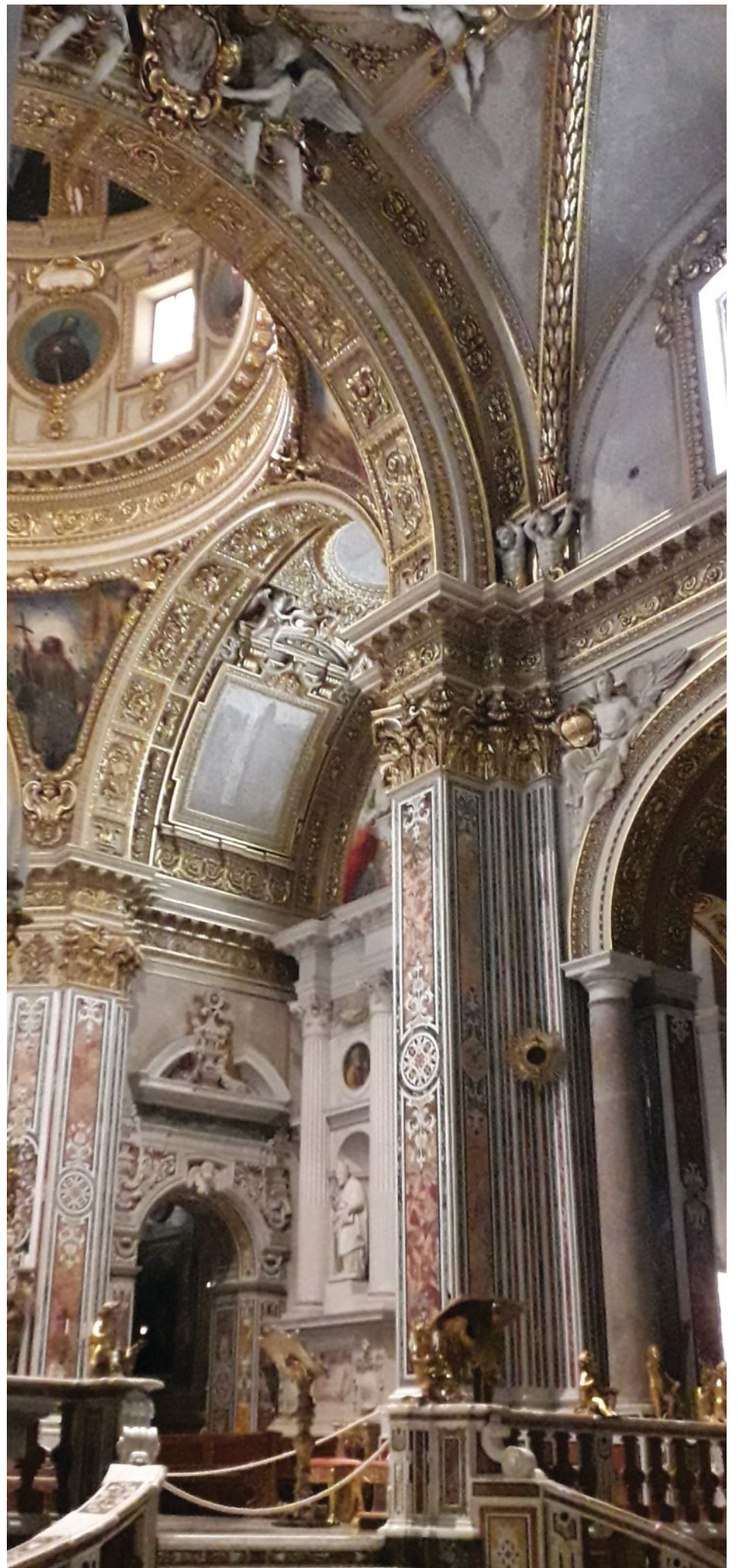
Opposite page, Orvieto Cathedral, in Umbria. Photo by Boris Stroujko/Shutterstock. **Right, Ricostruzione: Reconstruction as restitution to the community of lost heritage. Interior of the church at the Benedictine Abbey of Montecassino, near Cassino, Italy, reconstructed after Allied bombardment in World War II. Interior completed in the 1980s.** Photo by Steven W. Semes.

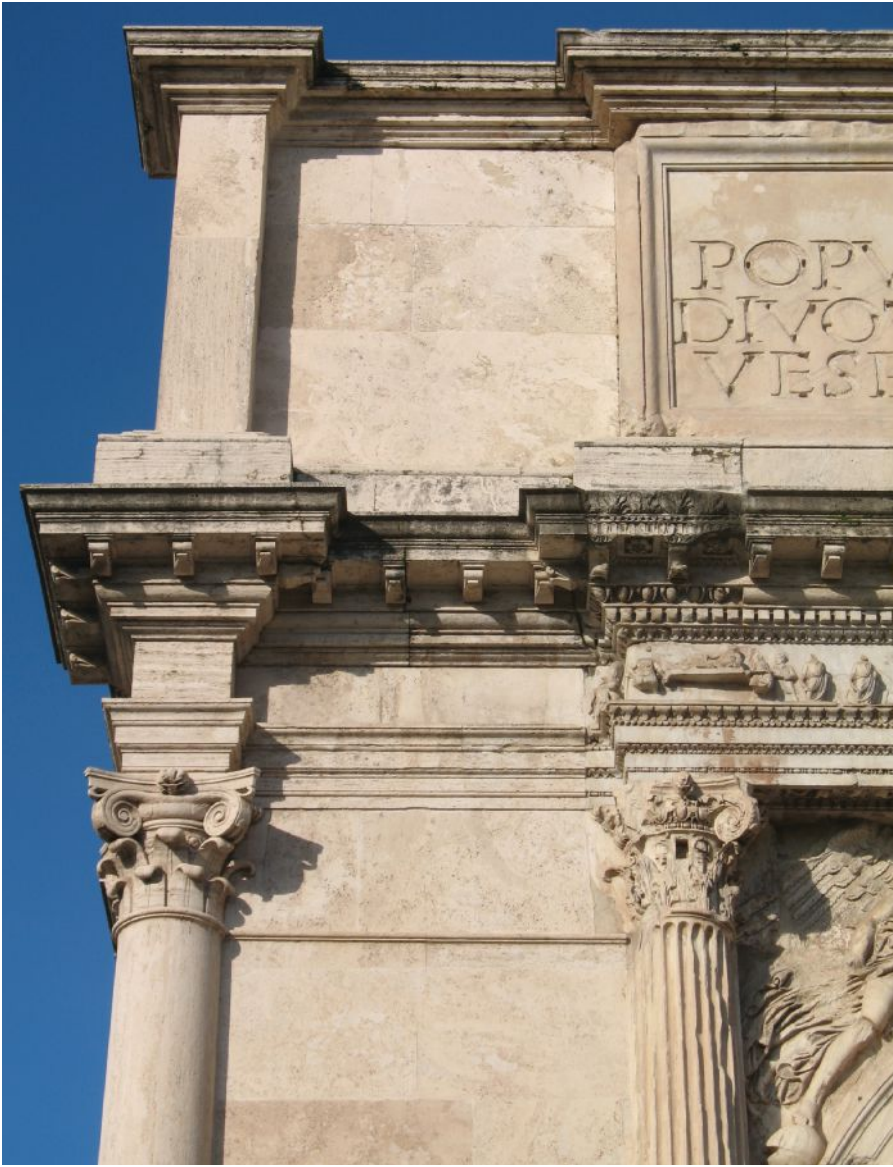
and urban scales. This, in turn, was based on a precise methodology for the study of architectural history. Many of his innovations are enshrined today in international agreements, such as the ICOMOS Charters and United Nations Declarations. He founded the School of Architecture at the University of Rome “La Sapienza” and taught generations of Italian architects and restorers.

Our book, *New Building in Old Cities: Writings by Gustavo Giovannoni on Architectural and Urban Conservation* (Getty Publications, 2024) contains 30 excerpts from his writings on a range of subjects and from throughout his half-century career, framed by interpretive essays placing him and his work in their historical and international contexts. While his examples and case studies are mostly from Rome and Italy, his principles are truly international. The book is organized into six parts whose titles are Italian terms frequently used by Giovannoni.

It was the whole setting, not just the individual building, that should be the focus of preservation; indeed, a whole neighborhood or town could be considered a monument.

