

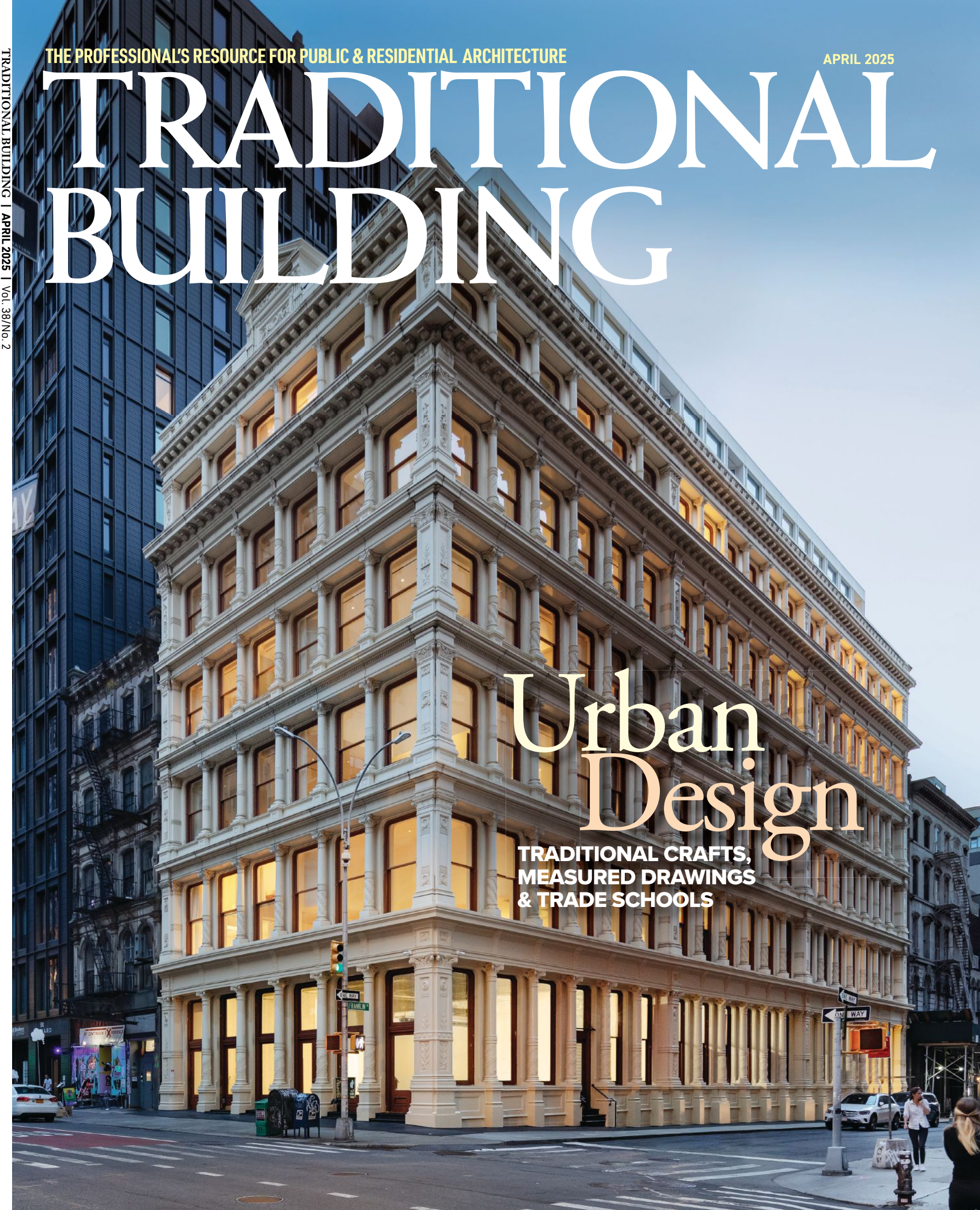
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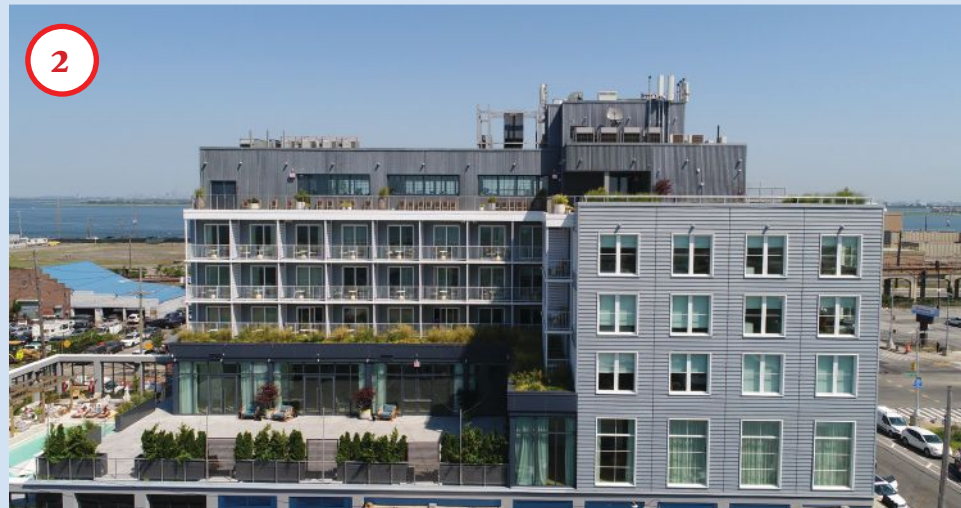
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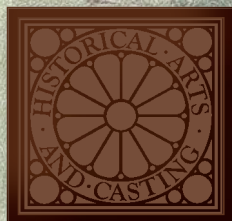


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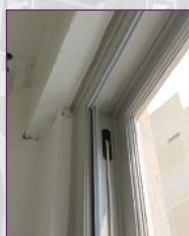
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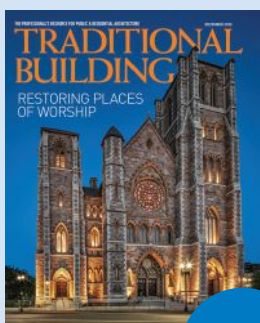
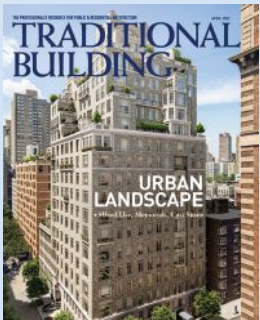
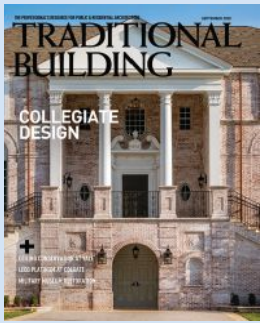


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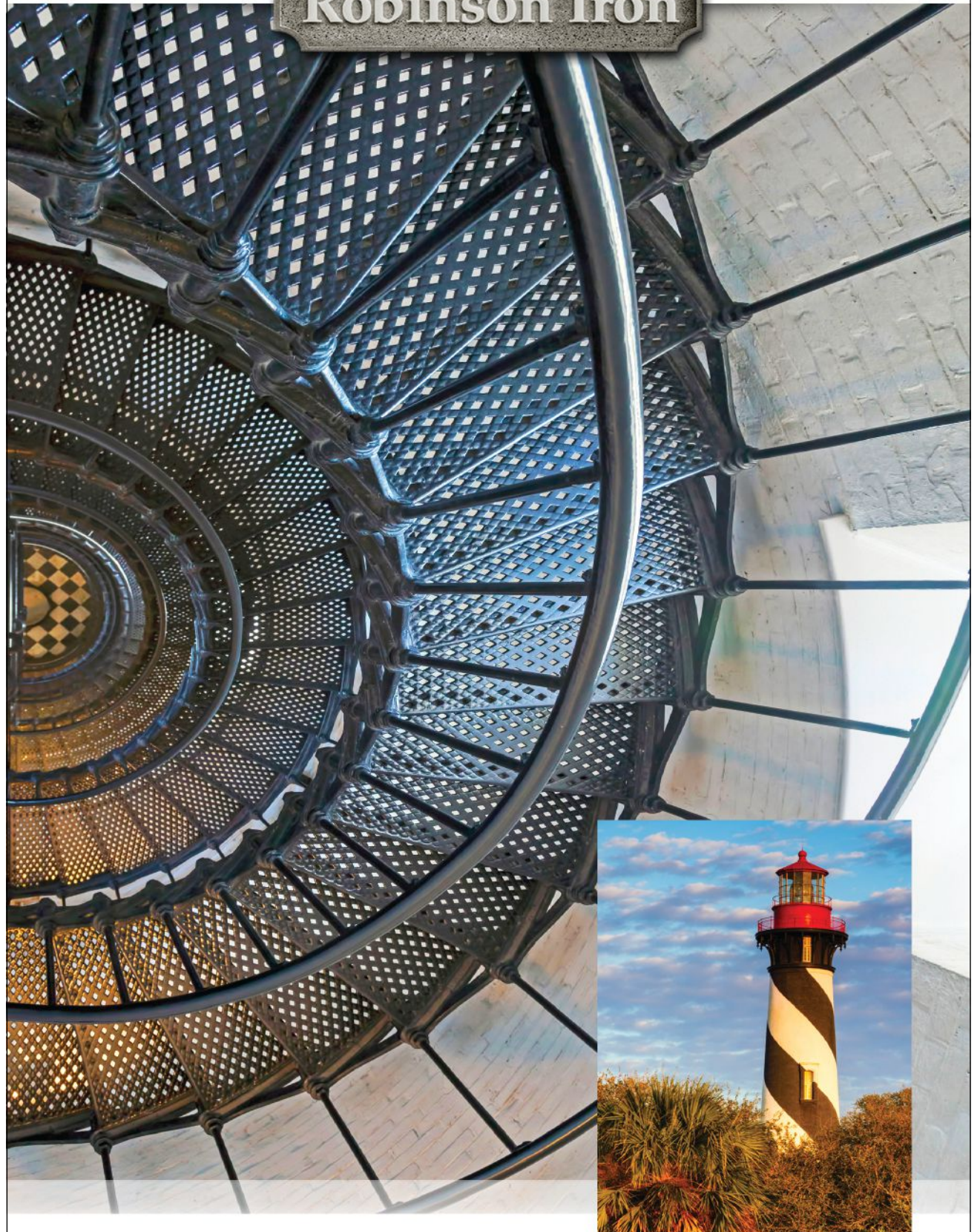
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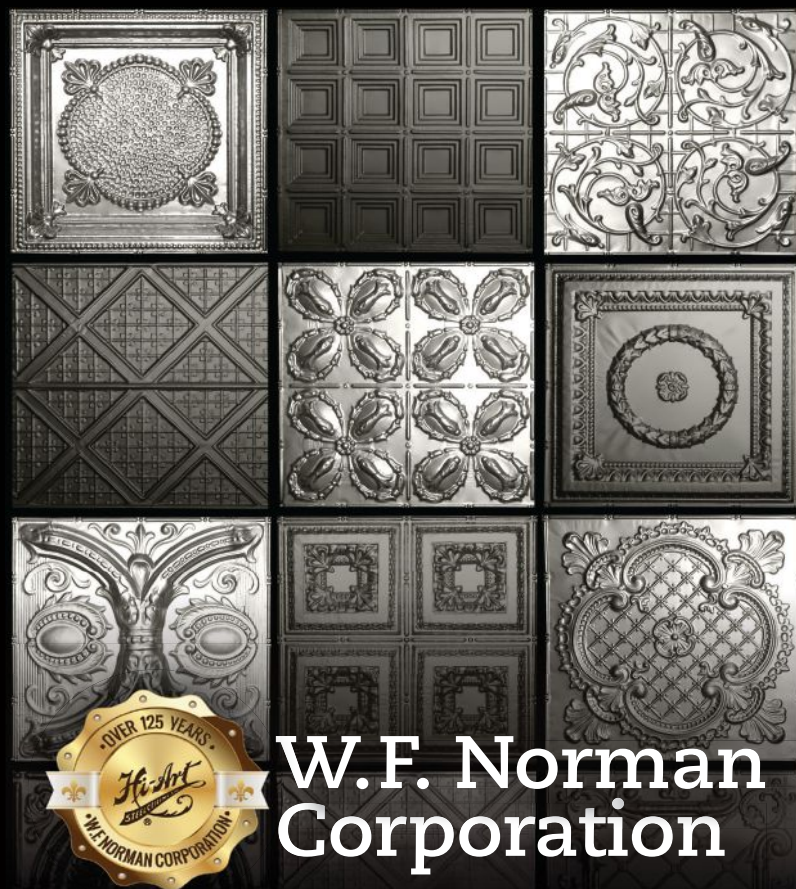


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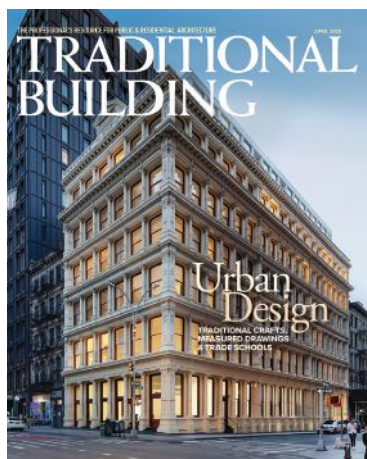
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Shigeru Ban Architects preserve the shell of New York City Landmark facade in Tribeca while updating the interiors into modern luxury living. Photo by Michael Moran

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Q+A

Artistically Inclined

An interview with Jeff Greene, executive chairman and founder of EverGreene Architectural Arts.

At age 24, a brash Jeff Greene founded EverGreene Architectural Arts, a small painting studio in New York City. Today EverGreene is the largest specialty contractor in the country, with the main office in Brooklyn and regional offices in Los Angeles, Washington DC, and Chicago. Artists, craftspeople, designers, conservators, and others work to preserve historic buildings, art, and artifacts.

Much of the work is news making: Evergreene has restored many of our country's most iconic large-scale structures, including 39 state capitol buildings and more than 400 theaters. Greene is esteemed in the historic preservation field, holding an Arthur Ross Award from the Institute of Classical Architecture & Art, among others.

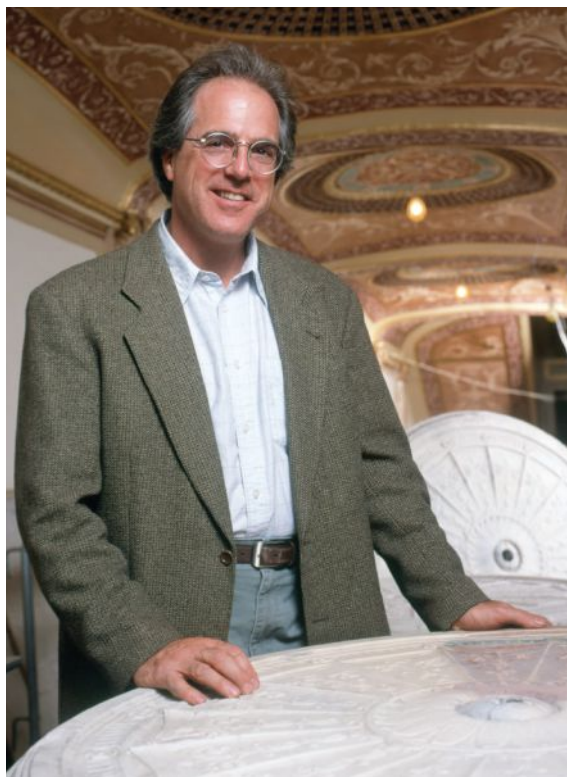
When we spoke, Greene was preparing to head to Italy to work on frescos in a tiny chapel. He paused to speak with me for *Traditional Building*, always elegantly, in lush brushstrokes and fine detail.

Many subjects pop up: banal cities, working on the US capitol, the art of feeling, learning as you go. At one point he trades seats with me to ask a question, with his characteristic humor and intelligence.

Question: You grew up in Chicago. What was your life like in the ensuing years?

Greene: To make money through school, I painted houses and learned how to do frescos and plaster walls. I made my own paint; I ground my own colors. Then I got interested in the building arts. I was also interested in fine art. My brother Daniel Greene (a distinguished portrait painter) was a big influence. In 1980, I painted an art deco mural for a bank in Rockefeller Center. Working on churches and theaters, I learned decorative painting: stenciling, glazing, gilding, marbleizing.

I graduated from the School of the Art Institute of Chicago with a degree in fine art painting, and moved to New York City. It is,



Jeff Greene, left and above, gilding the flame on the Library of Congress.

Photos by Evergreene

and was, arguably the center of the creative art world. I got a rigging license and got into a lot of crazy construction jobs.

When did you see that art and architecture are a natural pairing?

In 1980, I started painting murals for Richard Haas (an American artist best known for architectural murals and his rendering of trompe l'oeil style). I realized I could combine architecture and art. Then, in 1986, I restored the office of then-Vice President George H.W. Bush to its original style of the 1880s. After that, I worked for five years on the Library of Congress, and went on to painting murals in the US Capitol.

I'm always digging into the dustbin of history, researching old techniques and materials to solve modern problems.

What excites you about the field today?

There's this wonderful chemistry, even alchemy, of bringing different fields together: conservation/science, craft, construction, architecture, and art. People are doing individual things, but the beautiful thing is that EverGreene brought them all together, respecting each discipline. This is the field of preservation. In the 1980s, this was relatively new. (See the Association of Preservation Technology: apti.org.)

I'm always digging into the dustbin of history, researching old techniques and materials to solve modern problems. It's an endless learning process: finding out about unusual materials, like scagliola, zenitherm, and carton pierre. Every project has something new to teach us. With a forensic approach, we look at materials, pathologies, and mechanisms of deterioration, to diagnose the patient, which is the built environment or artifact. Then we apply our knowledge to solutions. The process of discovery is where the growth is, the excitement.



LA Tower Theatre, top. Photo by Martin King

Above left, 30 Rock American Progress mural conservation. Right, Chicago Cultural Center, Tiffany Glass mosaic. Photos by Evergreene

It seems that so many beautiful buildings are being demolished and replaced by boring structures. What can we as a society do?

(Greene pauses.) Mary, what's the most banal town you can think of?

I name the town I grew up in, in North Texas.

Greene says, Oh, I know that town! It has an incredible courthouse, a gorgeous hotel, and a bank that will need preservation (built in 1920, remodeled in the '50s). Often people forget what makes a town unique. You can find meaning, satisfaction, even joy, in architecture in any town. This is what creates a sense of place.

What would you say to students who want to work in artistic restoration, while the world around them is fawning to the gods of technology?

Look, in 1900 New York City, there were more than 10,000 stonemasons; today there are less than 1,000. But the buildings are still there, and we continue to build. Architecture will always



At EverGreene, there is such camaraderie and cross-pollination.

EverGreene is a little United Nations: Americans, Russians, Bulgarians, Eastern Asians, all coming from different traditions.