Edilizia in Italian means both the activity of building and the ordinary construction that makes up the urban fabric of historic cities. Drawing the important distinction between monuments and fabric, Giovannoni points out that the former derive their meaning from the latter. The fabric was made up of *architettura minore*, or vernacular architecture. While he admired the great, monumental achievements of Rome, he also valued the modest construction that, following traditional types and patterns, provided a coherent setting that he saw as a “collective work of art.” It was the whole setting, not just the individual building, that should be the focus of preservation; indeed, a whole neighborhood or town could be considered a monument. He introduced these ideas into the 1931 Athens Charter on Restoration, the first international agreement in the field, and from there they, in turn, inspired the creation of historic districts in the United States and elsewhere. *Ambientismo*, from the Italian *ambiente*, or environment, is related to “contextualism,” but means much more; we render it as “respect for the setting.” For Giovannoni, the historic city was “a living organism,” and *ambientismo* denotes an attitude of respect for the city as it has developed through time, accumulating layers





Left, *Restauro*: Restoration to make monuments whole again. **Arch of Titus, Roman Forum, Rome.** Below, ***Ambientismo*:** Respect for the spirit of the place. **A view of the Grand' Place, Brussels.**

Photos by Steven W. Semes

of history and character, and creating a reciprocal relationship between architecture and urbanism. *Ambientismo* entails a profound respect for the *genius loci*, the spirit of the place, including not only physical but also social and cultural character. In conservation work, priority goes to the maintenance of the site's cultural significance above everything else. The American landscape historian J. B. Jackson perfectly expresses the concept of *ambientismo*: "In order to change a place, you must first love it; because if you try to change it without loving it, you will only ruin it."

Diradamento is the heart of Giovannoni's urban conservation theory, involving both the preservation of historic structures and the curation of public spaces. The term, one of many botanical metaphors he uses, is derived from the pruning and thinning-out of an orchard or a forest. Such stewardship and care of an urban quarter stands in contrast to the wholesale clearance practiced by Baron Haussmann, Le Corbusier, or postwar Urban Renewal in the United States. Giovannoni seeks to maintain the city in conformance with its geography, climate, ways of life, local materials, and traditional construction methods, freeing it from overbuilding or overcrowding and promoting public life in public spaces. *Diradamento* is an incremental and character-conserving process that avoids both uncritical preservation that would prevent all change and new construction that would significantly alter the historic character. This approach inevitably involves "bargaining" between conservation and new development.

His theory was tested in the Via dei Coronari in Rome, where surgical interventions exposed the impressive side wall of a Baroque church and formed intimate new *piazze*. In the Salicotto district in Siena, *diradamento* produced a mix of old and new

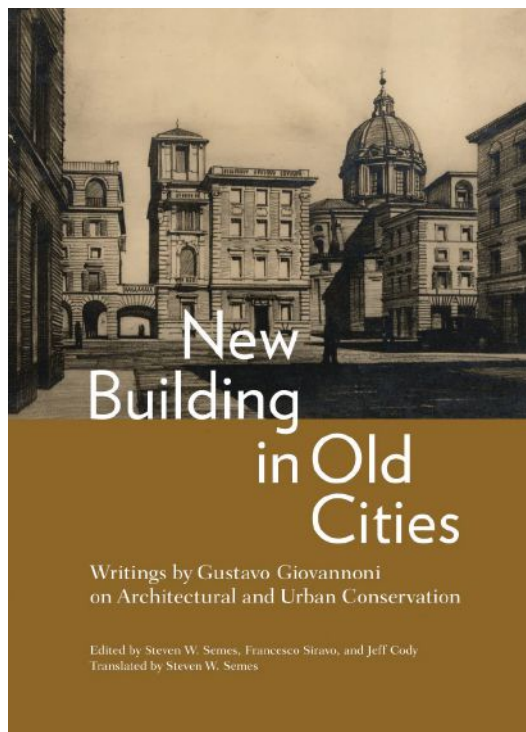




buildings harmonious in character while increasing health and hygiene. Sad to say, massive clearance schemes predominated during the postwar decades

Restauro, or restoration, seeks to make historic monuments whole to the extent supported by documentation or evidence. Giovannoni developed a comprehensive theory of restoration, proposing treatments ranging from pure conservation to major rebuilding with new material. He sought a middle way between the strict conservation approach of John Ruskin and the “stylistic restoration” of Eugène-Emanuel Viollet le Duc. He identified the early 19th century restoration of the Arch of Titus in Rome, in which the added elements are simplified and in a slightly different material, as a model for restoration that “makes the monument whole” but avoids confusing the historic parts with the restoration itself.

Giovannoni also recognized that there can be no fixed rules applicable generally. Rather, judgments must be made on a case-by-case basis. Different sites call for different approaches, from ancient archeological sites to places still in daily use. While he called his approach “scientific restoration,” beauty, or “the sense of art,” was always a preeminent value. Later critics would dismiss arguments based on aesthetics,



The key to Giovannoni’s conservation thinking is the relationship he saw between new and old architecture, a relation he characterized by the term Innestare.

grafting a branch of one tree onto one of another variety to create a hybrid. He recognized the need for change and to introduce new elements into a historic setting, but prioritized continuity of character

clinging instead to what they took to be “objectivity,” but Giovannoni consistently sought balance among the relevant values.

Giovannoni codified his approach in the widely influential Italian Charter of Restoration of 1932, but in the 1960s, his views were contested by Cesare Brandi, a figure close to the Modern Movement and still regarded as the founder of the postwar Italian School of restoration. Brandi’s primary focus was on the authenticity of the historic artifact and avoiding falsification. The principles of both men were enshrined in official pronouncements of ICOMOS, UNESCO, and other international bodies, though Giovannoni’s contribution is not often acknowledged. The preservation world continues to be split between the heirs of Giovannoni and Brandi.

The key to Giovannoni’s conservation thinking is the relationship he saw between new and old architecture, a relation he characterized by the term *Innestare*. This, in Italian, means “to graft” and, in another striking botanical image, he describes an addition to a structure or the extension of a city as like



Giovannoni was personally involved in the decision to rebuild the Abbey of Montecassino after Allied bombardment in 1944.

at both architectural and urban scales. Current conservation norms are often interpreted to require contrast between old and new, but a contrived difference contradicts the purposes of preservation in cities that we regard as “living organisms.” The ICOMOS Valletta Principles (2011) reassert Giovannoni’s more nonconfrontational joining of new and old and warn against excessive contrast.

Giovannoni applied the concept of grafting in several thoughtful projects. His addition to the medieval Casa dei Crescenzi in Rome does not imitate the original landmark, and its traditional forms and style are easily distinguished from the historic fabric while being harmonious

with it. This idea found its way into the U.S. Secretary of the Interior’s Standards, with its requirement that new work be both “differentiated” from and “compatible” with the old. Fulfilling both of these criteria has proved challenging due to the highly oppositional character of much contemporary design. It was this contradiction that motivated Giovannoni’s resistance to the Modern Movement.

At the urban scale, the grafting analogy promotes the expansion of cities by means of satellite towns—independent mixed-use developments separated by green space and linked to the city by rapid transit lines, like the English garden cities being planned at the same time.



Opposite page, the interior of Cathedral San Benedetto in Montecassino Abbey. Photo by Milosk50/Shutterstock

Left, aerial view of Orvieto in Umbria Photo by Nicola Pulham/Shutterstock

Innesto: Adding to a historic structure, building infill on a historic street, or expanding an old city should be like “grafting” the new onto the old. New townhouses in downtown Brooklyn, N.Y. by Fairfax & Sammons Architects. Photo by Richard Sammons.

Giovannoni master-planned two “new towns” near Rome but in the postwar decades, sprawl overwhelmed the city and its surrounding landscape.

Finally, we have *ricostruzione* or reconstruction. Many Italian monuments were rebuilt after the war following Giovannoni’s ideas. He supported

reconstruction when there is sufficient knowledge of the historic condition to ensure accuracy and when a community seeks restitution of its monuments to reclaim its heritage and identity. Recently, high-profile projects in Germany have reconstructed portions of Berlin and Dresden. Under the influence of Brandi, current conservation theory remains skeptical, fearing the growing acceptance of “fakes.” Seeking a balance between material authenticity and community values, Giovannoni defended the rebuilding *dov’era, com’era* (where it was, as it was) of the campanile of San Marco in Venice after its 1901 collapse and was personally involved in the decision to rebuild the Abbey of Montecassino after Allied bombardment in 1944.

With the rubble cleared, there was just enough of the building left to inform a faithful reconstruction. Some improvements were made to secondary areas, and a new decorative scheme for the church interior was necessary. More controversially, the architect, Giovannoni’s former student Giuseppe Breccia Frattadocchi, designed a new Classical facade for the church, replacing the unfinished masonry of the pre-War condition, and he opened up the cloister arcade to provide a view into the valley landscape below. These additions were seen as “false” by critics, but defenders saw them as “completing” the monument, flouting the Modernist insistence on a rupture between new and old architecture.

While Brandi and his followers saw such reconstructions as “fakes,” some preservation authorities are more accepting of reconstruction today, seeing it as restitution to the community of lost heritage—a consideration outweighing the conformance of a building’s style with its date of construction. While the conservation mainstream continues to require visual distinction between new and old and sees any new construction resembling the historic forms as a “falsification of history,” Giovannoni’s viewpoint quietly continues to percolate through international documents and inform ongoing projects around the world.

The graduate program in historic preservation at Notre Dame takes inspiration from the values articulated by Giovannoni about the conservation of historic places and their importance as models for new construction that is more durable, resilient, and sustainable than standard building practices today. The historic cities he studied are already sustainable, and we can learn from them how to make more. Paraphrasing the French writer Françoise Choay in *The Invention of the Historic Monument*, “We restore in order to learn how to build.” This would make an excellent motto for any school of architecture and urban conservation today. Giovannoni would surely agree. **TB**





*This Big Sky Country
steakhouse is the stuff
legends are made of.*

AUTHENTIC *and* ARTFUL

BY JANICE RANDALL ROHLF | PHOTOS BY CHRIS LITTLE



In 1885, Keens Chophouse in New York City opened as a hangout for the Theater District, then concentrated around Herald Square. Except for a name change in 1995—swapping out chophouse for steakhouse—the old-school landmark has remained a steadfast fixture in the neighborhood, still drawing fans of its traditional fare and clubby atmosphere. Keens’ robust track record in a city known for its high restaurant turnover landed it on a shortlist drawn up by architect Larry Pearson and interior designer William Peace of places to visit as they developed the idea of a steakhouse in the heart of Bozeman, Montana. The two men are part of a group that has other restaurants in the city’s downtown.

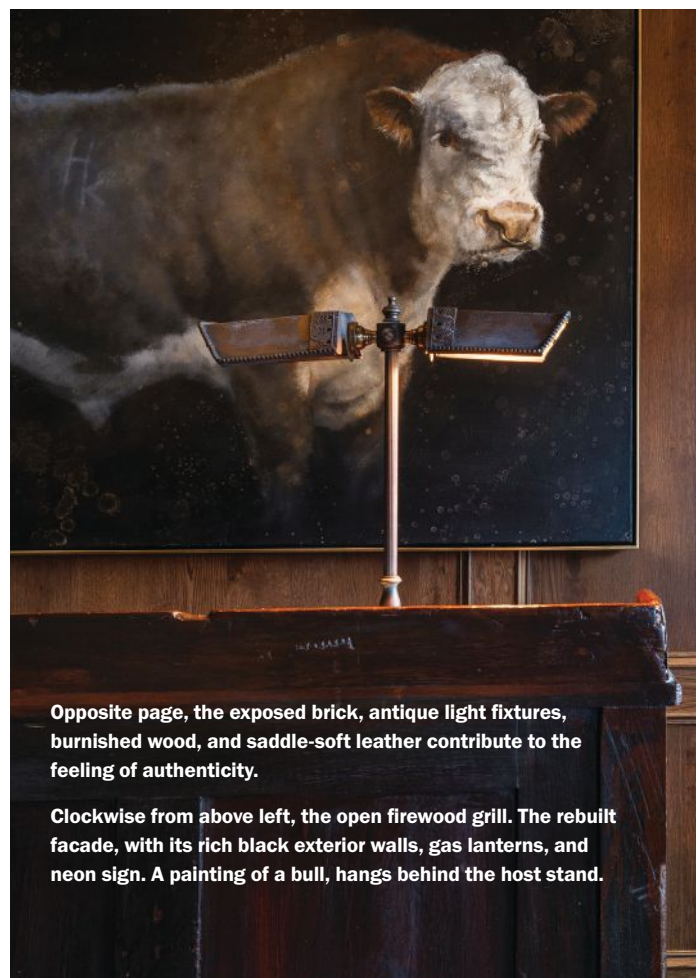
“Our scouting visits had as much to do with the operational standpoint of the steakhouses as with their aesthetics,” says Peace, founder and principal of Peace Design, sharing that the restaurant’s executive chef, John Thayer, was part of the research and development team. “We were experiencing food and atmosphere, homing in on what we wanted this place to be because we wanted it to be there a long time and have a sense of tradition yet feel current.”

At first glance, you might be fooled into thinking that two-year-old J.W. Heist Steakhouse has been around since the first half of the 20th century. Exposed brick, antique light fixtures, burnished wood, and saddle-soft leather contribute to the feeling of authenticity necessary for the restaurant’s imagined backstory, which is based on the true tale of Joseph Walter Heist, the great-grandfather of restaurant cofounder Brett Evje. Born in 1896, Heist was raised on a 320-acre ranch in Cinnabar Basin, Montana, and eventually took over its operations.

The design of the restaurant unfolded from a combination of this cowboy legend and the 21st-century concept of wood-fired dining, far removed from heating up beans over a campfire.

J.W. Heist Steakhouse occupies the middle floor of a three-story building built in the late 1800s that lost some of its historic character during a renovation in the late 1970s or so. “We rebuilt the facade in a traditional way to set the tone of a traditional steakhouse,” says Peace, pointing out the rich black exterior walls, gas lanterns, and a 1950s-era neon sign. “We wanted to take the exterior back to what it could have looked like originally, within reason.”

Once mechanical and structural issues were addressed, infilling the space with components to foster the ambiance of a longstanding steakhouse began in earnest. “All the character was buried,” explains Pearson,



Opposite page, the exposed brick, antique light fixtures, burnished wood, and saddle-soft leather contribute to the feeling of authenticity.

Clockwise from above left, the open firewood grill. The rebuilt facade, with its rich black exterior walls, gas lanterns, and neon sign. A painting of a bull, hangs behind the host stand.



“Our challenge was to create a patina to make it feel like it’s been enjoyed by every cowboy who’s been in Bozeman.”



the project’s architect of record and founding principal of Pearson Design Group, which specializes in creating environments that are regional and honor local history. “Our challenge was to create a patina to make it feel like it’s been enjoyed by every cowboy who’s been in Bozeman.”

From the front entrance, guests arrive at a 19th-century American counting table that serves as a host stand. The original brick walls were brought back here and elsewhere in the restaurant, and beautifully stained and finished oak paneling was added. The basalt used for the floor comes from an area 25 miles away, near the town of Emigrant, Montana, not far from the site of J.W. Heist’s original cattle ranch. “We wanted to be as local as we could be and use this material that was indigenous to the area,” says Peace. “Also, it created a beautiful pattern on the floor.” Reminiscent of a rodeo buckle, a bronze letter “H,” the restaurant’s logo, is embedded in the stone floor, and nearby is a large, specially commissioned painting of a bull, based on a photograph of one of Heist’s champion Herefords.

Top, the bar/lounge area that faces a fireplace and where stunning crystal chandeliers hanging from a custom coffered ceiling cast a warm glow. Above, the bronze letter “H,” the restaurant’s logo. Right, the restaurant design emulates a Midwestern supper-club format.





The exposed brick walls throughout the steakhouse provide the background for rotating art.



*“It’s dark and rich
and comfortable, with
some elegance. It was
important to us to
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special and you’re
going to have a special
experience.”*

Opposite page, cozy booths done in mohair have a retro, clubby feel. Right, the chandeliers originally hung in Manhattan's Waldorf Astoria. Below, the chef's table-style bar at the open firewood grill.

From here, one enters the bar/lounge area that faces a fireplace and where stunning crystal chandeliers hanging from a custom coffered ceiling cast a warm glow. "It's dark and rich and comfortable, with some elegance," says Peace, noting the salvaged 1896 Brunswick backbar with original mirror and columns. "It was important to us to create the feeling that you're somewhere special and you're going to have a special experience." Flanking the fireplace, cozy booths done in mohair have a retro, clubby feel. The chandeliers were salvaged by architectural antique dealer Olde Good Things from the Waldorf Astoria when the storied Manhattan hotel was sold a few years ago.

Pearson says the design team emulated a Midwestern supper-club format he's fond of: "You're greeted by a bar, with informal seating up front, then behind that is a central room that offers an environment for either intimate dining when pocketed doors are in use, or a seat along the perimeter, where it's more open and a little more public." Yet another option is a seat at a chef's table-style bar for the visually exciting experience of watching cooks in action at the open firewood grill.

The exposed brick walls throughout the steakhouse provide the background for rotating art from Tierney Fine Art, a downtown Bozeman art gallery. Peace explains that the collection is "mainly traditional Western art, paintings from 19th-century artists and more current ones that tell the historic story of Montana, in gold leaf frames, with architectural lighting, that convey a casual elegance." African animal mounts are an intentional twist on traditional western taxidermy.

"Our specialty is to create history," says Pearson. "Bill [Peace] and I worked hand in hand on creating the trim details, the ceiling's coffering details, the bar configuration, and the casework. We all worked hard to get the vibe aligned with our imagination." **TB**





The dome of the Cathedral of Saint John the Divine is now copper.

Heavenly Dome

New York City-based Ennead Architects and restoration contractor Nicholson & Galloway restore the dome at the Cathedral of Saint John the Divine.

More than a century ago, the Cathedral of Saint John the Divine added its majestic, monumental presence to the New York City skyline.

One of its key features, a robust dome designed and constructed in 1908 by the Spanish-American architect and master builder Rafael Guastavino and taken over by his son, Rafael, upon his death, was intended to be temporary, and at some later date, to be razed to accommodate a tower or spires of various sizes.

Nearly 133 feet in diameter and made of overlapping, self-supporting terra-cotta tiles, it spans the cathedral's four granite arches that define the crossing.

But the ground under the 121,000-square-foot cathedral, it was discovered, could not bear the weight of the proposed tower, so the 11-story dome, which is 165 feet high, remained a dominant architectural element of the cathedral.

By 1916, however, the asphalt roof of the dome, the largest Guastavino of its kind in the world then or now, had begun to flatten, requiring what became the first of many patchwork repairs.