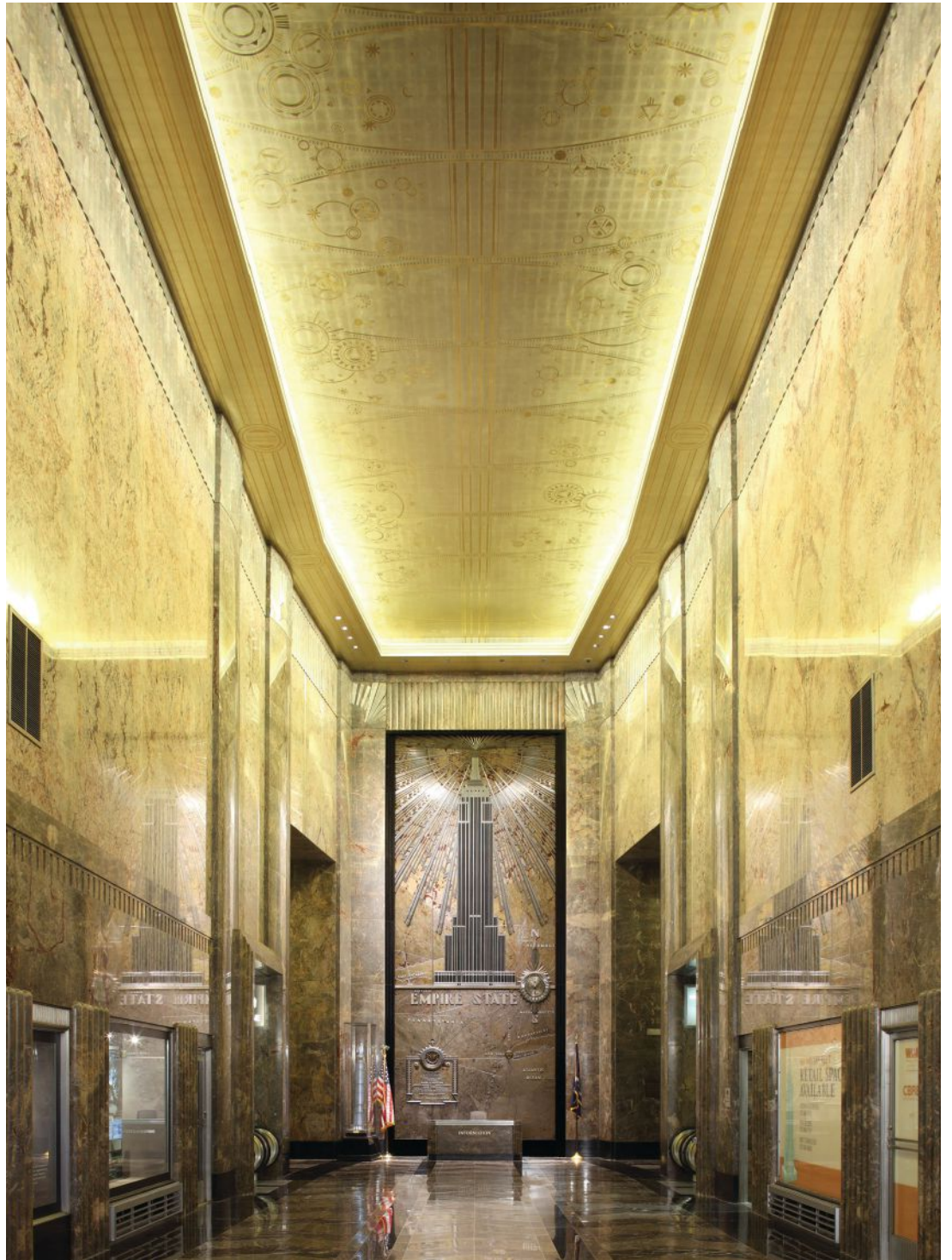
need restoration: stone, painted plaster, plastic. There is no shortage of buildings that need to be restored. Take the Lever House on Park Avenue in Manhattan, built in 1950. EverGreene helped restore the mosaics in this building. There is absolutely a necessity for these craft skills; this will ensure the future.

We need people who have intellectual skills and people who want to work with their hands. We need both the practical and pragmatic. We will need to embrace AI and other technological tools. We have to respond to the marketplace, but learn from the past. There will always be a need for restoration knowledge. We also have to preserve the skills as well as the objects.

Sometimes you talk about ‘heart’ in artful architecture. What does that mean to you?

It has to do with finding the art of feeling. We preserve things of value—high art or vernacular art—it doesn’t matter. At EverGreene, there is such camaraderie and cross-pollination. EverGreene is a little United Nations: Americans, Russians, Bulgarians, Eastern Asians, all coming from different traditions.

We’ve had Tibetan monks who were temple painters, Buddhists who worked on Catholic churches. Craftspeople are united: working with their hands, finding satisfaction, standing back and seeing the results. Hands, minds, hearts. I have all the faith in the world that the field will continue to evolve. **TB**
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Clockwise from above, gilded lobby ceiling, Empire State Building. Photo by Whitney Cox

Illinois State Capitol, Supreme Court. Photo by Tom Rossiter

Laser cleaning at the Jefferson Memorial. Photo by Victoria Sanchez



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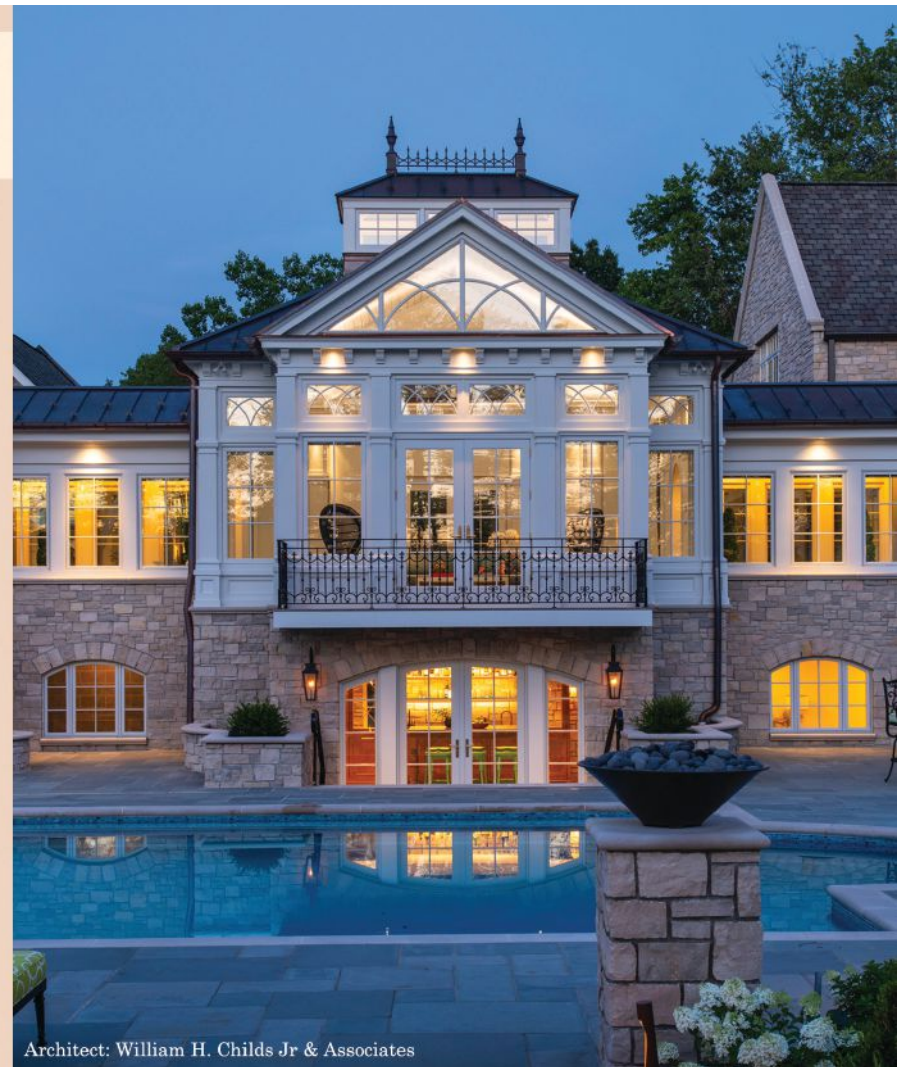


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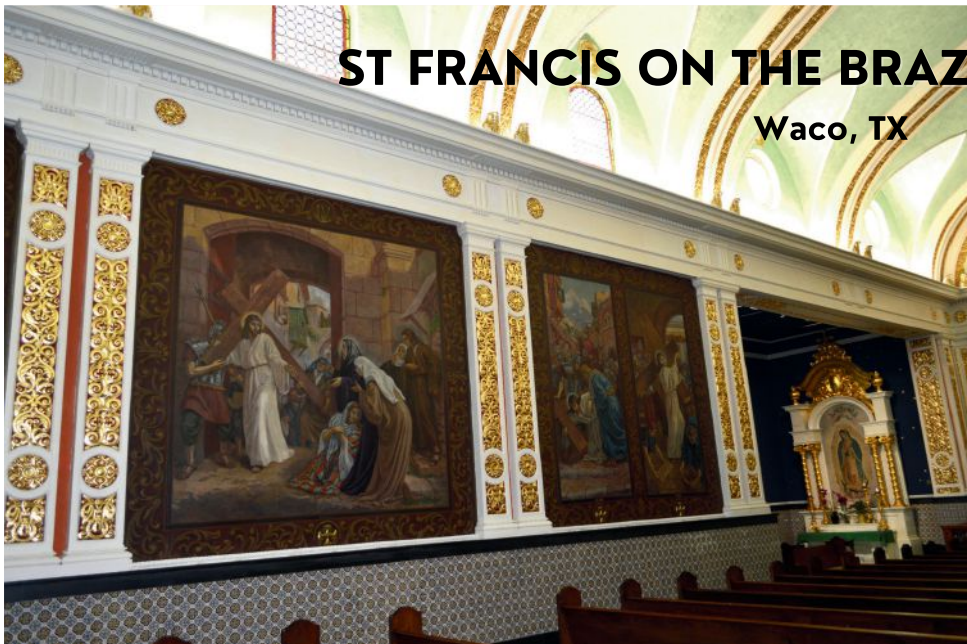
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It matters not whether the original structure they adorned is still standing; what's important is the legacy they provide. Their importance is manifold: They can be used to reproduce original components that are missing or can be placed in new spaces to add historic style. But decoration aside, perhaps their greatest purpose is the lessons they teach today's craftspeople about all those who went before them.

In the last decades, there has been a new appreciation for architectural salvage, whether it's an important 19th-century stained-glass window or old wooden barn planks reclaimed for use in a new traditional-style home.

Here are some of the key companies that have been saving pieces of our heritage for decades.

Architectural Accents, architecturalaccents.com

Since its opening in 1981, Architectural Accents has been a one-stop shop specializing in European antique architectural features.

It also sells new hardware from dozens of manufacturers around the world and offers a proprietary collection of cast-stone statuary, chimney pieces, lanterns, and wrought-iron light fixtures.

"The original idea was to have a business that could find items that were sched-

This full 19th-century English window was restored, complete with working casement, by Architectural Accents. Their inventory includes an army of staddle stones from the Cotswolds.

Photos by Architectural Accents



Charles J.C. Nevinson is the founder and owner of Architectural Accents. Photo by David Christensen courtesy of Scout Guide Magazine



“Salvaged pieces are the literal building blocks of historic preservation, salvage brings historical accuracy to a preserved building, providing authentic detail while preserving material culture.”

– Liz Gordon.

uled for destruction, buy them and restore them,” says founder/owner Charles J.C. Nevinson. “This would entail, for example, taking paint off doors, repairing any damage often hidden by the paint, and then preparing and installing hardware, pre-hanging doors, refinishing them, and preparing them for installation.”

The idea was an immediate success, immediately attracting architects and designers. “Since then, we have been a source for clients from coast to coast,” Nevinson says. “And we have a demand from international clients.”

The Atlanta-based company is in a 30,000-square-foot building that formerly housed a dairy that was part of a national chain. Saved from the wrecking ball, the structure, which is on 2.5 acres in Buckhead, houses a stripping operation, a carpentry shop, a polishing shop, a workshop that is UL listed for light restoration, a refinishing shop, a lock-repair shop, and a drafting office.

Architectural Accents has a vast inventory that encompasses hardware, windows, stained glass, doors, entryways, lighting, mantels, columns, ironwork, statuary, and garden objects, fireplace accessories, cabinet hardware, door furniture, lanterns, gates, balconies, and 19th-century tile.

In addition to supplying material for a number of public buildings, including the Cathedral Basilica of St. John the Baptist, the Georgia State Capitol, the Georgia Governor’s Mansion, and the Sidney O. Smith Federal Building & United States Courthouse, pieces from Architectural Accents have appeared in a number of Hollywood films, including “My Cousin Vinny,” “The Hunger Games,” franchise and “Driving Miss Daisy.”

Liz’s Antique Hardware, lahardware.com

Established in 1979, Liz’s Antique Hardware carries over 1 million pieces of hardware dating from 1860 to today in all design styles that were made since the beginning of the Industrial Revolution—Eastlake, Victorian, Arts & Crafts, Art Deco, Streamline, Mid-Century Modern, and Postmodern.

“Salvaged pieces are the literal building blocks of historic preservation,” says company founder Liz Gordon. “Salvage brings historical accuracy to a preserved building, providing authentic detail while preserving material culture.”

The company, whose hardware has been placed in several historic buildings, notably the Chateau Marmont Hotel in Los Angeles, specializes not only in architectural hardware

but also lighting and bath accessories.

“We clean and remove paint but sustain the original patinas of all the items we sell,” Gordon says. “And all lighting is rewired and restored.”

The company began with Gordon’s purchase of the contents of a 4,000-square-foot warehouse in Chicago. It was the hardware

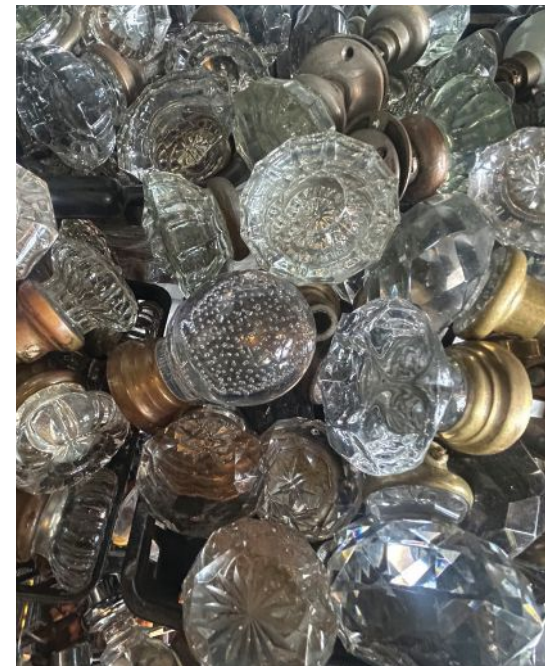
that caught her eye, and she began to sort it and learn about its function, design, and application, making the company a go-to wholesale resource for antiques dealers looking for missing pieces.

Thirty years ago, she moved the company to California, and 18 years ago, she opened The



Exclusive design collections, vintage old stock that has never been used, and hundreds of new-product brands are available at Liz’s Antique Hardware. Photo by Ilvio Gallo

Below, the items at Liz’s Antique Hardware are cleaned and their paint removed, the products include glass doorknobs in a variety of styles. Photos by Liz Gordon



“We make a concentrated effort to both educate and sell the narratives behind buildings of importance.”

– Eric J. Nordstrom

Loft at Liz’s Fine Art Gallery, where she curates the Diverted Destruction show, which features installations of broken items that are given away to people who create assemblage art or to those who want to upcycle or reuse them.

“We continue to evolve,” she says, “by creating new designs and reproductions that are exclusively manufactured for us.”

Urban Remains, urbanremainschicago.com

A gallery as well as a museum, Urban Remains specializes in historically important American architectural artifacts from the late 19th and early 20th centuries.

The architectural ornament, salvaged from commercial and residential buildings, ranges from custom-designed exterior terra cotta and iron to interior elevator grilles, door hardware, art-glass windows, light fixtures, signage, plaster ornament, and structural components.

“We make a concentrated effort to both educate and sell the narratives behind buildings of importance,” says Eric J. Nordstrom, who founded the Chicago-based company nearly 25 years ago.

To that end, in addition to selling the artifacts, Urban Remains has loaned or donated pieces to various museums in The Windy City, including the Art Institute of Chicago, the Griffin Museum of Science + Industry, and the Driehaus Museum.

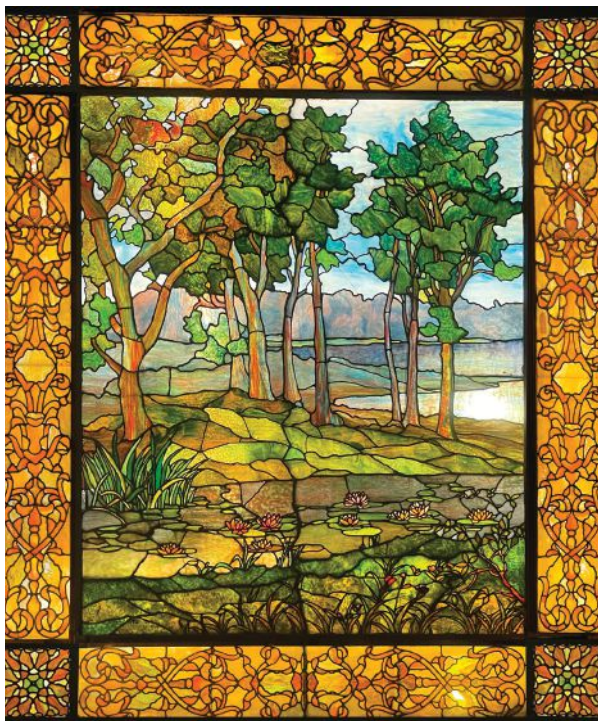
Nordstrom sees his business not only as a place to sell important artifacts but also as a platform to create or maintain awareness of the importance of the past and what he calls “the stories that exist or are waiting to be discovered.”

Urban Remains also creates connections. “It offers the ability to reach out to people who may not have the level of understanding or even awareness of the work being done but can at least appreciate it for what it is.”

And, he adds, “it’s a chance to pass the torch to younger generations to keep historic buildings alive despite—in many cases—the erasure of their physical existence.”



Urban Remains is a gallery as well as a museum of artifacts. The stock includes everything from interior elevator grilles to art-glass windows. Specializing in architectural artifacts from the late 19th and early 20th centuries, and believes in the importance of preserving and saving the past. Urban Remains began seeking salvage nearly 25 years ago. Photos by Urban Remains



Wooden Nickel Architectural Antiques, woodennickelantiques.net

Established in Cincinnati in 1976 when blocks and blocks of Victorian-era buildings were being torn down, Wooden Nickel Architectural Antiques specializes in the sale of large-scale items such as saloon bars, chandeliers, fireplace mantels, statuary, and ironwork as well as ornate carved furniture from the mid-to late 1880s.

The company's inventory is vast—the showrooms take up an entire block in a historic neighborhood and what doesn't fit there is

Clockwise from above left, this large bronze Gothic Revival chandelier, circa 1900, is among the immense stock at Wooden Nickel Architectural Antiques, specializing in large-scale architectural elements, including mantels such as this marble example from 1860. Restaurants and bars are among those who frequent Wooden Nickel Architectural Antiques. This ice cream bar has an arched frame that's illuminated. There are several large stained-glass windows in stock, including this Rudy Brothers example. *Photos by Wooden Nickel Architectural Antiques*

stored in a nearby warehouse.

Owners Michael and Patty Williams, who were in charge of selling off items from the iconic Cincinnati Music Hall when it was undergoing renovation in 2017, supply pieces to bars and restaurants and homeowners around the country.

Wooden Nickel Architectural Antiques, which has a carpentry and finishing shop, restores items and also sells and repairs large stained-glass windows.

Through the years, the shop's inventory has ranged from signed Tiffany glass shades and Rookwood wall fountains to Belle Epoque cast-bronze ornamental theater marquees.

The Williamses are passionate about the role they play in preserving the past.

Key Suppliers

The Old House Parts Co.
oldhouseparts.com

Portland Architectural Salvage
portlandsalvage.com

Re:Purpose Savannah
repurposesavannah.org

Second Chance
secondchanceinc.org

"Salvage operations obviously keep the fine craftsmanship out of the landfill to live on and be admired for more generations," Patty says. "These pieces have a level of quality that has become quite rare in our time." **TB**

In Good Measure

The importance of measured field drawing for the education of an architect.

Stephen T. Chrisman

Partner, Ferguson & Shamamian Architects

There is a wonderful story that Quinlan Terry tells about Raymond Erith, who recalls a dream about being in a room with all his architect friends, and a great figure comes down, perhaps it's Vitruvius. He approaches Erith and states that his work was not so good, and that he would have been a much better architect had he spent more time measuring and drawing great buildings to scale. Erith recounts that it wasn't a wholly depressing dream; in fact, he was elated as the figure didn't speak to anyone else.

The story addresses the importance of the continuity of history, and that all new buildings come from old buildings or parts of buildings. In the classical tradition, the history of architecture provides the models or precedents for new building. The challenge for the architect is how best to learn from the great precedents.

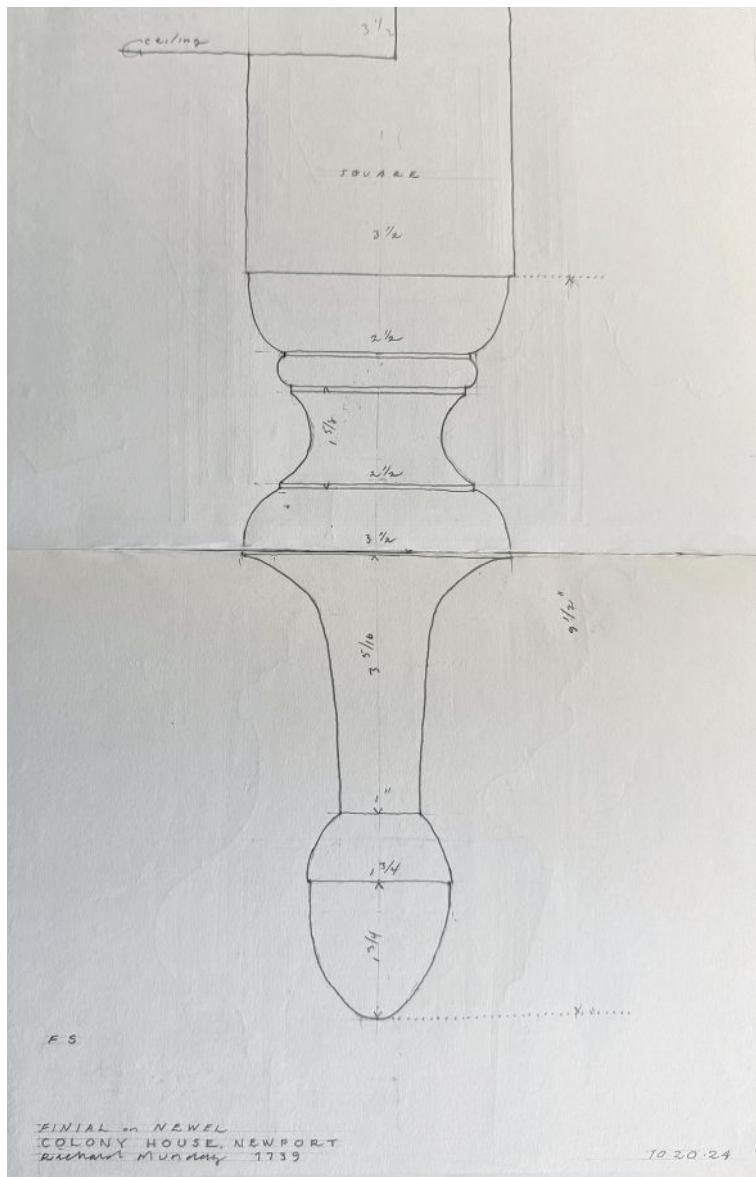
Measured field drawing has been a fundamental component of an architect's training since the Renaissance. Andrea Palladio describes his approach in the Forward to Book I, *Four Books of Architecture*:

"I set myself the task of investigating the remains of the ancient buildings ... and finding them much worthier of study than I had first thought; I began to measure all their parts minutely and with the greatest care. I became so assiduous an investigator of such things that, being unable to find anything that was not made with fine judgement and beautiful proportions, I repeatedly visited various parts of Italy and abroad in order to understand the totality of buildings from their parts and commit them to drawings."

A Palladio, (1508-1580) Forward to Book I, The Four Books on Architecture



Students taking measurements at the Wanton-Lyman-Hazard House during the ICAA's Regional Intensive hosted by the New England Chapter.



A measured drawing of the newel post at the Colony House in Newport where the Regional Intensive was held. Drawing by Stephen Chrisman
Right, Students measuring columns in the Colony House.



When I was a student at the University of Notre Dame School of Architecture (ND), a key component of the program was to spend a portion of the year intensely studying the architecture in Rome. I proposed to the chairman in the School of Architecture, who was Thomas Gordon Smith at that time, to allow me to focus on detailed measured field drawings from the antique and Renaissance buildings, similar to what the American Academy of Rome Fellows and the French students from the Ecole des Beaux-Arts had historically done, rather than a studio design project. I was unsuccessful and didn't have the time needed then to create measured drawings to the extent that I wanted to, but it provided the springboard for my passion for and interest in measured drawing to want to do more.

What is a measured drawing:

A measured drawing is an architectural drawing of an existing site or urban plan, building, object, or detail that is accurately drawn by hand, to scale based on field measurements, often drawn in a sketchbook.

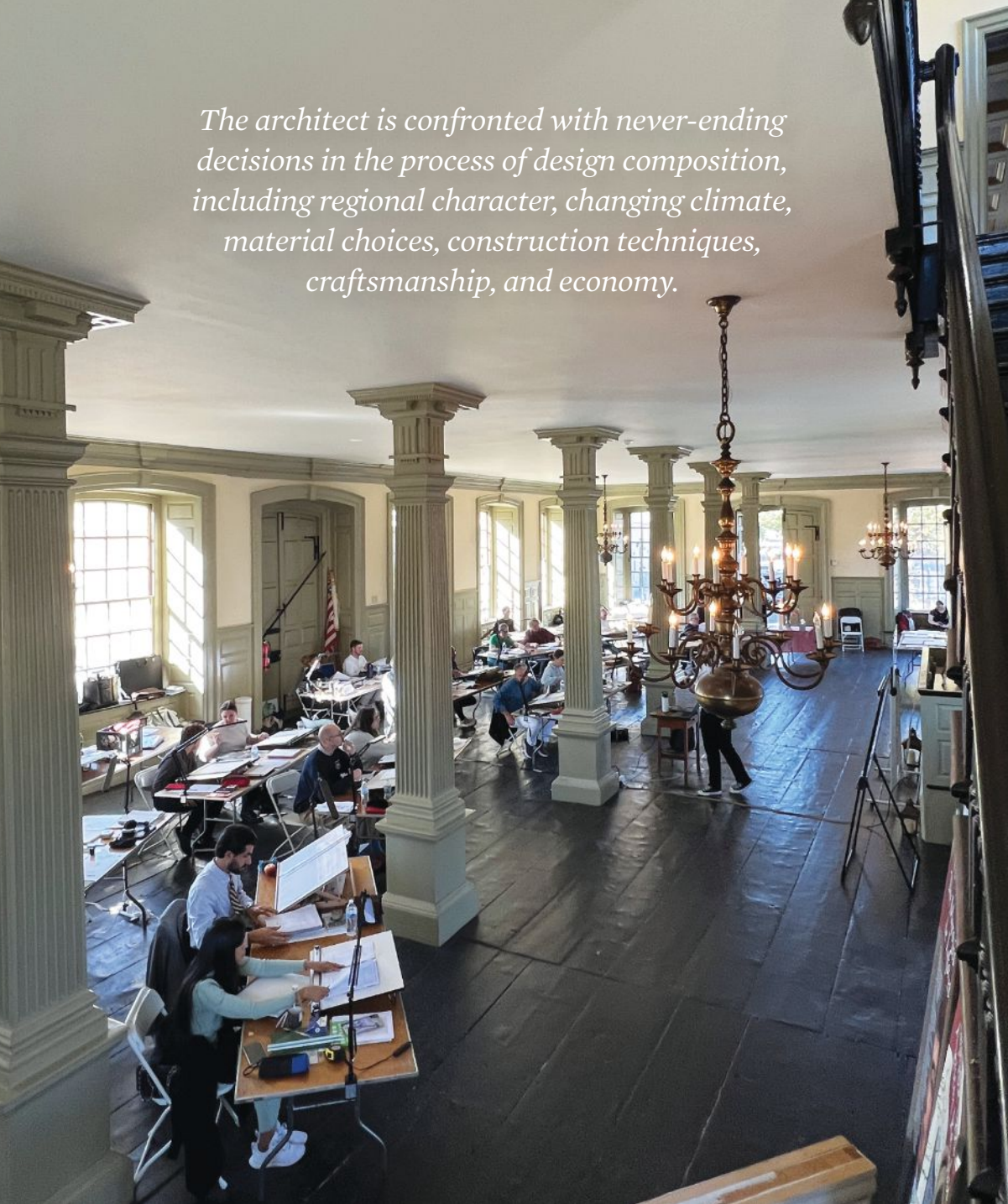
What is the purpose of a measured drawing?

1. To understand the language of architecture through sketching and measuring, typically orthogonally, as a plan, elevation, section, and profile.
2. To record existing buildings and sites for later use as design precedents.
3. To develop a keen awareness of scale and proportion through accurate and careful drawings.
4. To study details such as moulding profiles, enrichment, and ornament.

History provides a wealth of materials that the architect can draw upon to inform the design and details for any new building. In the classical tradition, new buildings are based on preceding buildings or parts of buildings that form precedents for the architect to draw inspiration from. Architecture is language and that language has a syntax, grammar, vocabulary, and compositional aspects. From this point of view, the study of architectural history is the study of precedents. An architect who is better versed in the study of precedents has the practical collection of successful solutions at the ready when addressing compositional problems in practice and can be better equipped to design a solution that is sound, long-lasting, and beautiful.

A particular challenge that the architect

The architect is confronted with never-ending decisions in the process of design composition, including regional character, changing climate, material choices, construction techniques, craftsmanship, and economy.



Instructor Chris DeOrsay works with students during the Regional Intensive.

often struggles with in the design process is the determination of the appropriate size of an element, relative to the human scale. This is true for all project scales, including the neighborhood block, a town square, a street, building height, size of a room, height and width of a door, or the appropriate size of the mouldings for the surround of the door. The architect is confronted with never-ending decisions in the process of design composition, including regional character, changing climate, material choices, construction techniques, craftsmanship, and economy.

One of the best ways to study dimension, scale, detail, and composition, is through direct contact with the original models, by field observation, measuring, and drawing. Careful measured drawings, drawn at scale in a sketchbook, is a time-tested and proven technique for architects to advance their skills. Studying places, making comparisons of details, dimensions, and profiles, reveals the continuous adaptations of precedents that also reflect regional characteristics.

At The Ecole des Beaux-Arts in Paris, the preeminent award was called the *Grand Prix de Rome*. Recipients were awarded five years to study in Rome, with a focus on measured drawing of ancient and Renaissance buildings, called “Restorations/Reconstructions” projects. The project consisted of detailed field-measured drawings of ancient and Renaissance buildings. Then the student created large, rendered reconstruction drawings of the ruins, based on their measured studies.

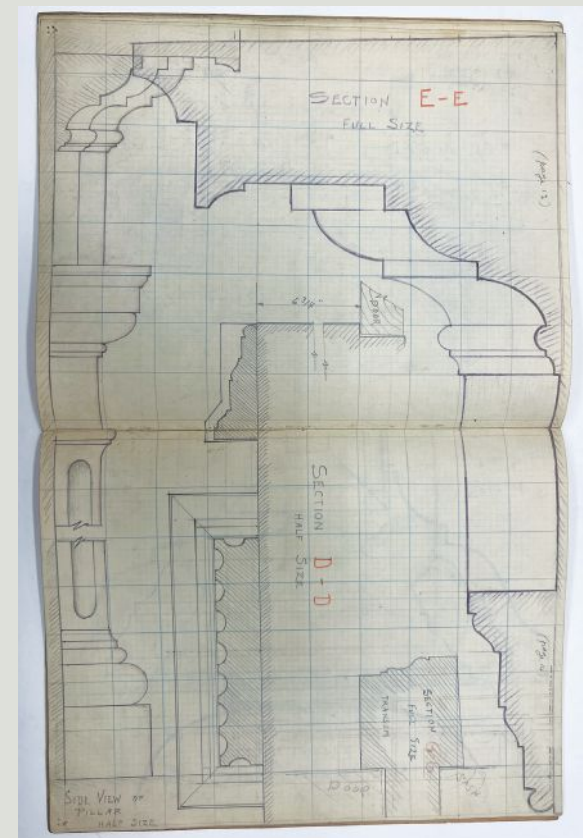
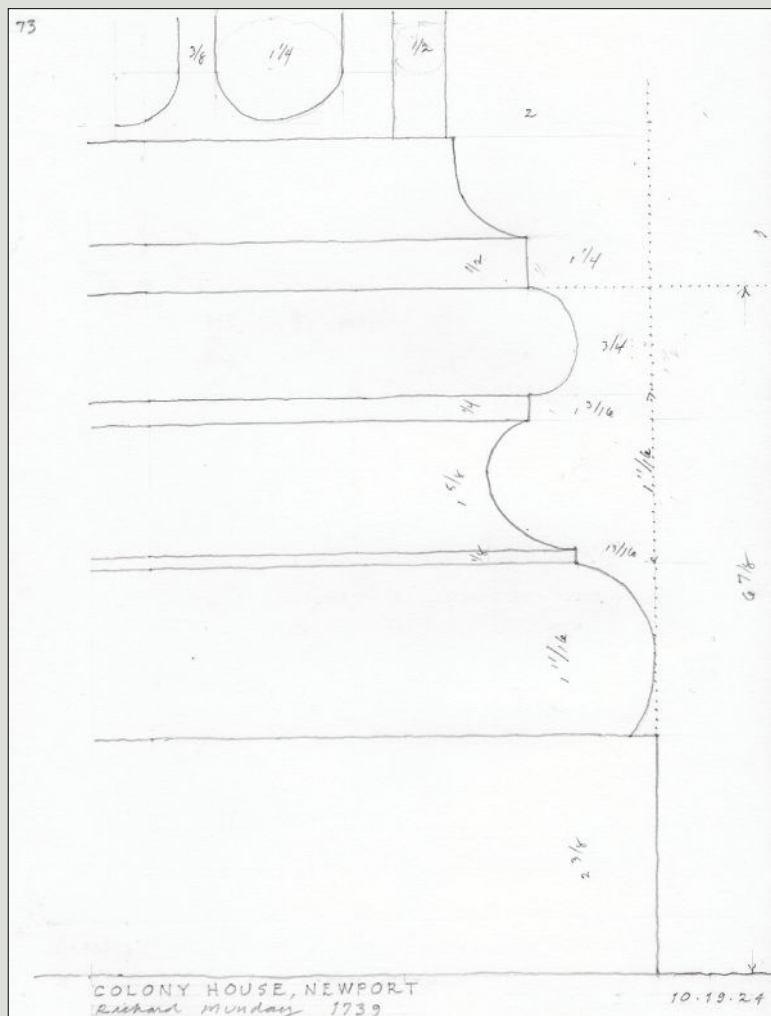
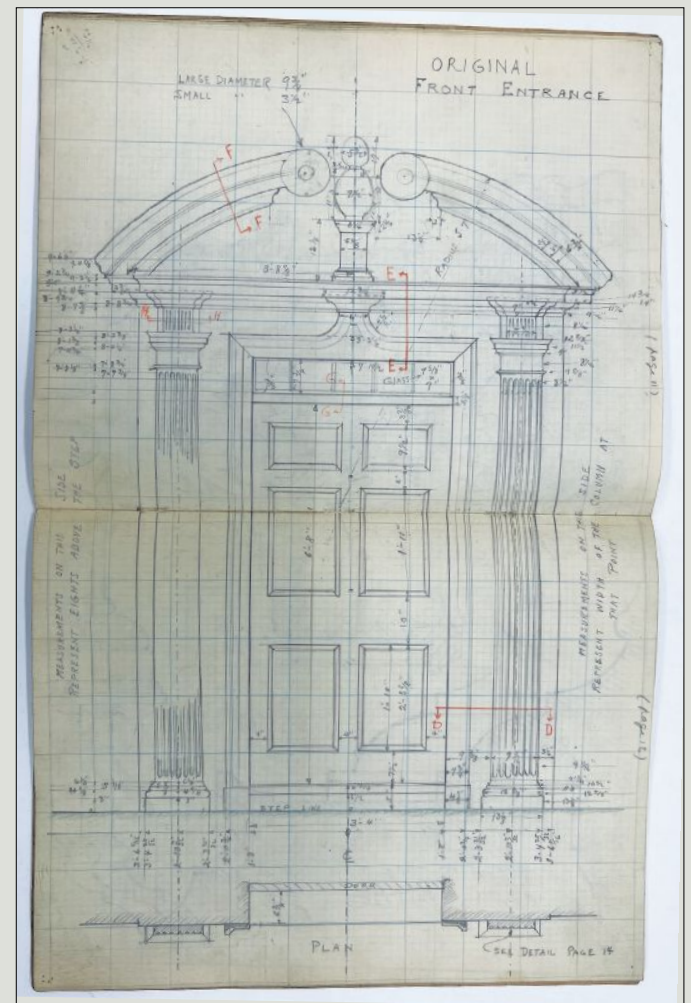
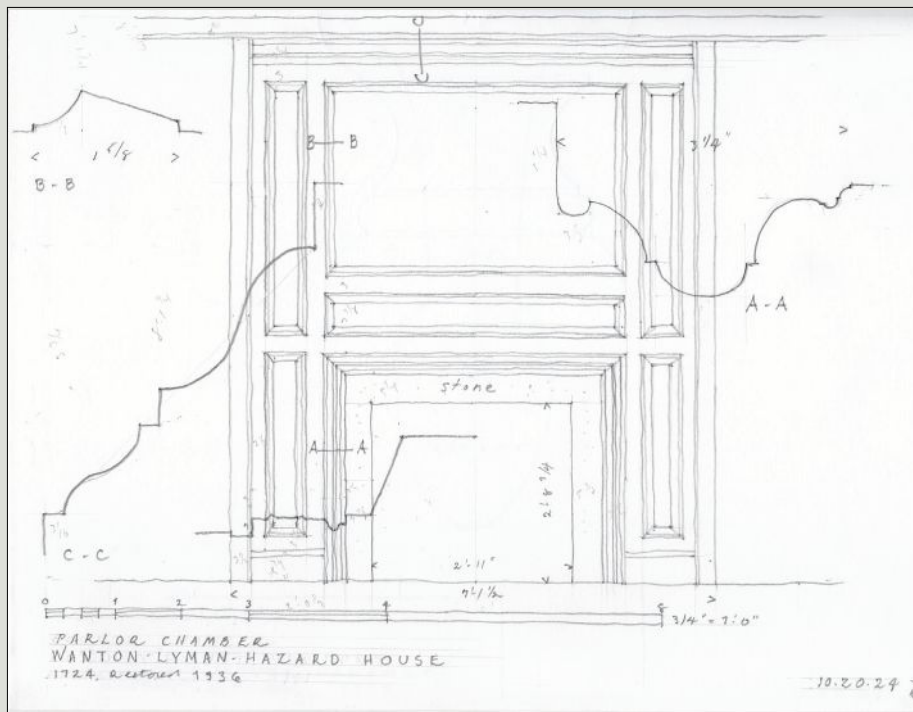
This importance of the measured drawing in education was carried over to the American Academy of Rome, which imitated the French with the Rome Prize, awarded to a young architect. The prize consisted of a five-year program of study, focused on measured drawings.