What's more, through the years, the interior of the dome became blackened by soot, candle wax, and incense smoke that obscured its grandeur and the beauty of its tiles.

By Nancy A. Ruhling | Photos by Ennead Architects

The church's original plan called for merely cleaning the interior tiles, but after extensive research and a comprehensive survey by New York City-based Ennead Architects, it was decided that the cathedral needed a new roof.

By the time the landmark church decided to refurbish it, it had suffered years of deterioration, water infiltration (buckets were put on the floor to catch the drips), and damage from two fires—one in 2001 and another in 2019.

The church's original plan called for merely cleaning the interior tiles, but after extensive research and a comprehensive survey by New York City-based Ennead Architects, it was decided that the cathedral needed a new roof.

It was an expensive proposition, one that necessitated the sale of one of the cathedral's properties to finance.

"The membrane roofs on the dome kept failing rapidly because of water infiltration," says Kevin Seymour, associate principal of Ennead Architects, which had been doing work on the cathedral since the 1970s and did an initial repair on the dome roof in 2014. "Because the cathedral is so massive, it's expensive even to access the dome roof. We suggested batten seam copper as a permanent solution because it's what's on the roofs of the cathedral's nave, choir, and apse."

Its design, by Long Island, New York-based restoration contractor Nicholson & Galloway, fits in with the language of the adjacent historic copper roofs and also provides the dome with thermal insulation and permanent waterproofing.

Seymour notes that the original membrane, which was made of asphalt and later insulated, never was a good solution because heat and cold caused it to expand and contract, creating large cracks that allowed water to leak into the building.

Van Hemsley, senior project manager of Nicholson & Galloway, says that despite the firm's extensive experience with fabrication and installation of copper roofing, including on other copper-clad domes, the cathedral's was the greatest challenge.

The project required 8-foot-tall copper standing seam and batten seam roof pans that had to be fabricated—a custom bending machine to curve the pans to the exact radius and a custom seamer to lock the panels together along the standing seams. The pans were installed with 2-piece cleats that allowed for movement due to thermal expansion.

The dome is now illuminated on the inside and outfitted with vent slots that have copper bug screens to facilitate air flow.

Nicholson & Galloway also designed, fabricated, and installed stainless steel framing and made structural repairs to the interior and exterior of the dome.

Jim Patterson, the director of capital projects and facilities at the



The dome was designed to be a place holder for a tower or spires, which were never added.



The new copper roof, designed, fabricated, and installed by Nicholson & Galloway, is built to last at least a century.

Like the great medieval churches and cathedrals of the world, the Cathedral of Saint John the Divine is still a work in progress.

cathedral, says that “working on the dome roof and setting up the elaborate scaffolding system that allowed the cathedral to function throughout the work was a tremendous engineering feat.”

He added that the work, which was done during the pandemic and took three years to complete, was on time despite the fact that sometimes it was too hot or too cold for workers to handle the metal.

The original Guastavino tiles were cleaned, and those that were loose or cracked were repaired or replaced by replicas made by Sandkuhl Clay Works.

As the years go by, the dome’s roof will patina to a verdigris green, eventually matching the statue of the angel Gabriel that has stood on the apse roof since the early phases of the cathedral’s construction.

Because of its height and position, the dome is not easy to see from the ground. But it is visible to train riders.

“I was taking Metro North, and there’s a section of the track where you can see across Harlem, and it’s very prominent,” Seymour says. “The light glinting off of it was a special moment for me.”

The interior tiles, however, are quite noticeable now even though there are “invisible” nets below as a safety precaution to catch any falling debris.

For their work on the dome, Ennead and Nicholson & Galloway were awarded the 2023 North American Copper in Architecture Award by The Copper Development Association, a trade group that publishes reference and technical manuals for design professionals.

Like the great medieval churches and cathedrals of the world, The Cathedral of Saint John the Divine is still a work in progress.

“People have asked me whether the new dome roof means that there will never be a tower there,” Seymour says. “It’s possible that in the future the cathedral could build any number of towers over the dome, but we have preserved what we have. With proper maintenance, the new roof could last another 110 years.”

Noting that the new roof “glows,” The Very Reverend Patrick Malloy, Ph.D., and dean of the cathedral, says that “this restoration is more than an architectural triumph. It restores to our visitors and all of us who worship and work at the cathedral a sense of excitement and wonder and a gratitude to our ancestors who were audacious enough to build the largest church in the United States here in Morningside Heights.” **TB**

KEY SUPPLIERS

Architect

Ennead Architects

Restoration Contractor and Designer, Fabricator and Installer of Copper Roof

Nicholson & Galloway (Van Hemsley, Pawel Posluszny, Preston Hicks, Andrew Wilson)

Consultant Team

James R. Gainfort AIS, Consulting Architects PC; Silman, Building Conservation Associates Inc.

Contractor

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Restoration Contractor

Nicholson & Galloway (Van Hemsley, Pawel Posluszny, Preston Hicks, Andrew Wilson)

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

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CLASSIC REUSE

Glavé & Holmes Architecture transforms a classic bank building into a luxury hotel.

By **Nancy A. Ruhling** | Photos by **Jumping Rocks Photography**

Adapting for a new use a historic building that engages and resonates with a new generation of users involves far more than restoring the facade, shoring up the infrastructure, and replicating its significant architectural elements.

It means creating a unique experience that takes the history of the structure and makes it come alive in its context in a contemporary manner that invites people to use it.

A prime example is the conversion of Roanoke, Virginia's Liberty Trust Building, which won a 2023 Palladio Award for interior design work by Glavé & Holmes Architecture, into The Liberty Trust Hotel.

Originally the headquarters of the First National Bank, Roanoke's premier financial institution, the seven-story 1910 Classical Revival monolith—it covers nearly 40,000 square feet—is not only a Virginia Historic Landmark, but also is listed on the National Register of Historic Places.

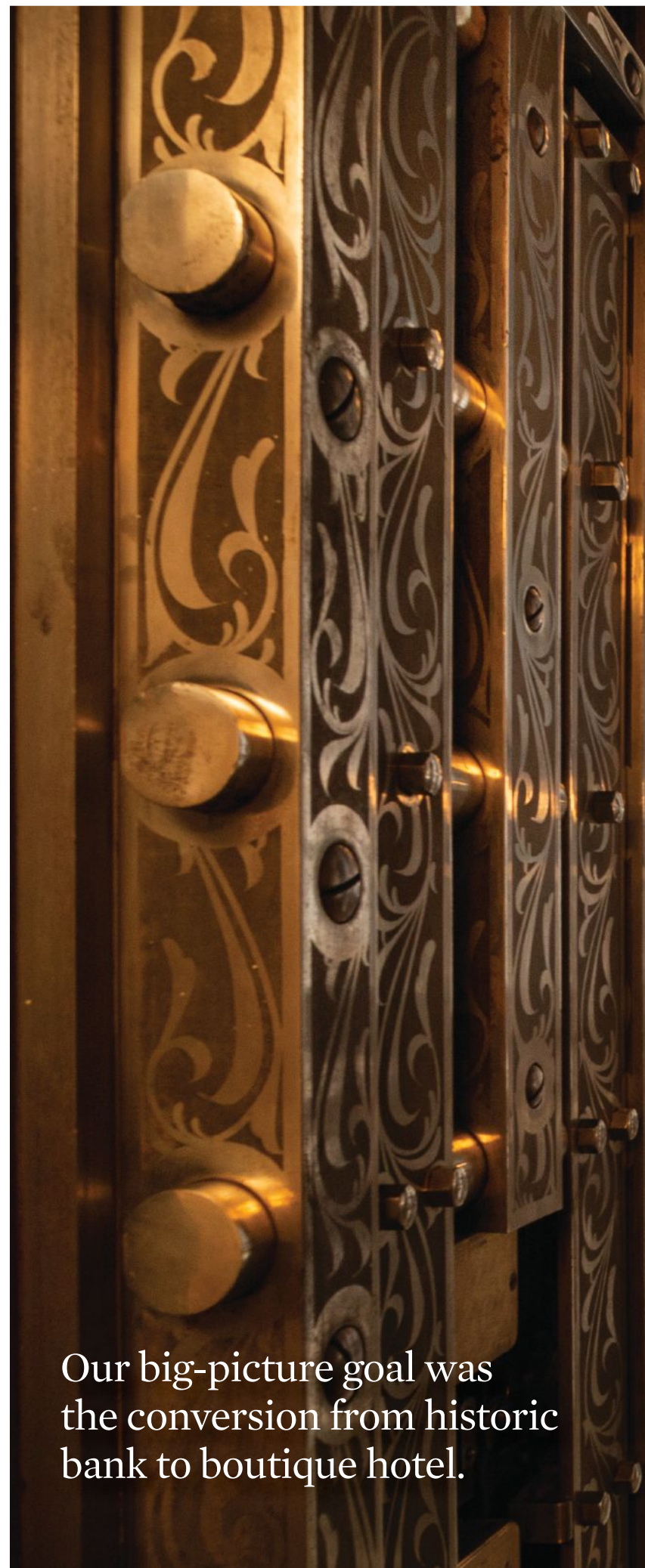
"Our big-picture goal was the conversion from historic bank to boutique hotel," says interior designer Jessica Ritter, CID, IIDA, of Richmond, Virginia-based Glavé & Holmes Architecture. "We breathed some life into it within the framework of its historic character. And we created something that is different from any of the other hotels in the city. We wanted the hotel to be unique and charming and a destination people would flock to when looking for overnight stays, events, or a drink at the bar. We know that travelers and guests highly value an experience when choosing where to stay and frequent, now more than ever."

The structure, which locals refer to as the Liberty Trust Building, is a veteran of conversions and renovations but most recently had been not used near to capacity, save a few small-office tenants.

Its distinguishing features, including the granite exterior adorned with carved rosettes, the balustrade roof, the Roman Ionic columned entrance, the bronze main doors and the Doric columned main hall that is modeled after the Temple of Apollo at Delos, remained largely intact.

And Ritter and her team of interior designers—Veronica Ledford and Leah Embrey—were fortunate because the floor plans didn't require invasive alterations.

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



Our big-picture goal was the conversion from historic bank to boutique hotel.





Ritter and her team created a lobby lounge with cozy seating areas. Right, the lobby has soaring ceilings, ornate chandeliers, and marble floors and walls. Opposite page, an original marble teller counter was converted into a bar.

The top floors, which now have 54 rooms for hotel guests, had originally been bank offices that were relatively easily converted into hotel guest rooms with minor alterations and the addition of bathrooms.

The owners had applied for historic tax credits, and the major challenge of the project was meeting the stringent requirements of the Virginia Department of Historic Resources.

Although the team has worked on numerous projects that have restrictions, Ritter notes that for The Liberty Trust Hotel, “there were a lot of little nuanced things to take into account that we don’t always encounter. We were limited in what we could touch or change that was original. And any changes that were made needed to be obvious that they were new.”

This meant coming up with a design that incorporated what Ritter calls “exposed portions of flooring in strange and unusual places that were not consistent because of previous renovations, but that showed the original character and footprints of interior rooms.”

Thus, the exposed sections of terrazzo at the entrance to many guest rooms remain although the team was allowed to add modern carpet tiles to the rest of the space. And the missing copper-clad and





We wanted the hotel to be unique and charming and a destination people would flock to when looking for over-night stays, events, or a drink at the bar.

trimmed entrance doors to each room were replaced not with replicas but with simple and clean wooden ones that complement the originals and that are not intended to seem as though they could have been originals.

The owner chose to pursue tax credits that included the value of built-in furnishings.

“To satisfy the rules, the furniture had to be designed so that if it is ever removed, it’s obvious that it’s gone, so we had to trim around each piece,” Ritter says, adding that this part of the project “required extensive coordination with the millwork and electrical trades to ensure proper rough-in locations to align the furnishings that would come much later in the process.”

To highlight the building’s history, Ritter and her team de-

signed leather headboards for the beds in bank-passbook green, and in homage to the copper doors added throws in a patinaed-copper colorway.

The vintage-style telephones, which are bound to get younger guests talking, are another defining feature. Black with rotary dials, they call up the 1930s.

The grand lobby was restored, and its enormous chandeliers, brass Colonial Revival fixtures that had been added later, were replaced with custom lights that hint at the history of the bank building but in a contemporary manner.

The partial-height walls that had been added to the middle of the space at some earlier date were removed to recreate the lobby’s original sense of expansiveness. One of the partial-height marble walls that was historic to the building as a teller counter became the front of the bar.

The new lobby’s lounge evokes the past with curved contemporary settees that are upholstered in baby-pink, a popular 1930s color, and the new rugs are patterned with classic motifs blown up to give a modern feel.

The old bank vault, which remained largely intact, complete with its original door, has been repurposed as a private gathering or wine-tasting space.



The restored bank vault is now a wine-tasting / private gathering room. A detail of the restored bank vault door.

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Offices were converted into guest rooms, each with finishes and old-fashioned telephones that reference the building's original use. Contemporary bathrooms in a style that syncs with the architecture of the building were added to each guest room.



The new lobby also has a glamorous reception/concierge desk that looks as though it were imported from the past.

These subtle cues are augmented by the name—what else would it be called but The Liberty Trust Hotel?—and its logo, which incorporates elements of the historic building's architecture.

All of the new and old elements work together to create a complete experience that immerses visitors in history without removing them from the present.

"The beauty of the original architecture is an experience in and of itself," Ritter says. "We tried hard to make it current without making it trendy."

The Liberty Trust Hotel, a downtown icon, attracts locals and visitors alike who either stay or stop in for a cocktail at the lobby bar.

"It's become an asset to the community," Ritter says. **TB**

The top floors, which now have 54 rooms for hotel guests, had originally been bank offices.

TRADITIONAL BUILDING RAPHAEL AWARDS

2024 Raphael Award Winners

Special thanks to our judges: Erik Evens, principal of Evens Architects, J. Scott O'Barr, director of residential design Voith & Mactavish Architects; and Duncan Stroik of Duncan G. Stroik Architects.

The work of the five recipients of *Traditional Building's* Raphael Awards represents the best in traditional drawing and painting. The annual award, named for the Italian Renaissance painter and draftsman Raffaello Sanzio da Urbino (1483–1520), seeks to encourage the study of Classical and Neoclassical architecture through the practice of hand drawing.



Design Sketch

Georgina Renée Johnson of Steven W. Spandle Architect “St. Paul’s Cathedral in London”

Artist, printmaker, architectural team lead and draftsman, Georgina Renée Johnson, team leader at Steven W. Spandle Architect, explores the intersection of art and the built environment with works in stone lithography that have been inspired by her experiences working in classical architecture firms.

Her work has been shown in juried exhibitions in a variety of venues, including the Pennsylvania Academy of the Fine Arts and the Institute of Classical Architecture & Art.

“Architectural drafting and design require close observation of interrelated details as they relate to the whole,” she says. “The unique properties that emerge through the alchemy of stone, lithographic crayon, acid, ink, water, paper, and press combine in my artwork to encourage viewers to look closely and appreciate complex textures imparted in a final image. My lithography practice has deepened alongside my work in architecture, and I believe my work in architecture benefits from my artistic practices. I am drawn to the beauty of classical elements and the transmission of light and shadow as they play across architectural details.”



Design Perspective

Mac White, AIA, Partner at Michael G. Imber, Architects

"Interior Perspective of St. Joseph Seminary Chapel"

Throughout his career, architect Mac White has traveled to the far corners of the world to build beautiful, lasting architecture, working on projects across the United States, the Caribbean, Germany, Russia, and Saudi Arabia. White, who won a 2023 Raphael Award, has demonstrated a special ability to interpret the regional vernacular of diverse areas, ranging from Texas and New Mexico to the Gulf Coast and the Bahamas.

His hand rendering, in watercolor, is of St. Joseph College Seminary in Charlotte, North Carolina, which the firm is developing. The seminary, which is an American Gothic-inspired design, will provide a place for men to pursue the priesthood and also encourage theological and philosophical thinking. "Colored light spilling through the stained-glass windows creates a layering of spaces through a series of arches, reinforcing a sense of the mystic and devotion in this consecrated place," White says.



On-Site Watercolors

Thomas Wells Schaller

"Light Patterns: Rome"

A New York City-based artist, architect, and author, Thomas Wells Schaller is a recipient of the 2024 Arthur Ross Award from the Institute of Classical Architecture & Art, the Alpha Rho Chi Medal at The Ohio State University, and a Graham Foundation Grant. In addition, he is a two-time winner of the Hugh Ferriss Memorial Prize, which the American Society of Architectural Illustrators awards for excellence in the graphic representation of architecture.