The Historic American Building Survey (HABS), was formed in 1933 as a partnership between the National Park Service, the Library of Congress, and the American Institute of Architects. HABS was created to document American’s historic architectural heritage, and to mitigate the effects the Great

Depression’s large number of unemployed architects. Charles E. Peterson who conceived of the of the plan noted: “*The plan I propose is to enlist a qualified group of architects and draftsmen to study, measure and draw up the plans, elevations and details of the important antique buildings of the United States.*” The HABS drawings we are familiar with are the finished ink-drafted drawings completed in the studio. I am most interested in the HABS Field Notebooks that the HABS architects created on site, which were the basis for the completed studio drawings. These field drawings are rarely published and represent an excellent model of field drawings for the architect or student.

A recent course I taught was part of the ICAA Intensive in Classical Architecture, held in Newport, Rhode Island, an amazing historic New England seaport city that has exceptional examples of colonial American, nineteenth-century shingle style buildings and the famous “cottages” of the late 19th and early 20th centuries. A portion of the intensive focused on measured drawings of several of the key colonial buildings, including Colony House, which was the original State House of 1741, and the Wanton-Lyman-Hazard House—the oldest house in Newport, built in 1697. We focused on drawing specific details at each location, such as the Doric column bases and pedestals at the State House, to a variety of exterior and interior details at the Wanton-Lyman-Hazard House.

I encourage architects and students to pick up a sketchbook, pencils, and a tape measure and discover the merits in measuring and drawing buildings by hand. **TB**



Measured drawings of the parlor mantel at the Wanton Lyman Hazard House in Newport. *Drawings by Stephen Chrisman* **Right, HABS Measured drawing, examples from Field Notebooks.**

“I encourage architects and students to pick up a sketchbook, pencils, and a tape measure and discover the merits in measuring and drawing buildings by hand.”

Illuminating VIEWS

A look at window and door companies catering to the period house market.

To say that windows and doors offer illumination and ventilation doesn't begin to convey their architectural importance.

Yes, they do admit light and air, but far more importantly, they act as house jewelry, setting the tone for spaces that invite us in.

Architects used to have to make compromises when specifying for historic windows and doors, but with today's materials and glazing technologies, traditional-style products now look like the old and function like the new, making them the perfect choice for projects.

For decades, the companies profiled below have been setting the bar for benchmark products.

BlackBerry Window and Door Systems, blackberrysystems.com

A premier primary source for window restoration, BlackBerry Window and Door Systems has worked on more than 80 federal historic tax credit projects over the last 35 years.



BlackBerry restored 30,000 square feet of hot-rolled steel windows at the Detroit News Parking Garage. *Photos by BlackBerry*

The company, which is based in Kalamazoo, Michigan, not only acts as a subcontractor and historic consultant but also provides pre-design and pre-bid consulting and analysis of the windows, doors, and fenestration on major commercial and residential buildings.

It has completed scores of projects in Michigan. It restored the wooden windows on the Isaac Agree Downtown Synagogue, which is one of the oldest synagogues in Michigan. It created replica windows, restored steel windows and doors, and restored the original exterior wood bay doors at the award-winning Detroit Foundation Hotel, a new boutique hotel set in the first fire house in America that was outfitted



The Detroit Foundation Hotel, above, housed in a historic firehouse, features new replica windows, restored steel windows, and doors by BlackBerry, which also restored the exterior doors that are painted fire-engine red. *Photos by BlackBerry*

with motorized equipment. At the Detroit News Parking Garage, the first for autos in the United States when it made its debut in 1924, BlackBerry restored 30,000 square feet of hot-rolled steel windows and added a bird screen.

"We are unique in our ability to provide full window restoration for large-scale projects where hundreds of windows need to be restored beyond the typical residential application of a few dozen," says Mike Shields, who founded BlackBerry in 1980 after working as a custom builder and remodeler who specialized in renovating old residential properties.

Cooper Historical Windows restored the frame of this window in situ, making a replica sash that's a simulated divided light to emulate a putty glaze, true divided-light window. Cooper also restored the stained-glass window. Photo by Cooper Historical Windows



To facilitate the restoration projects, BlackBerry offers its complimentary Historic Window Site Review to developers, architects, and construction managers or facility managers.

During a site visit, a company staff member inspects the windows and doors from the interior and exterior sides, notes the number of windows, the number of openings, the window type, style and operation, and notes the condition, examining the joinery, glazing, sealants, hardware, surface condition, and structural integrity before recommending restoration or replication.

With this information, BlackBerry creates detailed drawings to meet National Park Service requirements, providing a written document with an estimated budget price as well as photo documentation.

"In our current market area, the Historic Window Site Review is unique," says Shields. BlackBerry collaborates with manufacturers and millworkers that make custom products.

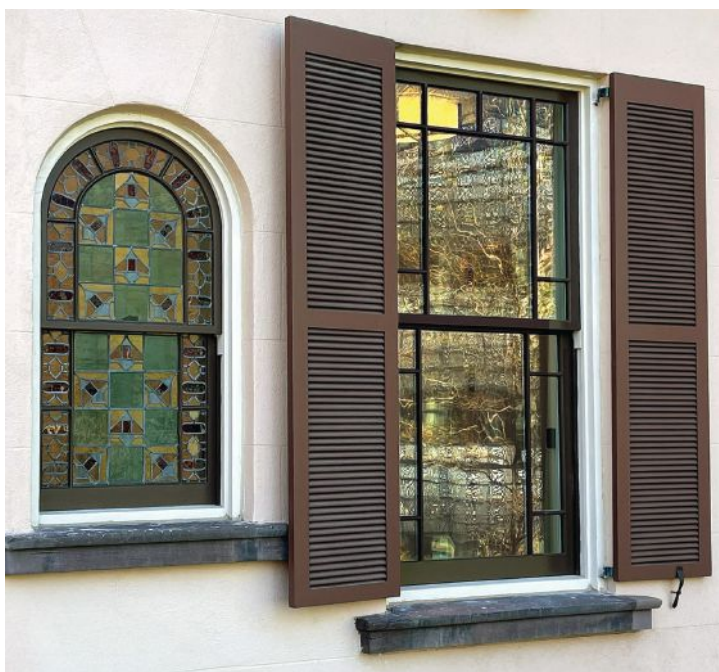
"This synergy has propelled our company to a dominant position in our market sector," says Shields.

The demand for window restoration has been increasing, he says, as the State Historic Preservation Office and the National Park Service are putting an emphasis on having existing or original windows restored rather than having them removed and replaced by new ones.

Everyone on the BlackBerry team "feels we are contributing to something important, saving our American architectural heritage," Shields says. "New buildings can be innovative and beautiful, historic buildings can be inspiring."

Cooper Historical Windows, thecoopergroupct.com

A pioneer manufacturer in the industry, Cooper Historical Windows, established in 1977, specializes in historically accurate, meticulously crafted windows engineered for optimal performance and longevity. Cooper windows are made of Accoya wood, a stable, premium material that eliminates the traditional expansion and contraction challenges associated with conventional timber.



These reproduced simulated divided-light windows, which appear to be true divided, are from Cooper Historical Windows. They have enhanced energy values. Photo by Cooper Historical Windows

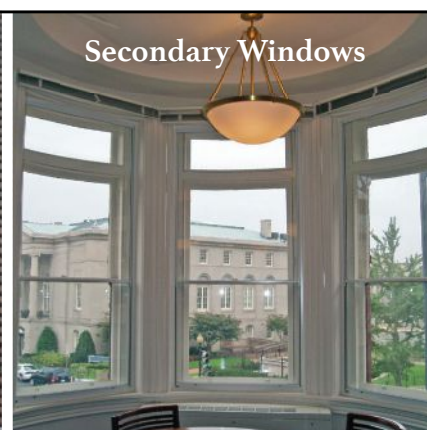
"Our commitment to authenticity means meticulously recreating period-specific windows that honor the original architect's vision," says Brian Cooper, the company's owner. "Beyond aesthetic authenticity, our restoration windows offer advanced technical capabilities."

The family-owned business, which has some 40 employees, maintains an inventory of period-accurate 1840s, 1880s, and 1920s 3-millimeter restoration glass and also offers 6-millimeter high-performance laminated safety glass and chemically tempered restoration glass.

The company, which has one patent and two pending, is known in the industry for developing a true divided-light window with an R-value of 23, American Architectural Manufacturers Association Certification for withstanding winds up to 180 miles per hour, complete



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Haddam Old Town Hall is another of Kronenberger & Sons Restoration's projects. All photos on this page by Kronenberger & Sons Restoration

UV filtration, and superior sound-attenuation capabilities.

Cooper Historical Windows' consulting services include on-site evaluations that analyze each window and door to develop a comprehensive report, precise budget, and well-defined scope of work.

"Our commitment to understanding the nuanced requirements of each project ensures that we deliver tailored, high-quality solutions," Cooper says, adding that the company also offers a professional AIA-accredited course on historic sash windows that explores preservation strategies, including restoration, replication, and hybrid approaches.

Noting that high-performance glass technology is revolutionizing historic-style windows and doors, bridging preservation with modern engineering, Cooper says that "by integrating advanced restoration glass with thermally broken steel, bronze, and stainless-steel frames, contemporary window manufacturers are achieving an optimal balance between historical authenticity and cutting-edge performance."

Cooper and his team are passionate about preserving historic windows, which they see as living testaments to architectural craftsmanship and cultural heritage. "Our commitment goes beyond mere restoration," he says. "We view these windows as critical bridges between past and present, carefully balancing historical integrity with modern energy efficiency."

By applying weatherstripping, adding discrete storm windows, and repair-

ing original glass and frames, "we breathe new life into these architectural treasures while dramatically improving their thermal performance," he says. "We believe that sustainable preservation means honoring a building's original design while intelligently adapting it to meet contemporary environmental standards, ensuring that these windows continue to tell their stories for generations to come."

Kronenberger & Sons Restoration, [kronenbergersons.com](https://www.kronenbergersons.com)

A leader in the preservation of the historic and architectural fabric of buildings, the pioneering Kronenberger & Sons has been in business nearly eight decades.

In addition to restoring historic windows and doors, Kronenberger & Sons makes reproduction millwork to match historic profiles.

The company, a leader in the preservation of the architectural fabric of buildings, restored the door at Christ the King Parish in Wethersfield, Connecticut.



"Many of the windows we restore are over 100 years old," says Brian Kronenberger Jr., whose family started the company in 1946. "When restored, they will last generations and can be restored again in the future."

The third-generation Connecticut-based company, which has worked on a number of significant buildings in the state, including the Mark Twain House, the Harriet Beecher Stowe House, and the state Capitol, recently completed the restoration of the Barnum Museum in Bridgeport, restoring the exterior and its original windows, including replicating the two monumental ones in the front and the eight circular ones on the dome.

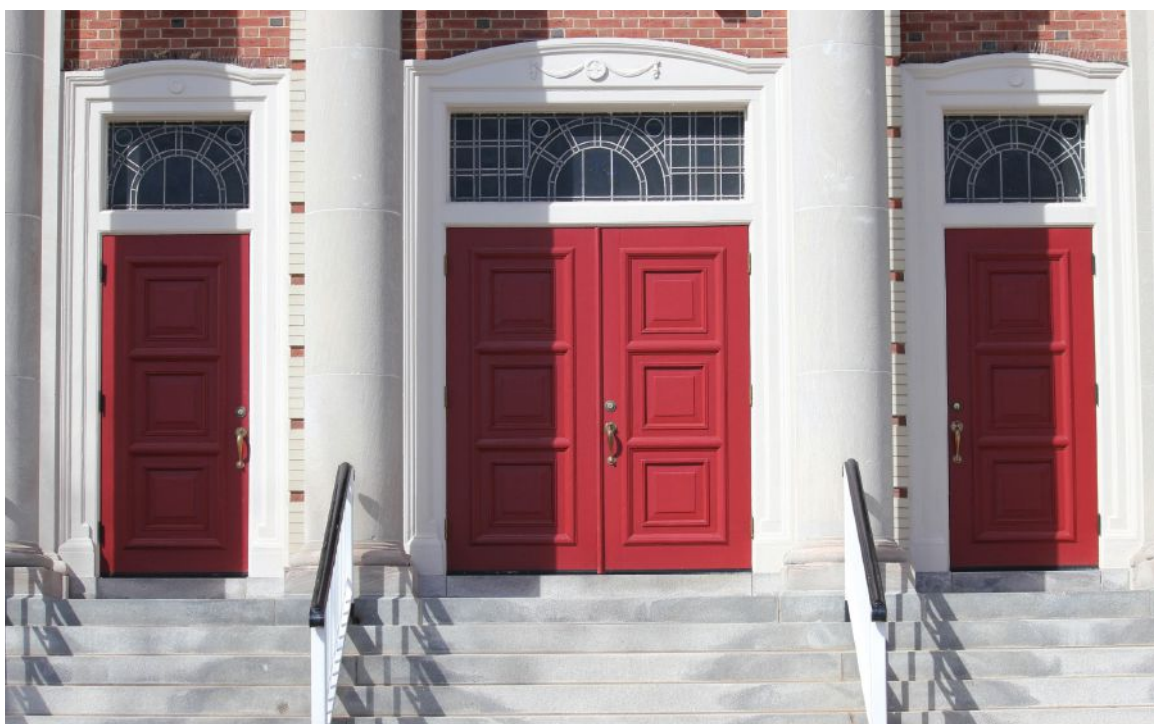
For each project, Kronenberger & Sons provides on-site documentation, cataloging the relevant elements. Hardware, coatings, and glazing are removed from each piece, samples are taken of the profiles and a sharper knife is produced to match the profile. The windows are then produced and assembled.

"Many of our projects require us to reproduce the exact profiles of window sash as well as door moldings," Kronenberger says, adding that the company has a large library of historic knife profiles. "We catalog the profiles based on the age and location, which allows us to reach back in time to secure the correct profile required."

The company uses old-growth materials, including Eastern white pine and Janka, which is hard and dense. Spanish cedar, which has the same grain pattern of many old windows and is durable enough for exterior use, is used in lieu of old-growth material. TB



Kronenberger & Sons Restoration did restoration work at Worcester City Hall.





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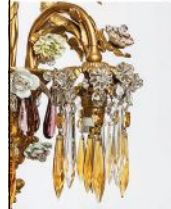
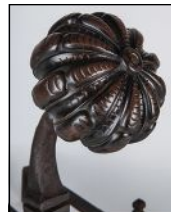
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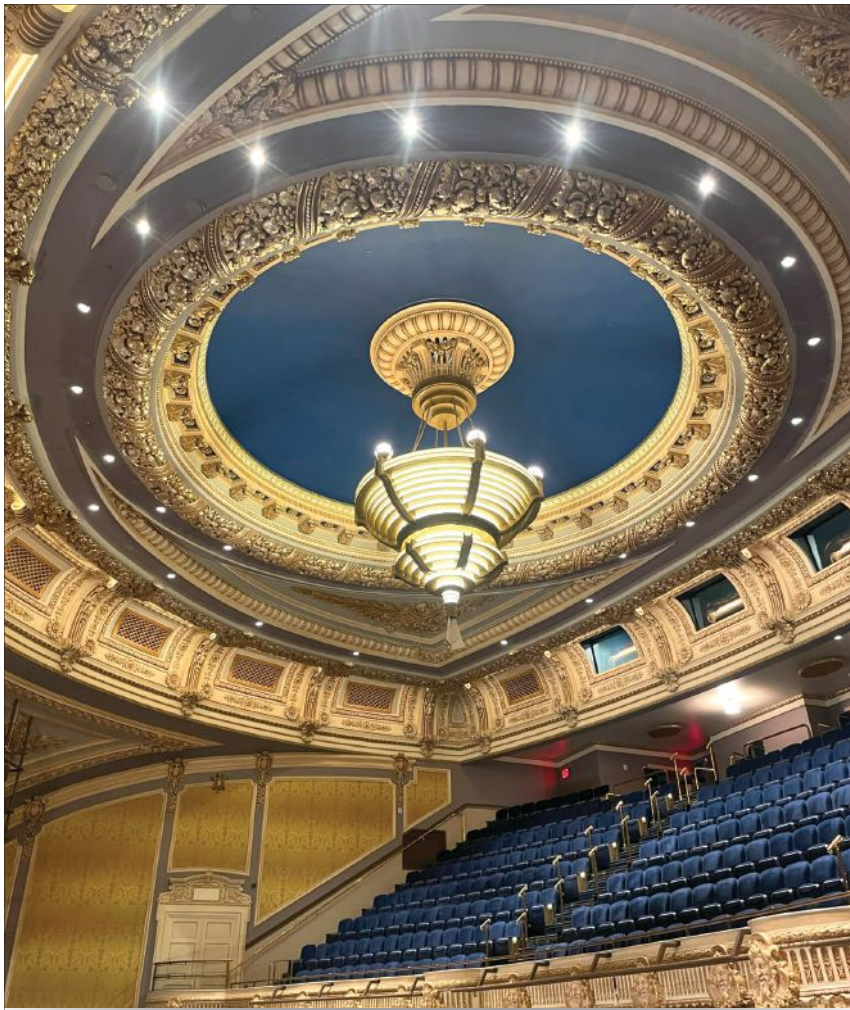
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TEACHING TRADITIONS

The American College of Building Arts fills a critical void in the traditional trades.

BY JEFF HARDER

PHOTOS COURTESY OF THE AMERICAN COLLEGE OF BUILDING CRAFTS

Each day around 7:30 a.m., when Christina Butler strolls into the American College of the Building Arts in Charleston, South Carolina, the school built within the Old Trolley Barn is already humming with energy. Students sketch ideas and chat in the lobby and issue the first squeals and rattles of bandsaws and shaping machines, a soundtrack that pulses into the evening. Even its most outsized growth plan still calls for no more than 200 students. “We [on the faculty] know every one of them,” says Butler, professor of historic preservation and dean of faculty, “and they know all of us.”

For more than 20 years, the American College of the Building Arts (ACBA) has sought to

fill a critical void in traditional trades with a kind of training scarcely available anywhere else. By marrying instruction in half a dozen traditional trades—architectural carpentry, blacksmithing, classical architecture, plaster, architectural stone, and timber framing—with a liberal arts curriculum, the institution seeks to provide students with market-ready skills and a comprehensive education. And while it’s rooted in the past, the ACBA keeps an eye on what’s coming over the horizon.

“We’re trying to preserve the past accurately, but also create beautiful, well-built buildings for the future,” Butler says.

Through America’s postwar era of automation and pre-fabrication, the number of young people in the traditional trades pipeline steadily declined by 1989, when Hurricane Hugo inundated





“It was great to see this cool building that had been falling apart, turn back into a place of activity.”