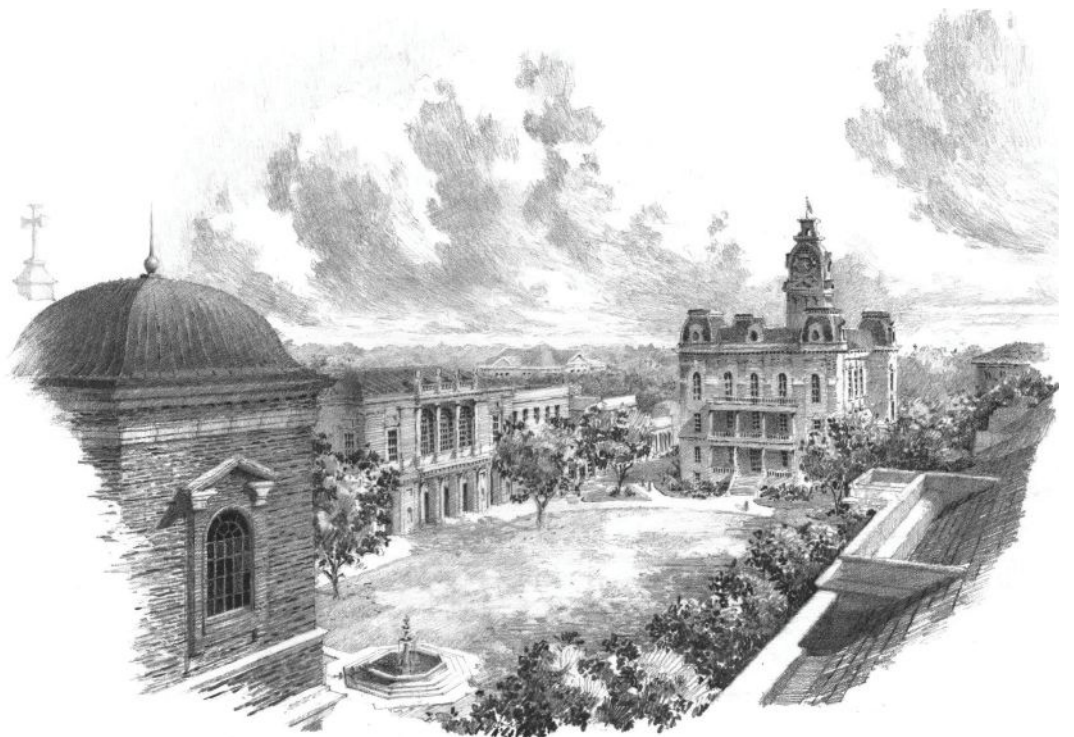
He is the author of three books—*The Art of Architectural Drawing*, *Architecture in Watercolor*, and *Thomas W. Schaller: Architect of Light*. His most recent work has been featured in prestigious international masters' exhibitions in more than 25 countries and is in many public collections, including the Watermark Museum in Fabriano, Italy, The Tchoban Museum in Berlin, and the Johhan Museum in Shanghai.

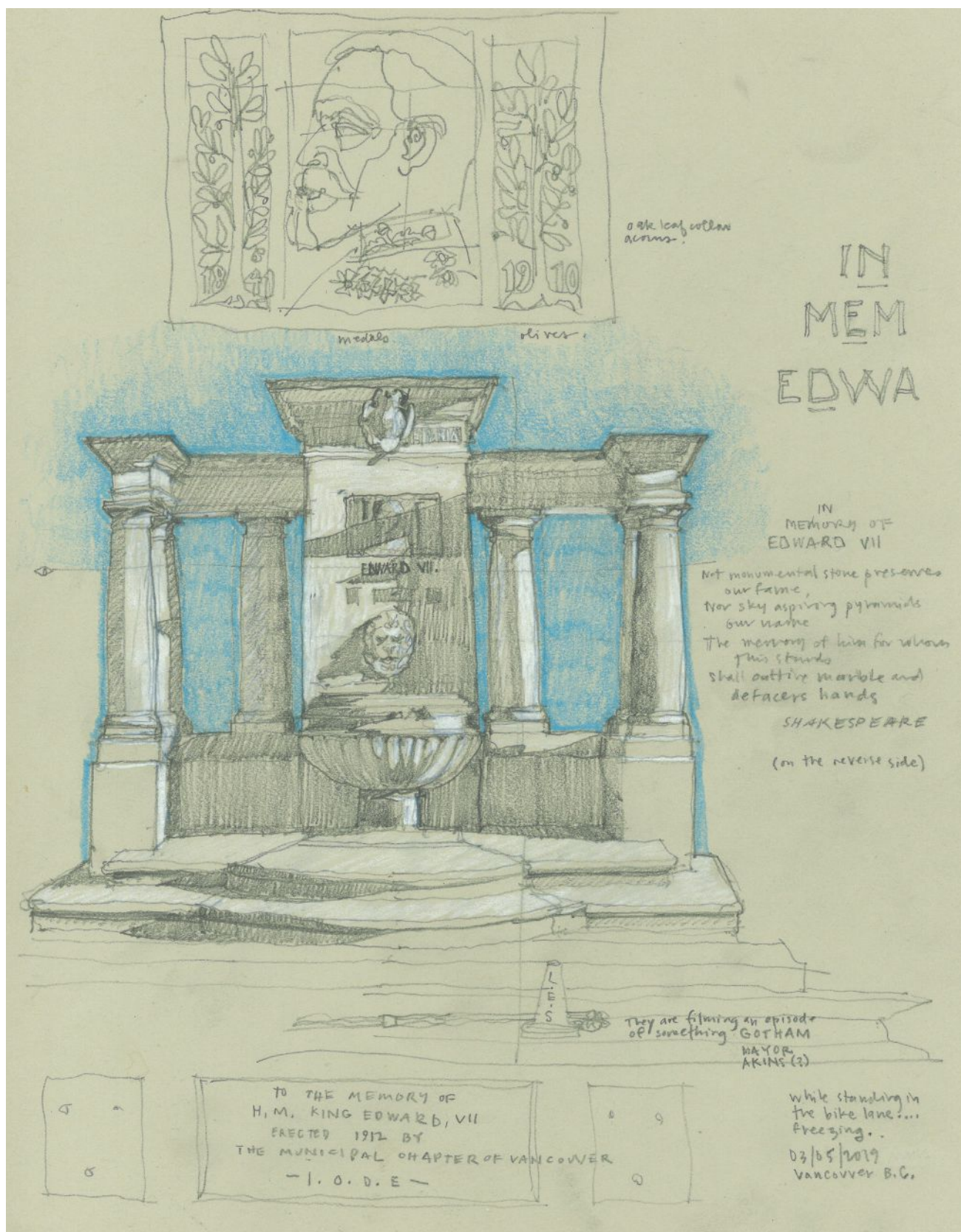
President emeritus of the American Society of Architectural Illustrators, he is a founding member of North American Watercolor Artists.

Design Orthographic

Alexander J. Ford of Michael G. Imber, Architects *"North Quad at Hillsdale College"*

An abiding interest in architectural practice and in the history and theory of the profession, as well as architectural research and fieldwork, are the driving forces behind the work of Alexander J. Ford. Ford, who grew up across the American South and Southwest, has a bachelor's degree in architecture and a master's in historic preservation. He was the assistant field director for architecture from 2013 to 2017 at the excavation of the ancient Sanctuary of Zeus Lykaeos in the central Peloponnese. His scholarly writing and design work have been published and exhibited in numerous venues, most notably by the *Princeton Architectural Press* in 2019. He has lectured on Anglo-Saxon ritual architecture at the University of London's Birkbeck Institute and has taught a design studio at the University of Arizona that instructed students in the fundamentals of measured drawing.





On-Site Line Drawing

Margaret Derwent Ketcham

"IN MEM EDWA, Prince Edward Memorial, Vancouver"

As a licensed architect, Margaret Derwent Ketcham learned during her first job, with Booth/Hansen & Associates in Chicago, that any architectural problem could be solved by hand on an 8½-by-11-inch piece of paper, given the appropriate scale. She took her first on-site drawing class at the University of Notre Dame in 1982–83 and worked for over a decade on the restoration and renovation of Old St. Patrick's Church in Chicago, an 1856 building that features stencils and stained glass by Thomas O'Shaughnessy. She and a friend, Stephen D. Siegle, won honorable mention in the Women's Military Memorial competition in Washington, D.C., with a classical design presented on hand-drafted and watercolor boards.

Her trio of drawings, titled "What could possibly happen outside in situ for an hour with 3 pencils + 1 sheet of paper?" (While trying to be safe, somewhat comfortable, if possible, and a juggler), including the winning entry "IN MEM EDWA," was an attempt to capture, within a short period of time as the shadows move, how the profile of the building or memorial meets the sky; how the sunlight hits and moves across the stone; how the shadow shapes animate the surface; and how to illustrate key details with the minimum of information. TB

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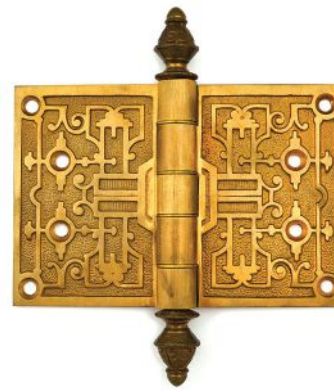
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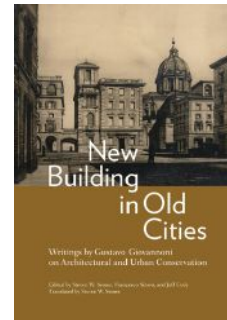
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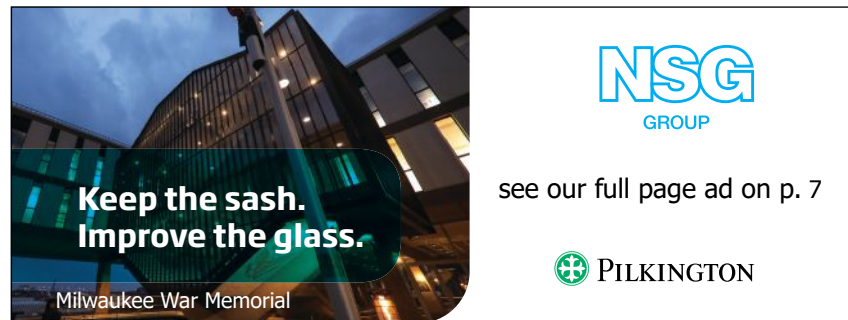
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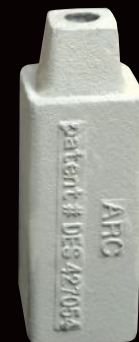
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www.rohlfstudio.com