Charleston and decimated its historic buildings. The fact that well-heeled property owners had to pay European artisans to cross the Atlantic and fix the damage highlighted an uncomfortable truth: there were no longer enough homegrown artisans to fix the damage. And nearly 40 years later, the ramifications of that continued lack of traditional tradespeople continue to be felt all over—for instance, following the recent Los Angeles wildfires, who’s going to repair and rebuild the city’s Beaux Arts buildings?

“Whether it’s a horrible disaster or just an aging community, nationally and internationally, everyone is coming to similar crisis moments where you realize we don’t have the trained craftspeople not only to build quality new buildings, but to restore and preserve the existing built environments that make our communities unique,” Butler says.

That began to change around the turn of the 21st century, when local founders established what became the ACBA in the 1802 Old District Jail, centering an educational structure that synthesized old-world training in the trades with the liberal arts in an intimate setting. In 2009, ACBA issued its first four-year Bachelor and two-year Associate of Applied Science degrees to students, marking the start of a leap forward for the institution. In the fall of 2016, after ambitious fundraising and a lengthy restoration financed in part by historic tax credits, the school opened its



ACBA was founded in 2000 in the 1802 Old District Jail, centering on old-world training in the liberal arts.



Students come from all walks of life and from every age group. Metal work, decorative plaster, and wood carving are just some of the offerings.

The ACBA's student body comprises roughly 150 people from all walks of life—some fresh out of high school, some pivoting after a conventional four-year degree, some embarking on a new chapter later in life—and the building reflects a diversity of function. The front of the building—stacked with offices, computer labs, drafting and architecture studios, and a library—flows into classrooms and workshop spaces that rise to the mezzanine level and, in the rear third of the building, a timber framing shop that stretches to the clerestory windows. Each trade has a dedicated workspace, and despite the college's focus on traditional ways, there are plenty of industrial-sized toys on the premises, from a shaping machine that makes complicated tapers and molding patterns to, as Butler puts it, “the biggest circular saws you’ve ever seen for cutting giant timbers.” (The blacksmithing shop is located a few blocks from the main premises.)

But students gain just as much facility working with hand planes as high-end routers, or working with watercolors as well as CAD

doors at the 1897 trolley barn, a three-story building with a basilica-style interior on Upper Main Street. “As someone who’s lived in Charleston for 20 years,” says Butler, who was an adjunct teaching preservation and architectural history before being hired full-time nine years ago, “it was great to see this cool building that had been falling apart turn back into a place of activity.”

Trade Schools

By Natalie Gale

Schools, nonprofits, and organizations around the country are dedicated to advancing historic preservation, spearheading research and educating the next generation of tradespeople. Read on to learn more about some of the top trades schools around the U.S.

The ACBA's student body comprises roughly 150 people from all walks of life—some fresh out of high school, some pivoting after a conventional four-year degree, some embarking on a new chapter later in life.



software—a critical aspect of developing skills with a traditionalist lens. “Part of our mission is creating journeyman-level skilled students who can do a trade, but they also have a liberal arts general education background,” Butler says, with classes ranging from business and math to English and history. Classes emphasize low student-to-instructor ratios, with the outstanding traditional artisans populating the faculty’s ranks.

Dr. Angela Caban, a decorative finishes professor at ACBA and seasoned decorative artist, describes some of the tactile exercises she and her students embrace in the classroom, from making pounce patterns to hand-mixing tempera from ground pigments and egg yolks. Whether you’re the creator or the observer, in a world of CNC machines and artificial intelligence the products of human hands still resonate. “Everybody wants to make beautiful things, and they like the sense of agency that comes from making things with their own hands,” says Caban. “... It makes you more real in the world, and we’re delving into all that’s come before us through history and crafts. We’re part of a lineage, which is something really beautiful to latch onto.”

Graduates have gone on to work in the preservation trades as well as high-end new construction or launching their own studios. Some alums have moved to work in Europe. Some of the ACBA’s early graduates have returned to teach at the institution. More than the career outcomes, the ACBA speaks to a demographic that’s more prevalent than it seems. Butler had a fine, fruitful education, starting with trade-school training in carpentry before pursuing the undergraduate degree in preservation and community planning that brought her to South Carolina.

That path might look different today, she says. “Had this institution existed, I probably would have just come here.” **TB**

Association for Preservation Technology International

Based in DC, the Association for Preservation Technology International (APTI) has chapters throughout the world. The nonprofit membership organization promotes traditional and new technologies to maintain and protect historic structures. They hold conferences, tours, trainings, and webinars throughout the year. apti.org/

Campaign for Historic Trades

The Campaign for Historic Trades is a workforce development initiative for folks working in historic trades. They’ll help you apply for scholarships or fellowships, enroll in classes, find mentors, attend conferences, and join professional networks. historictrades.org/

HistoriCorps

This nonprofit is a great place for beginners — they engage people of all skill levels in volunteer historic preservation work at sites around the country. They also have workforce training programs where they teach folks valuable skills for a career in preservation. historiccorps.org/

HOPE Crew

This program by the National Trust for Historic Preservation stands for Hands-On Preservation Experience. The initiative trains young people in historic preservation trades, restoring historic sites while rebuilding trade skills. savingplaces.org/hope-crew

LimeWorks Craftwork Training Center

The Craftwork Training Center by LimeWorks helps both experienced and aspiring artisans to practice and perfect their crafts, helping folks grow and foster their careers. Their hands-on workshops teach applicable skills from their Pennsylvania headquarters, like ornamental terracotta and stone repair or restoring historic wood windows and doors. limeworks.us/the-craftwork-training-center/

National Park Service Historic Preservation Training Center

The Historic Preservation Training Center by NPS helps folks advance their careers in historic preservation. Their Traditional Trades Advancement Program lets participants train and work alongside NPS employees experienced in historic preservation at one of many NPS sites around the country over a 26-week course. nps.gov/orgs/1098/index.htm

National Park Service National Center for Preservation Technology and Training

NPS also has a research and education center dedicated to advancing the field of historic preservation. Located in Natchitoches, Louisiana, NCPTT conducts research, hosts training courses and workshops, and awards NPS grants. nps.gov/subjects/ncptt/index.htm

Preservation Trades Network

This nonprofit membership organization helps provide education, networking, events, and workshops for its members across North America, including practicing tradespeople, architects, conservators, engineers, preservationists, and students. ptn.org/

American College of the Building Arts

This private, four-year liberal arts and sciences college in Charleston is the only college in the US that combines professional training in traditional building trades like blacksmithing or timber framing with a core curriculum in liberal arts. acba.edu/

Belmont College

This public community college in Ohio offers degrees and certificates in programs like industrial trades and building preservation and restoration. belmontcollege.edu/

Bucks County Community College

Bucks County Community College has three locations in Pennsylvania and offers a range of program types, from literature to STEM, along with education in the trades. They offer certificates in historic preservation and furniture & cabinet making, along with career training programs in trades like welding and building & construction. bucks.edu/

North Bennet Street School (Massachusetts)

This private vocational school in Boston’s historic North End offers career training programs in subjects like preservation carpentry, cabinet & furniture making, and even bookbinding and violin making. nbss.edu/

Savannah Technical College

A public community college in Georgia, Savannah Technical College offers dozens of programs of studies with real-world applicability, including subjects like historic preservation and welding & joining technology. savannahtech.edu/

Thaddeus Stevens College of Technology

This public college in Pennsylvania specializes in technical and trade subjects, including associates degrees in subjects like masonry, welding, carpentry, and cabinet making. stevenscollege.edu/

Heartwood Timber Framing and Traditional Trades

The Heartwood School located in New Hampshire teaches timber framing and other traditional trades in its courses, including fundamentals of woodworking, timber frame preservation, and carpentry for women+. heartwoodschool.com/

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FORWARD MOMENTUM

Architect Richard Cameron's vision for a new Pennsylvania Station: "The McKim Variations."

By Cezar Nicolescu, board member, ReThinkNYC, architect, M.S. in Architecture and Urban Design, Columbia University, ReThinkNYC Studio and Anthony Salvia, ReThinkNYC's corporate secretary

Renderings by **Richard Cameron** | Illustrative renderings by **Jeff Stikeman**
Digital renderings by **Nova Concepts**

WHAT KIND OF WORLD DO WE WANT TO LIVE IN?

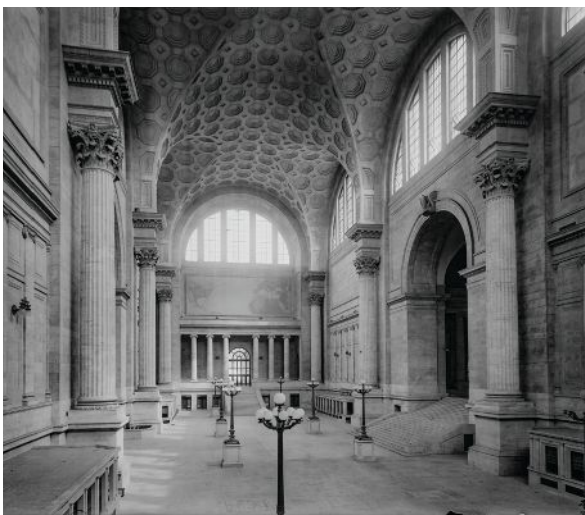
What should our cities look like? Do we want – do we deserve – architectural grandeur to enhance the public realm and ennoble our daily lives?

Richard Cameron's proposals for a new Pennsylvania Station – three variations on the theme of Charles McKim's original edifice – answer these questions unambiguously. The architect says, in effect, let's build what we truly want, create the greatest possible value for our city, and put paid to the abject built mediocrity that has been our lot for too long.

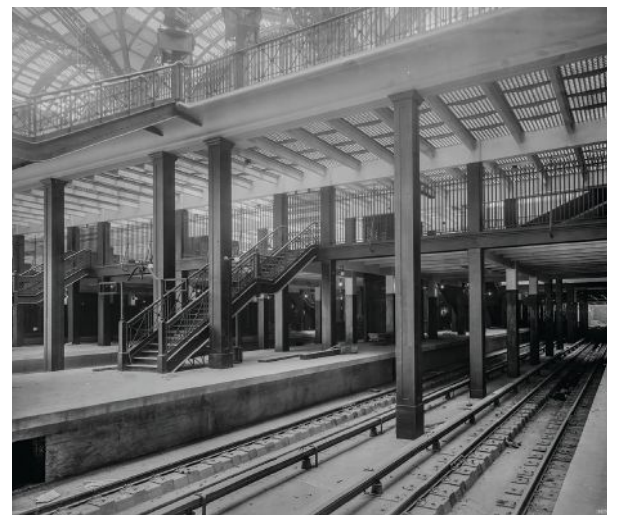
Every day, some 600,000 people pass through this civic embarrassment of labyrinthine corridors, crowded platforms, and graceless spaces. Vincent Scully's oft-repeated observation that at Charles McKim's Pennsylvania Station "one entered the city like a god," whereas "one scuttles in now like a rat," has to be multiplied by the dismal, daily experiences of 600,000 travelers through one of the world's busiest rail hubs. Clearly Penn Station is worse than just a banal public building; it remains a perpetual trial for all who pass through it and a blot on their experience of our city and region.

In the collective memory of New York, the Pennsylvania Station was widely seen as the grandest building in the city; many saw it as the finest building ever erected on American shores. Built for the Pennsylvania Railroad in the first decade of the 20th Century by McKim, Mead and White, the station was designed to be the capstone of a monumental infrastructure project consisting of two tunnels under the Hudson and East Rivers and the enormous Hell Gate Bridge. Thus, the PRR created what is now known as the Northeast Corridor linking New England to the American South and running straight through New York. The monumental importance of these undertakings for logistics and connectivity required a proportional civic gesture in the public realm, which is precisely what the PRR delivered, courtesy of Charles McKim, in the form of the Pennsylvania Station.

New Yorkers were awestruck at the station's official opening in 1910. They entered through the building's grand Seventh Avenue façade inspired by Bernini's colonnade for St. Peter's Square in Rome, processed through a grand series of spaces redolent of the Roman imperial Baths of

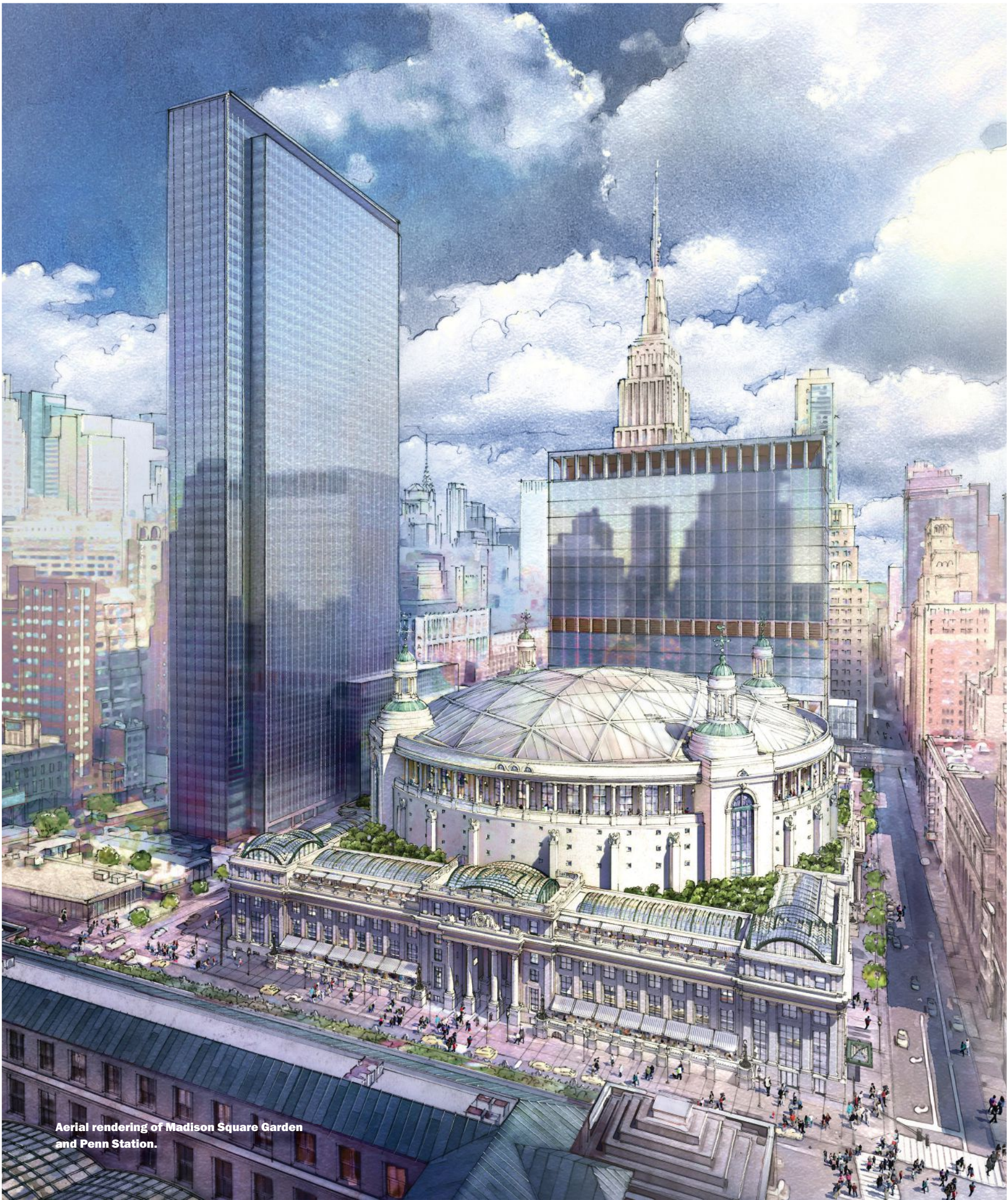


Historical images of Penn Station.
Detroit Publishing Co/Library of Congress



"Let's build what we truly want, create the greatest possible value for our city, and put paid to the abject built mediocrity that has been our lot for too long."

-Richard Cameron



Aerial rendering of Madison Square Garden
and Penn Station.



Richard Cameron calls his set of proposals the McKim Variations. They provide templates based on the realities of what is possible.

Caracalla, and ended up in McKim’s vaulted glass and steel concourse—a grand synthesis of industry and classical grandeur. The exterior Doric colonnades were built of solid Milford granite while travertine quarried in Tivoli near Rome lined the interiors. The classical vocabulary was no random choice—it was integral to the image and identity of New York as it emerged as a world-class city. A more fitting gift to the city could not have been conceived. Its demolition a mere 53 years later was an appalling act of vandalism.

Governor Hochul recently promised us a Penn Station as “magnificent” as the Moynihan Train Hall across Eighth Avenue. She is open to architectural proposals beyond those put forward by the Metropolitan Transit Authority that could “compete” to bring about a “world-class masterpiece.” President Trump told her he wants a “beautiful Penn Station” in his initial phone call to her shortly after his election.

New York-based architect Richard Cameron’s answer to all this is to reconstruct the original Pennsylvania Station. While this might sound far-fetched today, any substantial alteration to the current Penn Station and its adjacent structures (Madison Square Garden and Two Pennsylvania Plaza) would cost multi-billions of dollars and take the greater part of a decade to complete. That truth applies to all current official plans and proposals – making Cameron’s vision more practicable and cost-effective than it may appear at first blush. We think the public deserves that the Cameron proposal and the others not submitted by the MTA—such as those of ASTM and the Grand Penn Community Alliance—be able to participate in an RFP or design competition for a revamped Penn Station.

Facilitating reconstruction of McKim’s masterpiece is the fact that the original station’s footprint and column grid are still intact. After all, it was only decapitated, not fully demolished. The original blueprints and details are preserved in the New-York Historical Society. Computer-aided milling can add technological efficiency to replace the time-intensive labor that went into the original station’s creation. The project would benefit from the expertise of those who have recently carried out other reconstructions of a similar scale and complexity—on Dresden’s Frauenkirche and Paris’s Notre Dame, for example.

Richard Cameron calls his set of proposals the “McKim Variations.” This is because they are not absolutist, but provide templates based on the realities of what is possible. The first one, and arguably the most desirable, is the complete reconstruction of McKim’s original station, but with functional alterations to the flow of people and trains. The second variation is a compromise that leaves Two Pennsylvania Plaza in place where the old station’s Seventh Avenue façade used to be. This is an admission that proposing the demolition of recently renovated office towers might be a hard sell to whichever agencies and private developers would be involved.

And lastly, the third McKim variation leaves both Two Pennsylvania Plaza and Madison Square Garden in place because it’s well known that the Garden’s owners are resistant to moving. But this variation reclaims Madison Square Garden in a classical façade harmonious with the rest of the station’s architecture, while keeping the structure wrapped in the Doric colonnade of the original.

These variations on the theme of McKim recreate some or all of his original spaces, but also add new programmatic features. For instance, the old sunken carriageways of the original are rethought as shaded arcades for porous accessibility to the surrounding neighborhood as well



For the People

To illustrate the disconnect between academia and the public, take the demolition of Penn Station, which prompted the passage of the National Historic Preservation Act in 1966. Despite public outcry, the head of Harvard’s Graduate School of Design, Walter Gropius, dismissed the efforts to save it, writing, “Why do we dissipate our strength by fighting battles for the resurrection or preservation of structures which were monuments to a particularly insignificant period in American architectural history, a period which, still unsure of its own mission, threw on the Roman toga around its lungs to appease its nagging doubts.”

Compare this to what Austin Lord, the Dean of Columbia’s School of Architecture said about Penn Station in the 1920s. “I entered it some two years ago, a dark winter morning, at seven o’clock, and there was a light such as it exists in the Pantheon, that blue, purple dawn, scattering itself in those colors. I forgot myself. I forgot I was in this prosaic America, and, standing before the man that was going to sell me my ticket, I exclaimed, ‘Oh! This is wonderful.’ Then I hesitated, somewhat confused, but I was agreeably surprised. The man said, “My dear man, I am the night ticket man, and that is what I sit up waiting for. Isn’t it beautiful?” —**Daniel Morales**

From a May 2024 article in the CNU Journal titled
“Beauty Is Essential for Sustainable Cities.”



as local-scale retail. Stairs, escalators, and elevators to the trains below are tripled in coordination with RethinkNYC’s plan for converting Penn Station’s track-layout to the operating model known as through-running. And many more connections are forged underground to the existing subway stations and the Moynihan Train Hall.

Richard Cameron perhaps said it best when he launched his “McKim Variations:”

We believe that beautiful architecture, natural materials and plentiful light, space, and green affirm human dignity. We also believe a well-functioning, state-of-the-art transit paradigm tailored to the regional conurbation that New York has become—through-running—can and will ennoble the act of getting from point A to point B. This, too, affirms human dignity. If the tracks are New York’s circulatory system—the thing that enables it to go on living—the building is its heart and soul, the thing that incarnates what the city is living for. **TB**



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Living ARTS

There's a thought that traditional building arts have dwindled to a trickle and architects and contractors can't find highly specialized craftspeople today.

Traditional Building begs to differ: Decorative painters, guilders, plaster specialists, preservation carpenters, stone carvers, ornamental metal workers, stained-glass artisans, and decorative tile setters can still be found restoring or creating new classical and period-inspired designs. In this issue we feature six artisans and their companies keeping traditional crafts alive, one design at a time.

Louis Beltran | metal worker

By Calvin Hennick

LOUIS BELTRAN SEES THE DIVINE ALMOST EVERYWHERE.

He sees it in everyday household items, like furniture, lighting fixtures, and pedestrian gates. He sees it in the bronze and iron that goes into these items, and he sees it in the work of the 180 designers, engineers, and tradespeople he employs at his 100,000-square-foot shop in Colombia.

But more than anywhere, Beltran sees the divine in the process of creation—from the initial client meetings where ideas first take shape, to the final installation of custom pieces that will last generations.

"I believe that we are all part of the same nature, and our nature is divine," says Beltran, CEO and creative director at BELT, which has brought thousands of metal art and design projects to life in the decades since Beltran founded the company with his wife. "You can call it God, or the universe, but there is a creativity given to all of us. We all have these creative powers. It's a question of putting our minds together."

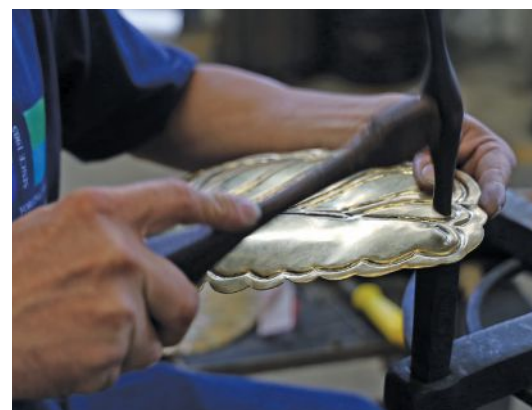
After graduating from architecture school in Colombia, Beltran spent five years studying his craft in Paris. He returned to his native country in his late 20s, but he has spent his life traveling the globe, completing projects in the U.S., Europe, Australia, and New Zealand. At one point, he spent up to 80 percent of his time abroad, but that has flipped over the past several years, and he now spends the bulk of his time in Colombia, creating more projects for clients in Central and South America.

Roughly half of BELT's work is for private residences, with the rest split between institutional clients like temples and commercial projects like boutique hotels. For Beltran, the joy of creation comes in finding his own unique way to express his clients' ideas.

Recently, the owner of a large estate in Naples, Florida, requested a driveway gate featuring peacocks. Beltran's challenge: crafting a functional



Belt designs and makes works of art in metal. Founder Louis Beltran studied architecture in Colombia before studying his craft in Paris.





piece that fit the landscape and the property, while both delighting the homeowner and bringing his own artistic vision to life.

"We came up with a design where one was looking in, and the other was looking out," Beltran says. "The gate welcomes you when you open it, and it says goodbye when you close it again. Every single piece was designed to mimic the feather of the animal."

For another project, BELT created 80 bronze items ranging from faucets to light fixtures to curtain rods. To kick off the work, Beltran visited the owner of the estate, armed with clay models and initial sketches. The project took three years in total.

Like the items he creates, Beltran's own career is the result of happenstance and serendipity. When he returned to Colombia at 29, he was an architect with no buildings to his name. But fate intervened when a friend needed metalwork for a 13-story residential project—a job that no other artisan in Colombia could handle.

Beltran took the job, but he found that he didn't even know how to ignite a forge. It took him 20 days, and he had to hire a local horseshoe maker to get the fire going.

In a way, that fire has never gone out.

"Forging has always been seen as magical," Beltran says. "For me, that forge was like a hearth—heating my home and sparking new ideas."



Beltran's gate design in Naples Florida had to be beautiful and functional.





Drew Bevolo | lighting

By Calvin Hennick

STROLL THROUGH THE FRENCH QUARTER AT NIGHT, AND ONE shape will burn itself into your brain: that of the neighborhood's iconic Vieux Carré style gas lanterns. The shape, now synonymous with the Big Easy, has made its way onto tee shirts and keychains, but these lamps mostly started out as flat sheets of copper at Bevolo Gas & Electric Lights.

"It's an integral part of the landscape of New Orleans," says Drew Bevolo, of the lights first made by his grandfather, Andrew Bevolo, Sr. "People have used it in New Orleans advertising. You see that streetlight, you see Mardi Gras beads on it, you see the drunk guy leaning against the pole."

"What we do is very special, we're very protective of it. We only train good people, and we want to keep our employees forever, if we can." **Drew Bevolo**

Drew Bevolo is now the third-generation owner of the lighting company, which continues to make the lamps that adorn French Quarter homes and restaurants. Each light takes around two full days to make (although Bevolo notes that it takes up to two years to learn to make one). "We have nothing on computers," Bevolo says. "We have a couple of templates. It's all in people's brains. It's like the Coke formula."

Andrew Bevolo, Sr. started the company in 1945, mostly working on

chandeliers at first. Then, as damaged streetlights began to make their way into the shop, he replaced the soldering on the fixtures with rivets, leaning on his experience in the aviation industry.

"That was his historic contribution to lighting," Drew Bevolo says. "It was a historic problem with gas lights, that you couldn't turn the flame up, because it would melt the solder joints."



Bevolo specializes in historically-inspired lighting fixtures.

One night, when Andrew Bevolo, Sr. was tapping away in his shop, Baton Rouge architect A. Hays Town wandered in with sketches he'd been drawing in the French Quarter. Town asked Bevolo whether he could bring one of his lighting designs to life. Bevolo responded: "If you can draw it, I can make it."

That first lamp was an architecturally neutral design, what Bevolo now calls its original French Quarter line of light fixtures. Over time, the company created the more stylized Vieux Carré lantern design, with a number of iterations of the lamp named for the businesses that first commissioned them. Although Bevolo's lights have become a New Orleans signature, the company also has ample business around the world, selling to buyers in all 50 states and more than two dozen foreign countries.

Bevolo's process today still involves cutting, scribing, breaking, bending, rolling, drilling, and riveting copper. The shop's artisans use hand and foot shears, as well as ball-peen hammers in their production, working with corrosive-resistant, American-mined copper until they have transformed the metal into timeless, durable works of art. Many of the shop's original artisans retired in the late 1990s, and the company has since worked to train a new generation of craftspeople.

"What we do is very special," Drew Bevolo says. "We're very protective of it. We only train good people, and we want to keep our employees forever, if we can."

"Nothing is really automated here," he adds. "Everything is done the same way we've always done it—by hand, from scratch, the long way, the old way. We're trying to keep the tradition of how we make our lights intact."

David Riccio | decorative painter

By Nancy A. Ruhling

Photos by John Canning & Co.

SEVERAL YEARS AGO, JOHN CANNING & CO.'S DAVID RICCIO

secured a commission to do restoration work on a prominent Catholic church in Connecticut. The project was going smoothly, and Riccio was delighted to work with the priest, a perfectionist who wanted to bring the church back to its original glory.

"He lamented the fact that the original high altar—a 30-foot-high Gothic Revival piece that had finials and elaborate ornamentation—had been torn down," Riccio says. "I told him we should build a replica, and he got a really puzzled look and said, 'Do people still do that? I didn't think something that beautiful could be built today.'"

Riccio, understandably, was shocked because John Canning & Co.'s 60-person team of decorative plasterers, ornamental plasterers, masons, carpenters, fine-art conservators, and architectural material conservators have been specializing in such projects for more than four decades.

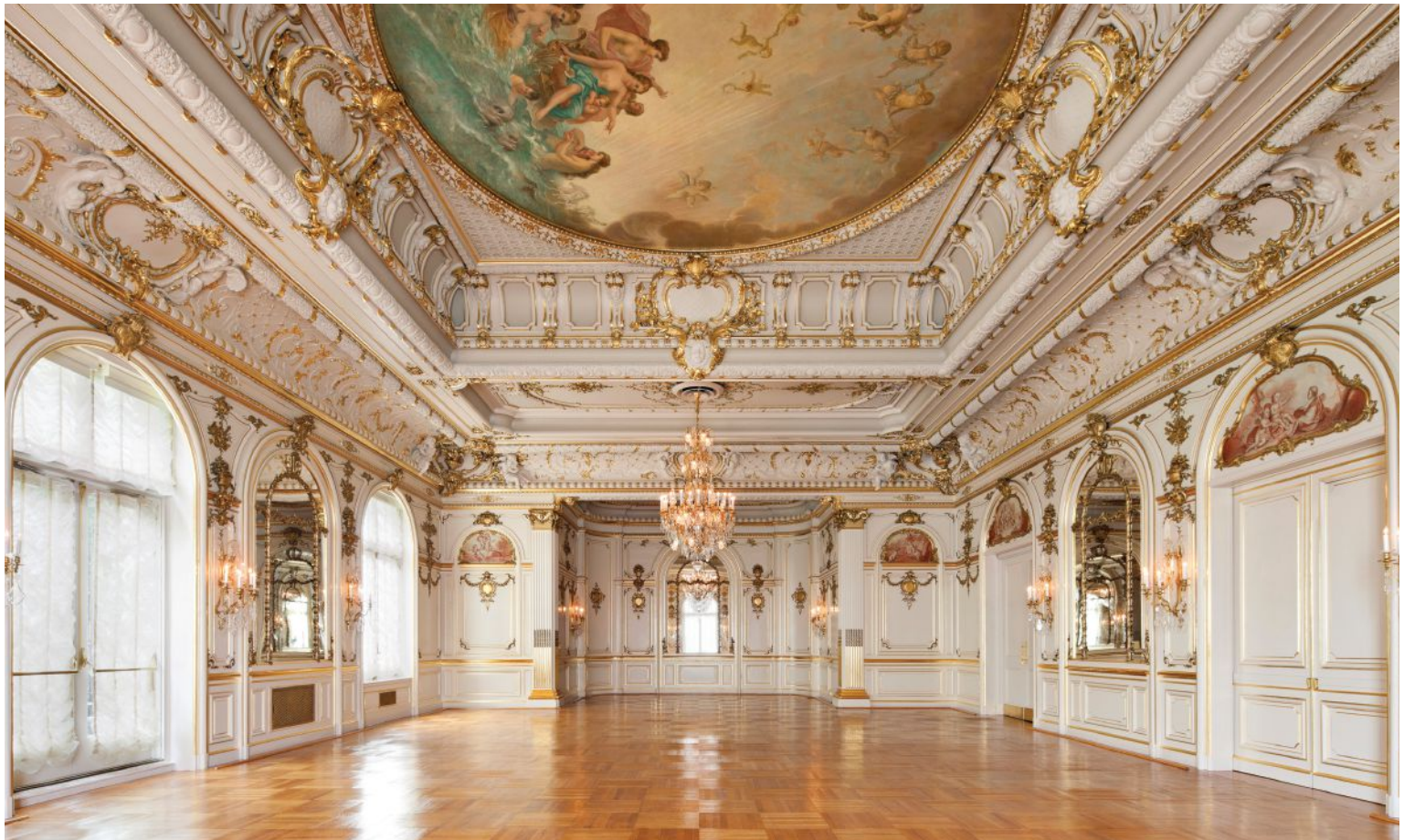
"At that moment, I realized that I have an obligation to educate people that these crucial trades are available and viable to them," says Riccio, an industry-recognized expert on historic flat and ornamental plaster as well as decorative painting techniques, gilding, and glazing.

Long before Riccio entered the trade, he loved the idea of building things that last. He comes from a long line of carpenters: His grandfather and great-grandfather were furniture makers in Italy, and his grandfather, along with his brothers, opened a furniture, upholstery, and cabinetmaking shop in New Haven.

When Riccio's family restored their 1900 house, he got a taste of all the trades. "I had a knack for making things out of wood," he says. "And I wanted to go to a technical school and become a carpenter." His parents, however, had other ideas, and he earned a degree in business management and marketing instead.



Above, Luzerne County Courthouse. Above, Riccio and the painting crew for the Maryland Statehouse Old Senate Chambers. The task for John Canning & Co. was to return the chamber to the original 1700s design using original methods and materials, including limewash for the ceiling, linseed oil paint for the woodwork, distemper paint for the walls, and hand-split lath for the plaster restoration and repair. Below, the Cosmos Club in Washington, D.C., where John Canning & Co. was the prime specialty trade contractor and conservator for the restoration of the ballroom.





Above, Riccio gilds ornaments for the San Francisco City Hall dome. John Canning & Co. used traditional gold leaf and gilding methods and materials. Right, the RI State House and the painting crew for the Maryland Statehouse Old Senate Chambers. Below, the Sacred Heart Basilica.

It was while he was working in that field that he met John Canning, who, for the last 45 years, has been considered the pre-eminent decorative painter in America, and John's youngest daughter, Jackie, who, at the time, was a journeyman decorative painter.

Riccio started dating Jackie (they are married and have four children) and helping John promote business events. When Canning asked him to join the company as a project manager, Riccio readily agreed but asked to be trained in the craft. Like Jackie, he enrolled in Canning's state-accredited 6,000-hour decorative painting apprenticeship program, which is modeled on that of The City and Guilds of London Institute that Canning graduated from.

"It's pretty intense," Riccio says. "I was working full time so it took me five years to complete."

Over the last 25 years, Riccio, a Professional Associate of the American Institute for Conservation of Historic and Artistic Works and an Association for Preservation Technology Recognized Professional, has taken the lead on Canning projects at the Virginia State Capitol, the Pennsylvania State Capitol, Radio City Music Hall, and the War Memorial Opera in San Francisco.

Riccio works a lot of hours—he's never bothered to tally a weekly total—because "I don't consider it work."

Jackie, the studio's production manager, and their two oldest children also work at John Canning & Co., and Canning's oldest daughter, Dorothy, is Riccio's business partner. (John, who technically is retired, still offers advice and support on projects.)

Sometimes in his free time to clear his mind, Riccio takes on additional projects. A case in point is the chapel on the campus of St. Joseph's Church in Norwalk.

On nights and weekends, he's made the hour-long commute to work on the restoration, getting his children and others to pitch in to join him in the volunteer project.

"It became a refuge for me during Covid," he says of the project that won a McKim, Mead & White Award from the ICAA. "And it has been a wonderful teaching experience. My son has become very interested in stenciling and decorative painting."

Riccio remains committed to the business and the industry. "I want the trades we're involved with to continue and get better," he says. "As I discovered while working with that priest at the Catholic church, people are disconnected from the arts, crafts, and architecture."



Mary May | wood carver

By Jeff Harder

LONG BEFORE BECOMING A MASTER WOOD CARVER, MARY MAY

always had a distinctive way of perceiving what was in front of her. I've always thought in three dimensions," she says, whether it was while scribing faces into overgrown zucchini from the family garden or picking up the basics of carpentry from her hobbyist father. In college, May explored ceramics and spent time studying abroad in London, where, during visits to centuries-old castles, cathedrals, and manor homes, she was captivated by the fine hand-carved wood detailing. If only people still did this by hand, she thought.



Back home in Wisconsin, May wandered into a wood-carving shop helmed by Greek master Konstantinos Papadakis. "Within about 30 seconds of walking in, I knew: if I could quit my job and do this forever, I would," she says. That's precisely what she did, spending three years studying with Papadakis and learning traditional, old-world techniques. ("It's hard to find that kind of teaching anymore, from someone who went through a traditional apprenticeship and journeyman training and then came to America," she says.) Suffused with sincerity and single-mindedness, she continued her training at a Greek wood-carving shop populated by Papadakis's mentors, working daily from morning 'til evening on decorations for Greek Orthodox churches, then, later, among the carving masters at City and Guild's College in London.

"I've always been interested in the traditional, whether it's traditional architecture, design, or furniture," she says. "That beauty and balance in the details is something you really don't see now." She took every commission that came her way—fireplace mantels, sculptures, repairs—and eventually set up shop in Charleston, South Carolina, 25 years ago. Along the way, she developed a special fluency in carving acanthus leaves (she authored a 2017 book on the motif) and an abiding adoration for working with black walnut. "Just from working with the tools, black walnut has a lovely sheen and polished look," she says. "I don't like to sand my carvings, and I joke with students: don't use the 50-grit gouge."

Along with being a seasoned stone carver, May is a proficient instructor, offering weeklong intensives and other in-person courses around the



After visiting the woodworking shop of Konstantinos Papadakis, Mary May knew she had found her calling as a wood carver.

country to students of all ages and walks of life. (A surprising number of them are retired engineers, she says. "They just love the precision.") Wielding long-handled gouges and working with basswood, students learn the fundamentals through a thoughtfully structured curriculum; a typical progression for students might begin with crafting a donut—essentially, two circles with rounded edges—before

progressing to a shallow-relief flower with overlapping petals. Lately, May has devoted great effort to building up Mary May's School of Traditional Woodcarving, a subscription-based online platform with more than 300 asynchronous video lessons. "Hopefully, that makes carving more available to younger people and people who need the flexibility," she says.

These days, May splits her time between Charleston and Missouri, where she tends a few cottages and labors in her lakefront workshop. She's mulling a permanent move to run an academy on the premises—she has nascent plans of offering three-month courses designed as a quasi-apprenticeship—and take advantage of the environment's serenity. And as she begins a commission for an impossibly detailed fireplace mantel in the style of 17th-century carver Grinling Gibbons, May grows audibly excited at the prospect this new challenge might bring. "I'm pushing my knowledge and abilities to a bit of an uncomfortable point," she says, "which is what I love."

Michael Merritt | building arts

By Calvin Hennick

AT MERRITT, ROBOTS AID IN SANDING AND DESIGNERS USE

3D building information modeling (BIM) tools to accelerate work and minimize errors. What hasn't changed in nearly six decades, though, is a commitment to craftsmanship and quality.

"We leverage automation where we can," says Michael Merritt, chairman and visionary of the company. "Clients want things faster, the expectations of quality level keeps rising, and there's a large volume of work that needs to be done. If we could bring in 100 new cabinet makers and finishers tomorrow, we would do it. But those additional employees don't exist. So, we have to find a blend of technology and craft to execute what our clients want us to bring to the table." Merritt also has built a training

center to help keep the craft alive. This gives their employees an opportunity to further their careers and allows them to provide apprenticeships for those who have an interest in learning the trade and joining the Merritt team.