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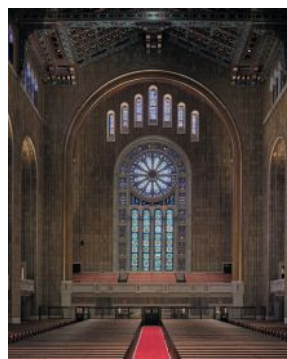
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Cave Company
800-989-2283; 516-333-3659;
Fax: 516-676-9695
www.churchgoods.net
Old Westbury, NY 11568

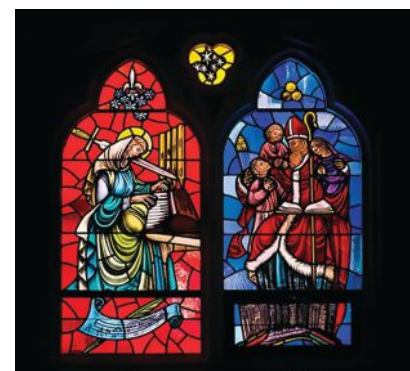
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Femenella & Associates, Inc.
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www.femenellaassociates.com
Branchburg, NJ 08876

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Hunt Studios
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www.huntstonecarving.com
San Francisco, CA 94124

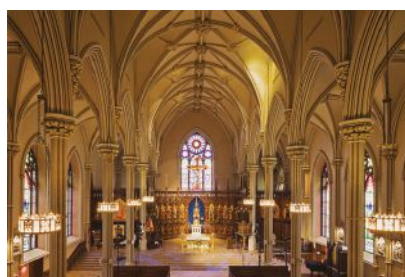
Full-service sculptural studio: figurative, ornamental & decorative carving & sculpture; restoration & conservation; ecclesiastical & monumental projects; custom maquette creation; public art commissions.



John Canning Conservation & Painting Studios
203-272-9868; Fax: 203-272-9879
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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.

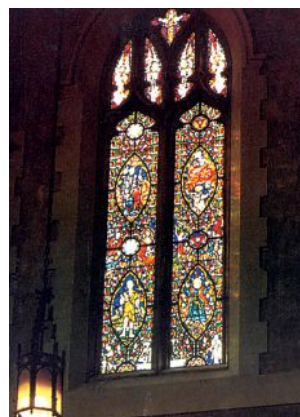
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John Tiedemann, Inc
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www.johntiedemann.com
North Arlington, NJ 07031

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.

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Jim Illingworth Millwork, LLC
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www.jimillingworthmillwork.com
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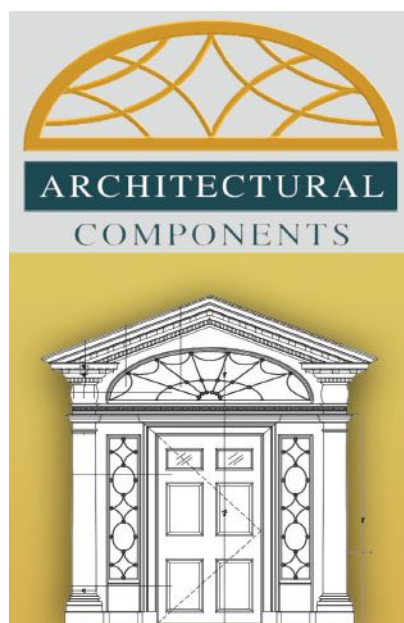


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www.timberlane.com
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www.ludowici.com

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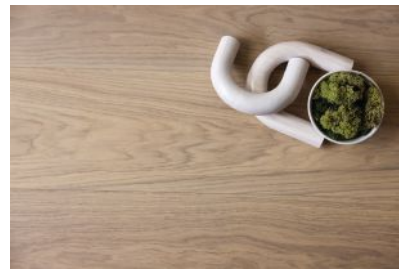
571-642-2672; Fax: 571-642-2678

www.rugostone.com

Lorton, VA 22079

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

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www.tile-source.com

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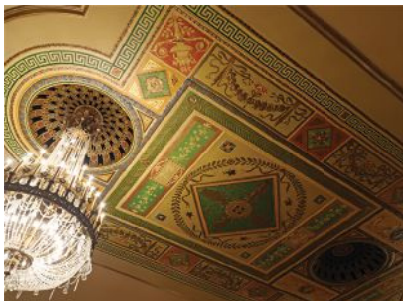
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EverGreene Architectural Arts, Inc.

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.

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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.

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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.

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Rambusch Decorating Co.
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www.rambusch.com
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www.decoratorssupply.com
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www.wfnorman.com
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Belt
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www.belt.com.co
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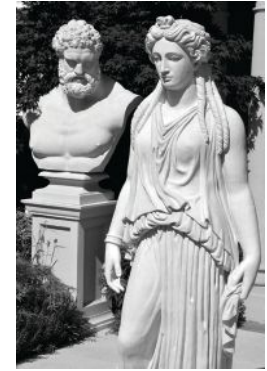
Custom designers, developers, manufacturers and installers of metal works such as gates, lights, railings, balconies, doors, wine cellars, canopies, kitchen hoods, luxury furniture and many other specialty items.



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www.haddonstone.com
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www.grandlight.com
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www.herwig.com

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www.historicalarts.com

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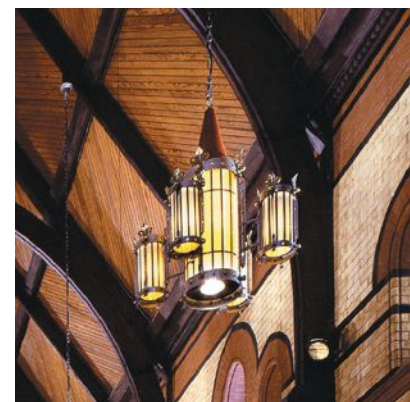
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www.manningltg.com

Sheboygan, WI 53082

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

www.rambusch.com

Jersey City, NJ 07304

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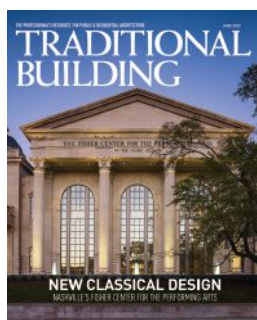
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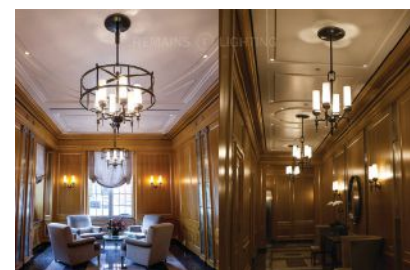
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www.remains.com

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www.slalco.com

Saint Louis, MO 63130

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www.juliusblum.com/
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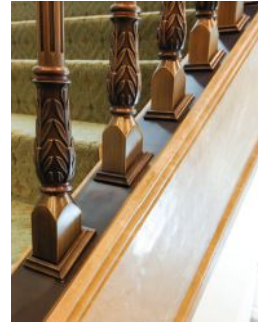
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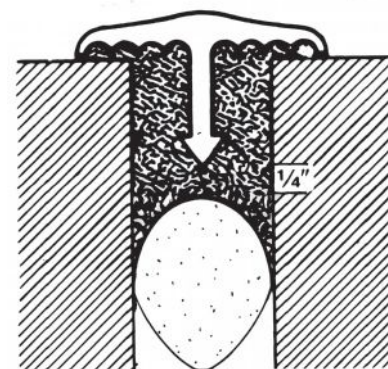
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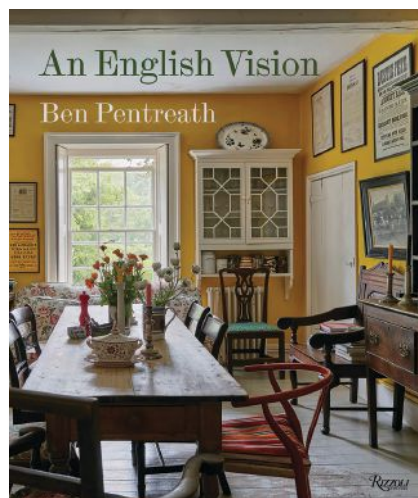
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An English Vision: Traditional Architecture and Decoration for Today

AUTHOR AND PHOTOGRAPHER: BEN PENTREATH RIZZOLI, SEPTEMBER 2024 | 352 PAGES, COLOR



Getting into the head of the designer of the buildings we love is the very bricks and mortar (and Doric columns) of grand inspiration.

It's one thing to view gorgeously styled homes and rooms photographed in design magazines, but it's quite another to get first hand the delightful details that comprise the big picture.