"The architects and designers that we work with are design-

"Once you're a craftsman, you never want to lower the quality, it's not something you can turn on and off."

Keith Merritt

ing art," says Keith Merritt, vice chairman and master craftsman. "So, you must have that craftsmanship and artisan skill, to bring their designs to life and make them functional. We do a great job of that, and we've been doing it for years—everything we deliver is custom and unique to the homeowners' visions."



Merritt has spent nearly 60 years producing exquisite historically inspired woodwork.

George A. Merritt, who learned his craft under a master Italian cabinet maker, founded the company in 1967, and today, it is owned by his two sons. In addition to high-end woodwork, Merritt also manufactures architectural metalwork, glass work, and in 2017, the company expanded into classical decoration with the acquisition of Agrell Architectural Carving. In addition, Merritt often includes a complete turnkey interior to include stone, plaster, wood flooring, and decorative finishes.

For decades, Merritt performed work for both the commercial and residential sectors, but since the late 1990s, the company has focused exclusively on luxury residential and super yachts. These customers, Michael Merritt explains, are less price-sensitive than those in the commercial sector, because they are not willing to settle for "good enough." His customers are buying the Merritt detail, craft, and quality.

Holding the line on quality has grown more challenging, the brothers say, as the demand for oak and walnut has grown, while the consistency of top-grade lumber has declined. Instead of buying first- and second-grade lumber, the company now buys veneer-grade logs even for cabinet



interiors. This approach ends up using less wood, the brothers note, since workers no longer have to discard as many excessively knotty and sappy boards.

"Once you're a craftsman, you never want to lower the quality," says Keith Merritt. "It's not something you can turn on and off."

Chris Pellettieri | stone carver

By Jeff Harder

ON A TUESDAY IN THE BRONX, STONE CARVER CHRIS PELLETTIERI sculpts a black marble base—a complement to a life-size carrara marble portrait bust he completed last year—and intermittently checks in on a student working in the same 400-square-foot workshop. In the nearly 40 years since he first chipped away at a piece of limestone, Pellettieri still finds joy both in the processes of stone carving and sharing them with others.

“You can see your effort and energy going into something that’s changing,” he says. “It doesn’t look the same [at the end of the day] as it did when you came into work in the morning, and it doesn’t look the same at the end of the week as it looked on Monday.”



Pellettieri emphasizes process over product—not just the techniques, but the design standards, sequential thinking, and concentration required to turn a heavy, faceless block into something beautiful.

intricate commissions including an ornate niche at the Cathedral of Saint John the Divine—where, in 1995, he returned as an artist-in-residence, working in a shop housed in an old shed. He learned from others and pushed his craft forward while largely eschewing technology and hewing to his roots. “I’ve worked in marble, slate, sandstone, even a little bit of granite, but I was trained with limestone at the cathedral and I still prefer limestone,” he says.

By 2015, with the cathedral shed demolished to make way for luxury apartments, Pellettieri embarked on a new endeavor to expose traditional stone carving to new generations: Pellettieri Stone Carvers’ Academy. Today, through partnerships with the New York Department of Education and Stephen T. Mather Building Arts and Craftsmanship High School, Pellettieri leads a range of programs centered around classical techniques

A lifelong New Yorker, Pellettieri was a seventh-grader attending the school at the Cathedral of Saint John the Divine on Manhattan’s Upper West Side in the late 1970s, when the institution brought in a cadre of European stone masons—since there were virtually no homegrown craftspeople with the right classical training—to work on the south bell tower and the center portal of the still-under-construction Gothic edifice. After Pellettieri graduated from New York University with a degree in mathematics, he’d figured out that he’d rather work with his hands than work behind a desk, and he signed up for an apprenticeship in the cathedral’s stone yard to learn the finer points of punches, chisels, and mallets from English and French masters.

“It wasn’t, ‘Go home and read three chapters tonight,’” Pellettieri says. “It was just being totally focused on what you’re doing, somebody comes by and gives you some guidance for a few minutes, and then you spend hours actually internalizing it and getting your hands to learn it.”

Pellettieri has worked as a freelance stone carver since the early 1990s, completing stunning,



Chris Pellettieri has been carving stone for nearly 40 years. After graduating from NYU with a degree in mathematics, he decided he would rather work with his hands than sit behind a desk, so he signed up for an apprenticeship in St. John’s Cathedral’s stone yard.

and hands-on instruction, from one-day workshops where students create raised stone monograms to paid, weeks-long courses for students captivated by a craft that carries exceptionally high barriers to entry.

Pellettieri is clear-eyed about the future of old ways in the modern age. He says he won’t be surprised if machine-made stone sculptures soon become indistinguishable from handmade masterworks. And with a scarcity of commissions to go around as it is, he emphasizes that learning traditional stone-carving techniques doesn’t amount to a job training program. But that doesn’t make the craft any less rewarding, he says.

“People put their kids in music lessons and Little League, and they never really expect that they’ll be professional violinists at Carnegie Hall or playing center field for the Yankees.”

Again and again, Pellettieri emphasizes process over product—not just the techniques, but the design standards, sequential thinking, and concentration required to turn a heavy, faceless block into something beautiful. “I tell my students, you won’t hurt my feelings if stone carving isn’t your thing,” he says. “But there are principles you can practice and think about here, so when you find that thing you’re really excited about, you can apply the same approaches and ways of thinking, and it will bring you success.” **TB**



Transforming from commercial to residential use, Cast Iron House retains the original cast iron facade with modifications to establish a modern residential entrance, service entrance, and expanded courtyard.

CAST IRON HOUSE

Contemporary cool encased in Italianate grandeur.

IT'S ARGUABLY ONE OF THE MOST BEAUTIFUL CAST IRON BUILDINGS IN AMERICA.

Originally Designed by New York City architect W. Wheeler Smith and built by James J. White, the patinaed structure impresses with a neoclassical façade. It's a head-turning ode to American architecture south of Broadway.

And thanks to an outside-of-the-box, renovation by visionary architecture firm Shigeru Ban Architects, it breathes new life as a luxury residential building.

In Tribeca, historic gems like Cast Iron House mingle with loft warehouses and high-rise towers. Built in 1881-1882, it is on the Nation-

al Registry of Historic Places and is a registered New York City Landmark Façade. For decades, Cast Iron House was used commercially as a textile mill, minus a brief stint as office space for Scientific American. It was refreshed in 2009, when a three-year restoration restored the façade's original grandeur.

In 2010, developers tasked Shigeru Ban Architects with delivering bright, inspiring, luxe living quarters inside Cast Iron House's industrial shell. The award-winning firm, with offices in NYC, Paris, and Tokyo, forged ahead with a "ship in a bottle" approach, adeptly

By *Jennifer Sperry*, Photos by *Michael Moran*



Clockwise from above, the two-story penthouse addition, cast-iron facade along Broadway, and indoor-outdoor living spaces enabled by full height sliding doors on the 8th floor.

inserting modern duplex units within the existing façade.

“The interiors were dilapidated beyond repair and therefore had no historical significance,” explains Dean Maltz, design lead and firm partner, of the decision. “The ship in a bottle reference nods to the roots of how technology and innovation—including modes of transportation like airplanes and ships—inspired early modernist architecture.”

With its pure white interior, in contrast to the cream white facade, the interior floors appear to detach from the facade that culminates in a new two-story penthouse on top. The glass-and-steel penthouse units floats above the building, supported by a cantilevered Vierendeel truss. This flourish required special approval by the New York City Landmarks Commissioners—it’s a bold symbol that a new chapter is unfolding at the iconic address.

Below, instead of a complete gut, the architects and engineers removed selective elements in sections, giving themselves the ability to rearrange floors to full advantage. As a result, the eleven duplexes boast double-height ceilings and large windows (made possible by the iron’s strength) introducing an abundance of natural light. Accessed via their own elevator entry, these soaring units feel like private homes in the sky.

In contrast to the building’s historic skin, all interior living spaces



are decidedly modern—fresh, white, and serene. “The contrast of two different eras creates an amazing effect,” describes Maltz of the finished atmosphere. “Being inside Cast Iron House, with its clean, white interiors, transcends you to another place.”

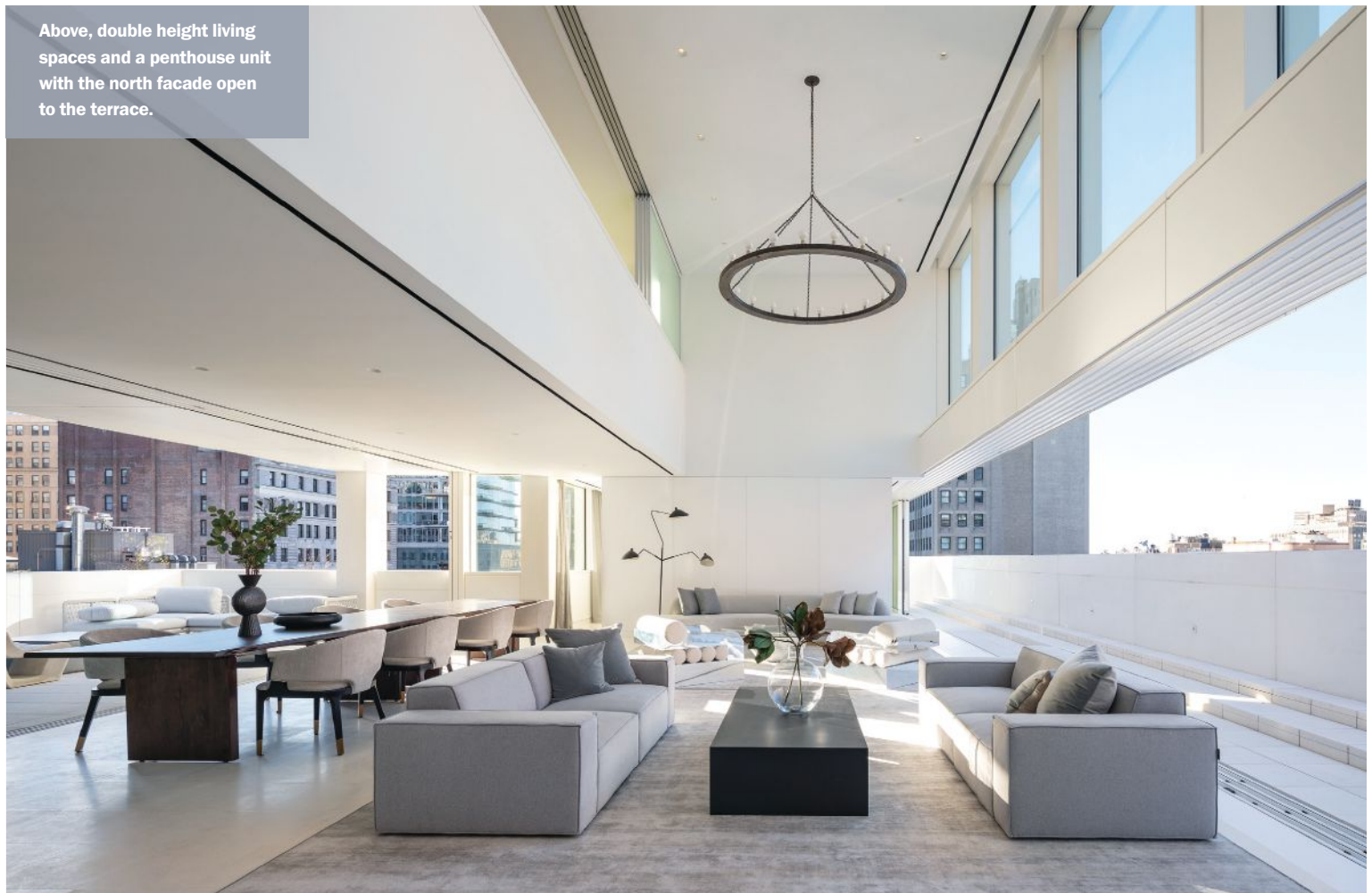
The duplexes have contemporary kitchens with white lacquer cabinetry, nearly 25-foot ceilings, and open floor plans. “We used sliding glass doors to allow owners some flexibility; rooms can be multipurpose, so no wasted space,” notes Maltz.

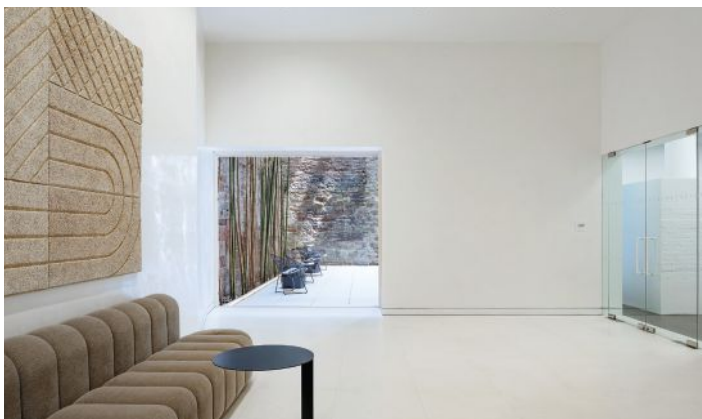
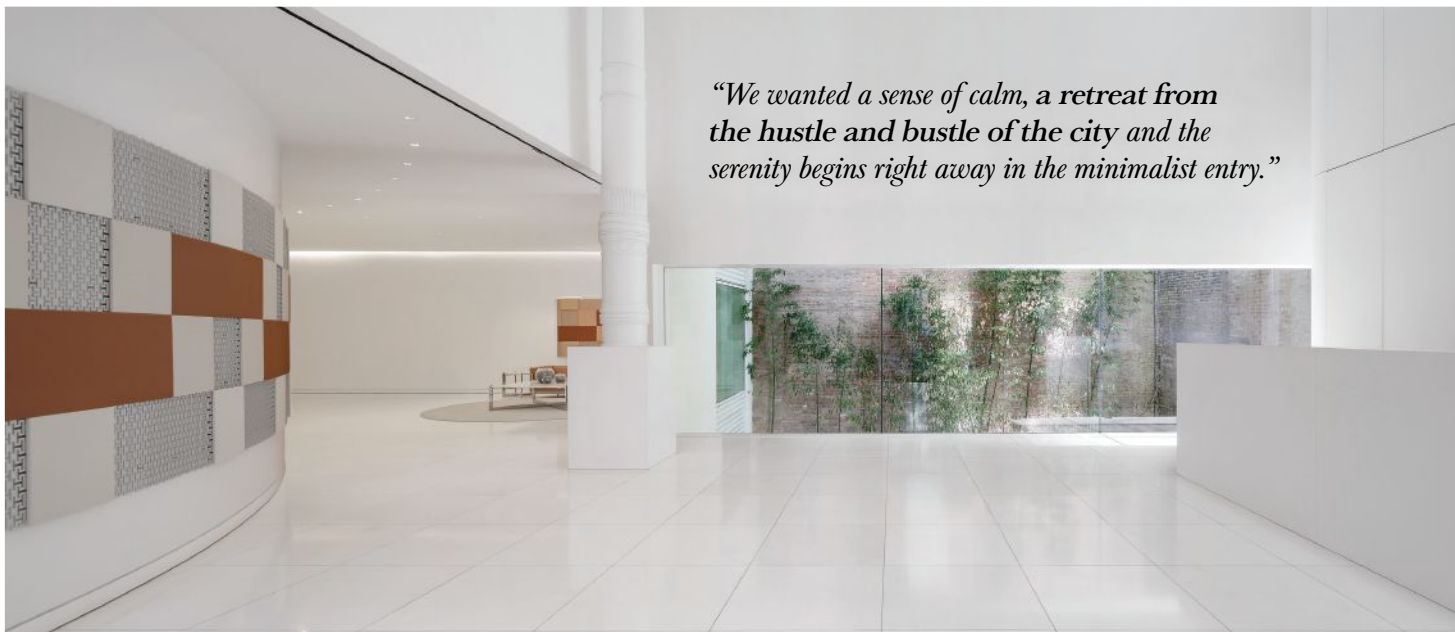


“Being inside Cast Iron House, with its clean, white interiors, transcends you to another place.”



Above, double height living spaces and a penthouse unit with the north facade open to the terrace.





Clockwise from above, amenity spaces and the lobby with biophilic elements, two-story addition set back from historic facade.



"We wanted a sense of calm, a retreat from the hustle and bustle of the city," continues the architect, adding that serenity begins right away in the minimalist entry. A curving wall, accented by a Shigeru Ban Architects designed Hermès mural, guides circulation organically inwards. A picture window overlooks bamboo growing upwards from the cellar two levels below. An expansive outdoor courtyard with greenery is yet another biophilic design element.

Other amenities promoting health and wellness include a yoga-dance studio, fitness center, and hydrotherapy spa with treatment room, sauna, and steam room. Whenever possible, natural light and breezes pass into common spaces.

Blending indoor-outdoor living culminates in the two penthouse suites. "Having the second floor cantilever over the historic building back created a ground floor that is continuously open to the outdoor terrace," explains Maltz. Nine sliding doors in the east unit and twelve in the west unit connect to wraparound terraces.

This successful adaptive reuse project garnered a variety of accolades, starting with a unanimous approval vote by the ten NYC Landmarks Commissioners. "We are told this happens once in a blue moon," says Maltz with a smile.

In addition to this coup, the project earned an Honor Award at the 2025 AIANY Design Awards. The award synopsis is nothing but complimentary, noting that Cast Iron House "represents how top-tier levels of care, intention, and creativity can transform old buildings for new purposes."

The industry kudos are appreciated, but being part of such an important building's ongoing story is what motivates the Shigeru Ban team.

"This type of historic continuity is so enriching to our culture," says Maltz. "It's an honor to work on a landmark building, and we hope it's used and appreciated for another 140 years." **TB**





SMALL SPACE, SENSATIONAL STYLE



Solis Betancourt & Sherrill pack high design into a 600-square-foot New York apartment.

By **Nancy A. Ruhling** | Photos by **Marcos Galvany**

In New York City, where space is at a premium, an unassuming—and honestly, quite small—studio apartment recently went from bland to grand.

Although the unit, in a pre-war building in the Murray Hill neighborhood across from The Morgan Library & Museum, serves as a miniature pied-à-terre for an out-of-state couple, it lives large as a little jewel box, thanks to a transformation effected by Jose Solis Betancourt and Paul Sherrill, whose eponymous residential design firm is based in Washington, DC.

To reimagine the space, which takes up only 600 square feet of precious Manhattan real estate, Solis Betancourt and Sherrill drew inspiration from the mammoth Morgan, subtly binding the studio like a rare book whose pages you can't help but turn.

The first order of business was rethinking the entire space, which was defined by its lack of definition.

"When people have small spaces, they want them to look open, but we did the opposite," Solis Betancourt says. "We created a sequence of spaces that actually make the studio look and feel large."

That sequence starts at the front door, which was off center and originally opened straight from the building's hallway into the main living area.

Above, the draperies, automated shades, and folding screens are designed to make the ceiling look higher. Left, French doors define the new entry, which also doubles as a dressing room.



Above, a 19th-century Italian commode and a 19th-century Spanish colonial mirror set the mood in the foyer. Right, in the tiny kitchen, the refrigerator is under the counter, and the cabinets are covered with depictions of bookshelves. Below, The 19th-century Biedermeier table is a huge multitasker: It can hold flowers or papers or become a dining spot.



For balance and symmetry, Sherrill and Solis Betancourt added a decorative, stationary paneled door adjacent to the functioning one.