In this, his third book, London-based interior and architectural designer Ben Pentreath, whose clients include Britain's King Charles III and the Earl of Moray, celebrates the 20th anniversary of his eponymous studio by

And those projects are quite varied, ranging from towns to townhouses, country houses, and village farms.

Pentreath's down-to-earth, conversational commentary is humble, philosophical, and insightful. With him, we travel to Bloomsbury, where he and his husband, Charlie, make their home at the apex of a Georgian townhouse, and to a slate-roofed cottage in Scotland, where the couple will soon be moving.

Along the way, we stop off at Poundbury, King Charles' pioneering new town, where Pentreath has designed some 1,500 buildings, and at the Town of Tornagrain, where he, as architect and planner, is working on 5,000 homes, three schools, a town square, a central park, a High Street, and health centers.

While Pentreath waxes poetic on the virtues and beauty of classical architecture, he never loses sight of the fact that these are, first and foremost, places where people live today, not in the past.

He likens his thought process to cooking: He follows a good recipe then adds "a splash of inspiration and sometimes some luck," putting his own stamp on the classics much as a musician riffs on a cover of a well-loved song.

Thus, in a farm in Oxfordshire, the

and a sense of timelessness and history."

Pentreath learns from the past as much as he copies it, something he's quite proud of. (He is utterly unpretentious—he sees no reason to invent a starchitect signature style.)

In a house in southern England, for example, he designed a pool house that was inspired by Robert Adam's building at Croome Court in Worcestershire.

"Increasingly, I'm realizing that it's really all about the landscape and how buildings sit in the landscape rather than about the buildings themselves," he notes.

He wants his design to evolve, even when that means coming up with solutions that he never envisioned.

In a house in Wiltshire that he decorated, the entry hall, which he appointed with a pair of wing chairs upholstered in blue, a round table and a fireplace fender, was an austere space that was little used by the family.

When he returned to photograph the house for *An English Vision*, he was more than overjoyed that the owners had added a ping-pong table with a blue top that matched the chairs and a foosball table, turning the space into the hub and heart of the home.

"The best projects are never caught in aspic," he says. "Houses are a frame for life."

Pentreath believes that houses should have a sense of timelessness and be loved.

From the lime green flower room in his own home to the Peter Hone plaster casts arranged on the wall in the entrance, hall of his business partner's house and everything in between—a lamp with a purple shade here, a Morris & Co. paper there—Pentreath gives us a lot to love (and covet).

With the addition of *An English Vision—English Decoration* was published in 2012 and was joined by "English Houses" in 2016—Pentreath has created a timeless trifecta, a true classic, if you will, that deserves a place of honor on every bookshelf. **TB**



Pentreath believes that houses should have a sense of timelessness and be loved.

pulling back the chintz curtains on 30 of his own projects, many of them never published before.

Pentreath, the recipient of the 2023 Richard H. Driehaus Prize for excellence in classical architecture, tells us in his own words and images—he taught himself to take pictures to document the projects in the book, shooting them with a Canon 5D Mark IV—the intimate story behind each project.

home's new pool house wing sports a bulge—a pizza oven that the client requested at the last minute. Unplanned, nevertheless, it is, Pentreath says, one of the best parts of the house.

It's not style so much, he notes, that ties his work together but "creating environments—be they large or small—in which we can find humanity, beauty, craft, meaning, colour, pattern, comfort, welcome, kindness, authentic detail,





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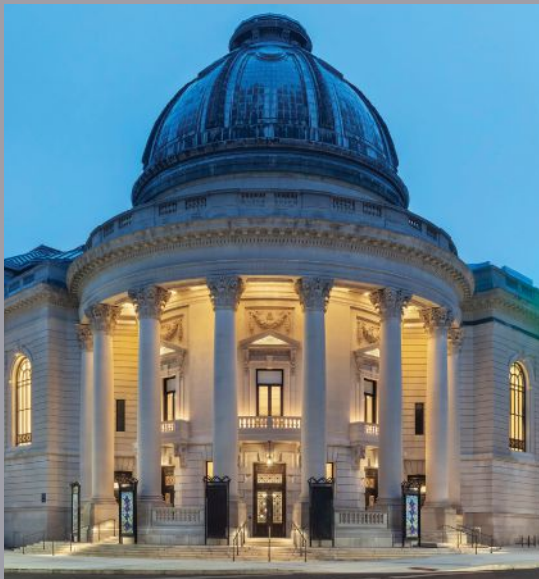
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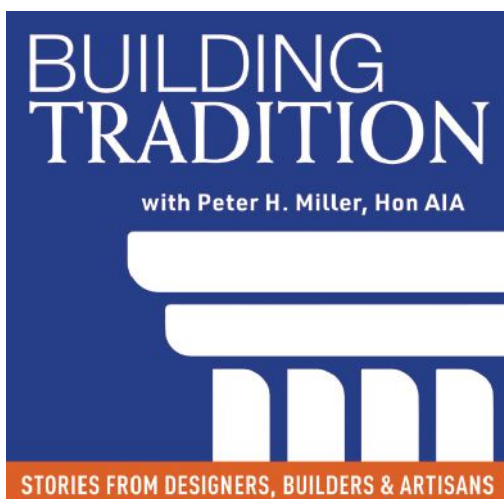
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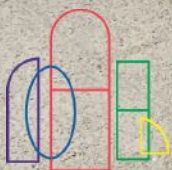


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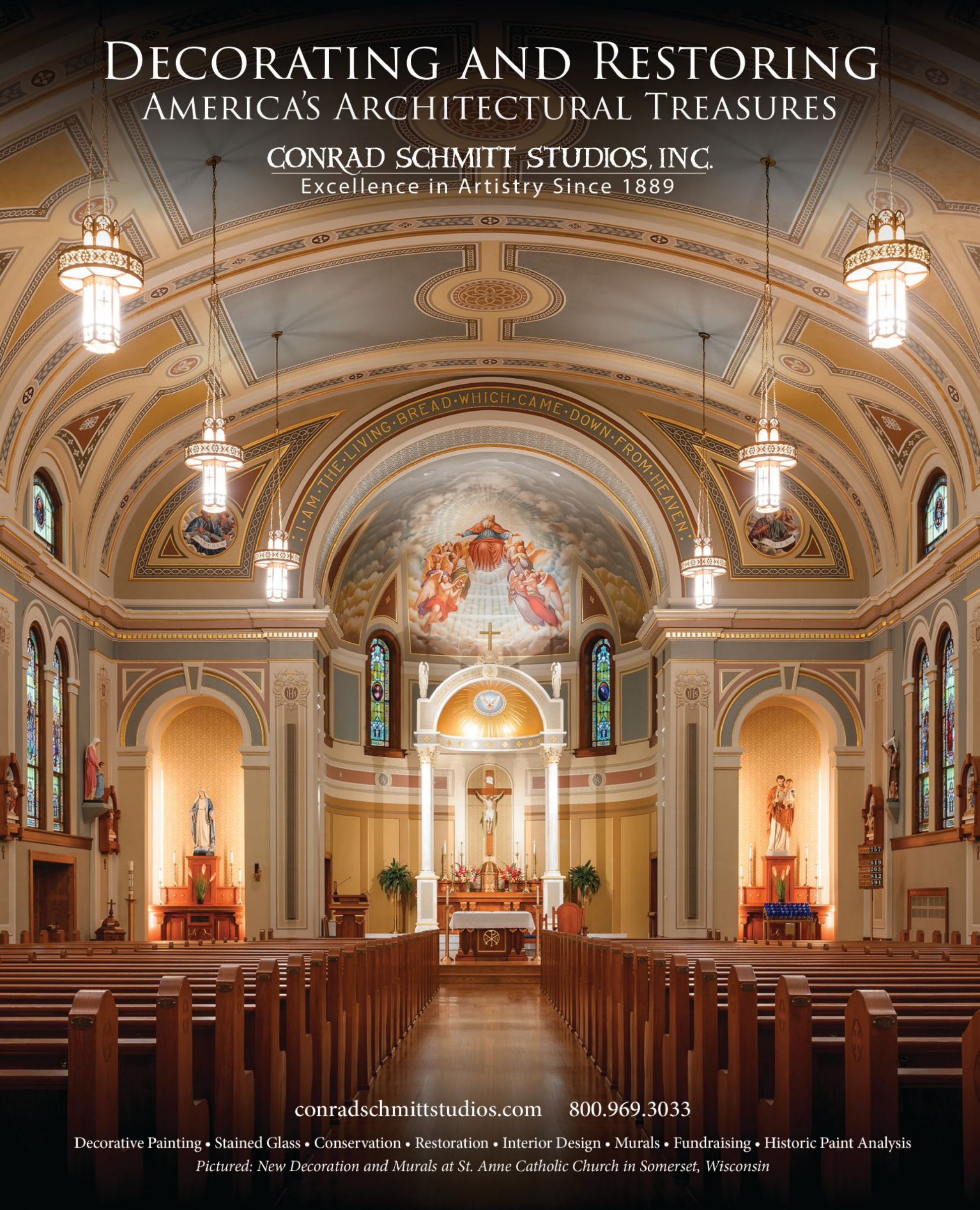
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