To create a layer of privacy as well as a sense of arrival, the designers added a pair of French doors with antiqued glazing that separate the entry from the living area, a conceit that gives the illusion that this studio is substantially more spacious than it actually measures.

The entry's original closets, which featured clamshell molding and aluminum bi-fold doors, were replaced with concealed floor-to-ceiling jib doors that are lined with smoky blue damask. Their interiors were reconfigured to add storage drawers. The adjacent bath received an identical door treatment.

"The French doors highlight the grandeur," Sherrill says. "The space is now symmetrical and peaceful."

And, Solis Betancourt adds, "it serves as a dressing room—it's a great place to come in and take your shoes off," which the ottoman, upholstered in fluffy Mongolian fur dyed sky blue, invites you to do.

The damask fabric covering the walls adds drama and the coffer molding lifts the ceiling.

To make the best use of the space beyond the French doors, which are flanked by a pair of Chinese Deco consoles and matching reproduction mirrors, Sherrill and Solis Betancourt chose eclectic elements that span the centuries and that are handy at multitasking.





Above, the furnishings are architecturally sculptural.
A marble-topped desk in the main living area creates a work-from-home space.

The main living space, which looks out over the Morgan, is anchored by a 19th-century mahogany bibliothèque that holds a collection of books and treasures.

In homage to the library theme, the plush hand-woven rug, laid atop newly bleached wood floors, features soft, subtle silk pinstripes that resemble the rules in a writer's journal, and the walls are clad in a light blue linen that references a book cover.

The center table, a circular 19th-century Biedermeier piece whose tripod legs resemble classical columns, brings in a bit of architectural elegance. "You can sit there and have coffee in the morning or grab things to eat there at night," Solis Betancourt says. "It's a table for everything—keys, flowers, playing cards."

The living room seating furniture is adept at playing musical chairs. The desk chair, which is on casters, can be rolled over to the dining table or be moved beside the sofa to keep it company. The room's other chairs are equally versatile.



One of the biggest changes in the little studio was turning the dining area into a sleeping alcove, which reposes behind floor-to-ceiling draperies when it's not in use. Inspired by Thomas Jefferson, a noted bibliophile, it features wallpaper whose design is a romantic, classically inspired Italian landscape. "The gauzy blue alcove draperies let some light in and define the bedroom area," Sherrill says.

The library theme continues in the kitchen, where cabinets are inset with murals of bookshelves. Equipped with a tiny range, marble counter-tops, and under-counter refrigeration, it's designed for eating snacks or warming up takeout. The mirrored backsplash enhances the natural light, and, as a bonus, bolsters the physical space.

"Each space feels separate," Solis Betancourt says. "And each gives a feeling of more space than there actually is."

The eclectic furnishings are treated like architectural sculptures, and the wood-paneled doors, which have substantial hardware, elevate the space.

KEY SUPPLIERS

Interior Design Solis Betancourt & Sherrill	Kitchen Faucet Newport Brass	Refrigerator Uline	Sheers at Bed Alcove Romo Fabrics' Pattern Cape Point	Light Switches Lutron
Contractor Josef Gotsch at Innsbruck	Sink Franke	Doors TruStile Doors, LLC.	Wool and Silk Area Rug Carini Carpets	Tiger Fabric on Fauteuil Chairs Cowtan & Tout
Renovations	Mirror-backsplash Manhattan Glass	Sofa Fabric Great Outdoors Pattern	Living Room Blue Linen Wallcovering Innovations in Wallcovering	Bath Faucet Newport Brass
Paint Donald Kaufmann Color	Range Verona	First Tracks	Entry Foyer Wall Fabric SJW Studios	Bath Vanity Porcelanosa
		Drapery Sheers Carleton House Pattern Bordino		



The living room chairs are meant to be moved to multitask.

The contemporary sofa, which looks as comfortable as a white cloud, is paired with a 1970s fiberglass coffee table, and the contemporary iron sleigh bed shares the alcove with a flat-screen TV.

Other elements were selected to enhance the stature of the studio. The velvet-upholstered folding screens that bookend the front windows, for instance, run floor to ceiling in tandem with the drapes, whose forms are

THE SLEEPING ALCOVE, INSPIRED BY THOMAS JEFFERSON, A NOTED BIBLIOPHILE, FEATURES WALLPAPER WHOSE DESIGN IS A ROMANTIC, CLASSICALLY INSPIRED ITALIAN LANDSCAPE.

reminiscent of columns or pilasters. And the valances of the automated blackout shades follow their lead. All of these treatments fool the eye into thinking that the ceiling is sky high.

The alterations also have an added side effect: The fabrics, carpet, panels, and drapes mute the noise of the city, creating what Sherrill calls a “calming effect.”

The duo, who typically do larger-scale residential projects, say that working on the studio had its own set of challenges and complexities: Everything had to be functional and work together to create the best experience for the client.

“The creative part is setting the vocabulary,” Sherrill says. “Once you do that, you can build on it for the rest of the house.”

Solis Betancourt says that it was a fun project precisely because it was so small that “you had to pay attention to every inch, and you had to figure out how to achieve so much with so little.”

When the project was finished, Solis Betancourt and Sherrill showed it off to a couple of colleagues. “Every one of them said it feels much larger than it is,” Sherrill says. **TB**

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

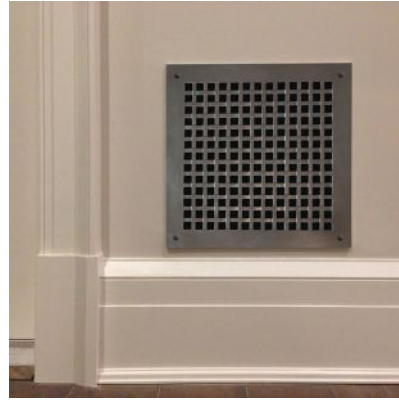


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843-577-5245
www.buildingartscollege.us
Charleston, SC 29401

College: degrees offered in traditional building arts, including ornamental ironwork, masonry, timber framing, plastering, carpentry & architectural stone..

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Architectural Grille

800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

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

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

SEE OUR AD ON PAGE 37.



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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Kronenberger & Sons Restoration, LLC

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

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

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Ludowici Roof Tile, Inc.

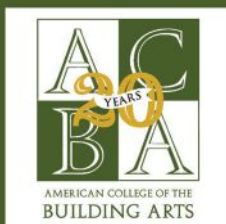
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764

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

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R. Alden Marshall & Associates, LLC

717-805-3114
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Galveston, TX 77551

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

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Renaissance Conservatories

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www.renaissanceconservatories.com
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The Durable Restoration Co.

614-643-4104; Fax: 614-299-7100
www.durable restoration.com
Columbus, OH 43232

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EverGreene Architectural Arts, Inc.

212-244-2800; Fax: 212-244-6204
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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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Haddonstone (USA), Ltd.

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

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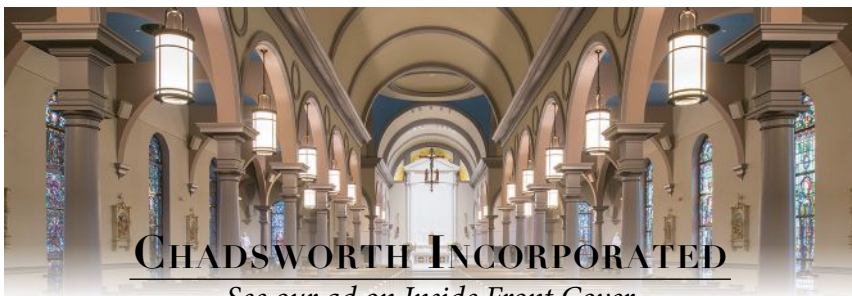
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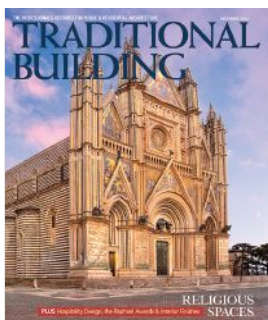
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Worthington Millwork

800-872-1608; Fax: 850-640-0488
www.worthingtonmillwork.com
Panama City Beach, FL 32413

Distributor of architecturally correct columns: adjusted fluting, priming & asphaltum; mouldings, balustrades, pediments, ceiling medallions, niches, pedestals & brackets.



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

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800-732-9400
blackberrysystems.com
Kalamazoo, MI 49009

Specializes in commercial window replacement and restoration, particularly in historic projects. Services include design, contracting, and restoration of various window and glazing elements; residential exterior home improvement projects in windows, doors, and siding.

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Caoba Architectural Windows, Doors & Millwork

215-525-5048; Fax: 716-665-3365
www.caobadoors.com
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Manufacturer of custom solid wood and wood + clad windows; doors. Historical, impact, and energy-efficient product lines. Complete millwork capabilities. Smartwood certified manufacturer: SW-COC-073.

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Hope's Windows, Inc.

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www.hopeswindows.com
Jamestown, NY 14702

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

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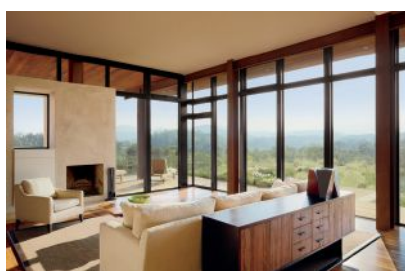


Kolbe Windows & Doors

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

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

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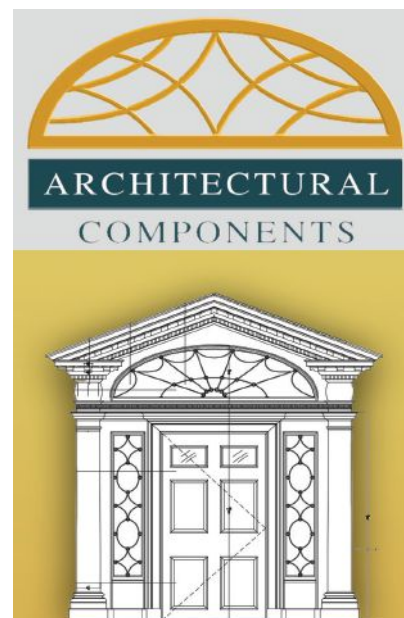
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www.zepa-wd.com
Charlotte, NC 28273

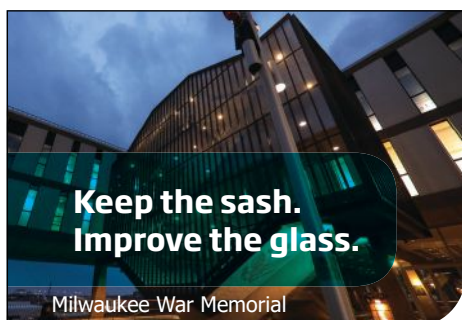
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Kronenberger & Sons Restoration

kronenbergersons.com

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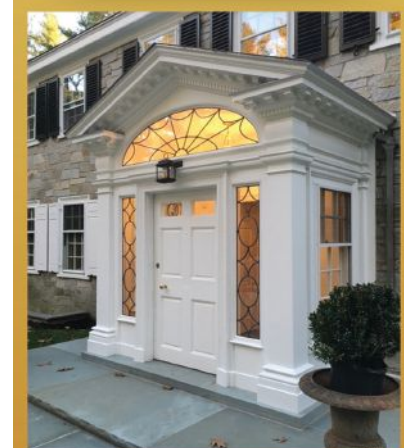
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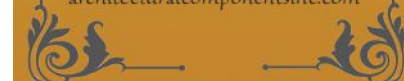
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www.historicdoors.com
Kempton, PA 19529

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Nostalgic Warehouse
800-522-7336
www.nostalgicwarehouse.com
Denver, CO 80216

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Vintage Doors
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www.vintagedoors.com
Hammond, NY 13646

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

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www.brasswindowhardware.com
Northwood, NH 03261

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

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Harwick Architectural Hardware Co.
631-345-3234; Fax: 631-924-2648
www.theharwick.com
Middle Island, NY 11953

Manufacturer of hardware for windows & doors: bronze, brass & stainless steel; cast & sash pulleys; sash lock, chains & hangers, cam locks, butt hinges, casement push bars & more.



Kayne & Son Custom Hardware
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www.customforgedhardware.com
Candler, NC 28715

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www.phelpscompany.com
Hinsdale, NH 03451

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401-954-9431
www.srshardware.com
Dallas, TX 75219

Manufacturer & distributor of traditional hardware: for wood windows; full line from weights to pulleys, lifts & locks.

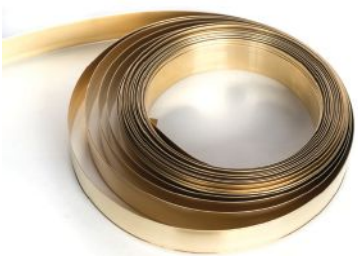


Zwick Window Shade Company
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www.windowshades.net
Chicago, IL 60625

Zwick Window Shade Company has been manufacturing custom window shades since 1930. Handmade in their Chicago workshop to order. You can choose materials that offer light filtering or room darkening or screen/solar shades. Each is available in a variety of colors and patterns. They will recycle your existing shades/rollers and reuse any salvage parts and credit your order.

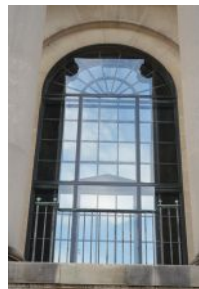
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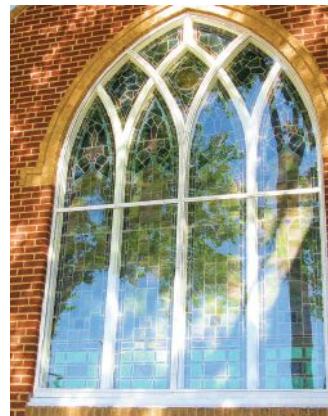


Allied Window, Inc.
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www.alliedwindow.com
Cincinnati, OH 45241

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

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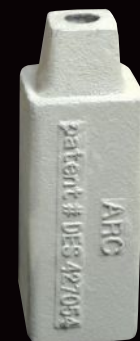
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Chaska, MN 55318

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Coppa Woodworking

310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, window screens & more.



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www.indowwindows.com
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Innerglass Window Systems

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www.stormwindows.com
Simsbury, CT 06070

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Larson Manufacturing

800-352-3360; 605-692-6115;
Fax: 605-692-1834
www.larsondoors.com
Brookings, SD 57006

Manufacturer of storm doors & storm windows: doors feature hidden closer with patent pending Click & Hold technology; wide selection of doors & handles; porch windows with retractable screens; interior & exterior storm windows.



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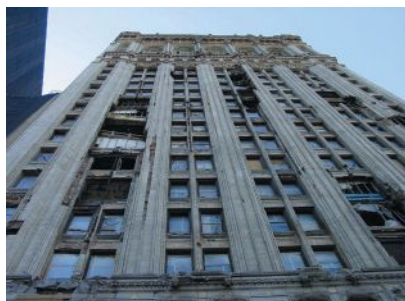


Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

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

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www.kepcoplus.com
Salt Lake City, UT 84104

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Louis Hoffman Co.
262-251-7060; Fax: 262-251-7123
www.louishoffmann.com
Menomonee Falls, WI 53051

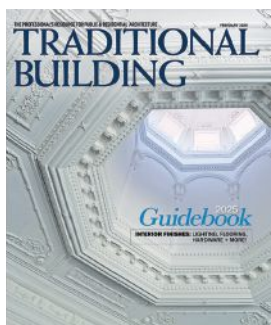
Manufacturer of metalwork: entryways, storefronts, grilles, railings, ornament, balustrades, stairs & more.



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www.ludowici.com
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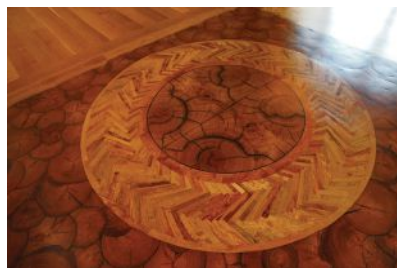
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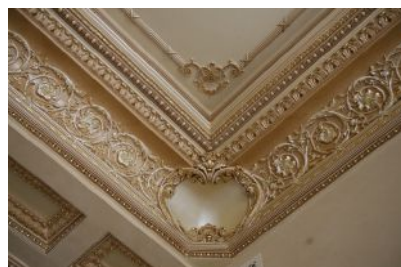
888-245-9663; Fax: 843-669-4874

www.driwood.com

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

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JP Weaver Company

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www.jpweaver.com

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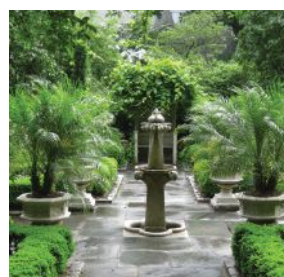
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Robinson Iron Corp.

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

www.robinsoniron.com

Alexander City, AL 35010

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

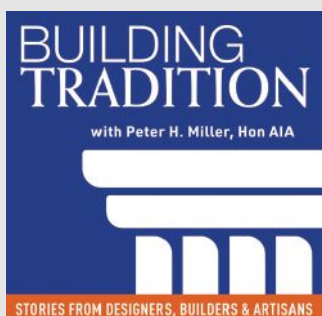
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www.bevolo.com
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Herwig Lighting

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St. Louis Antique Lighting

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

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Lantern Masters

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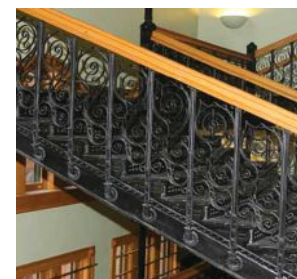
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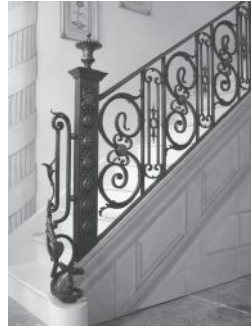
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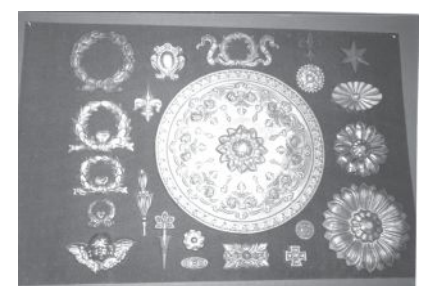
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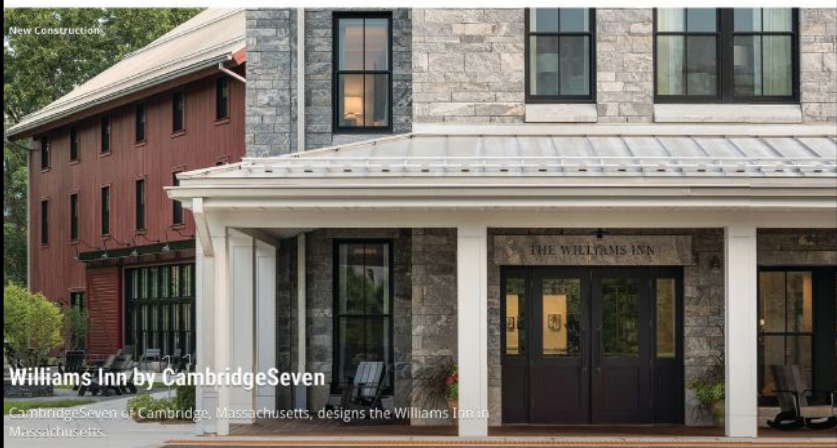


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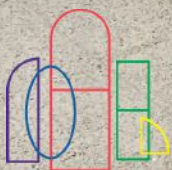
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