

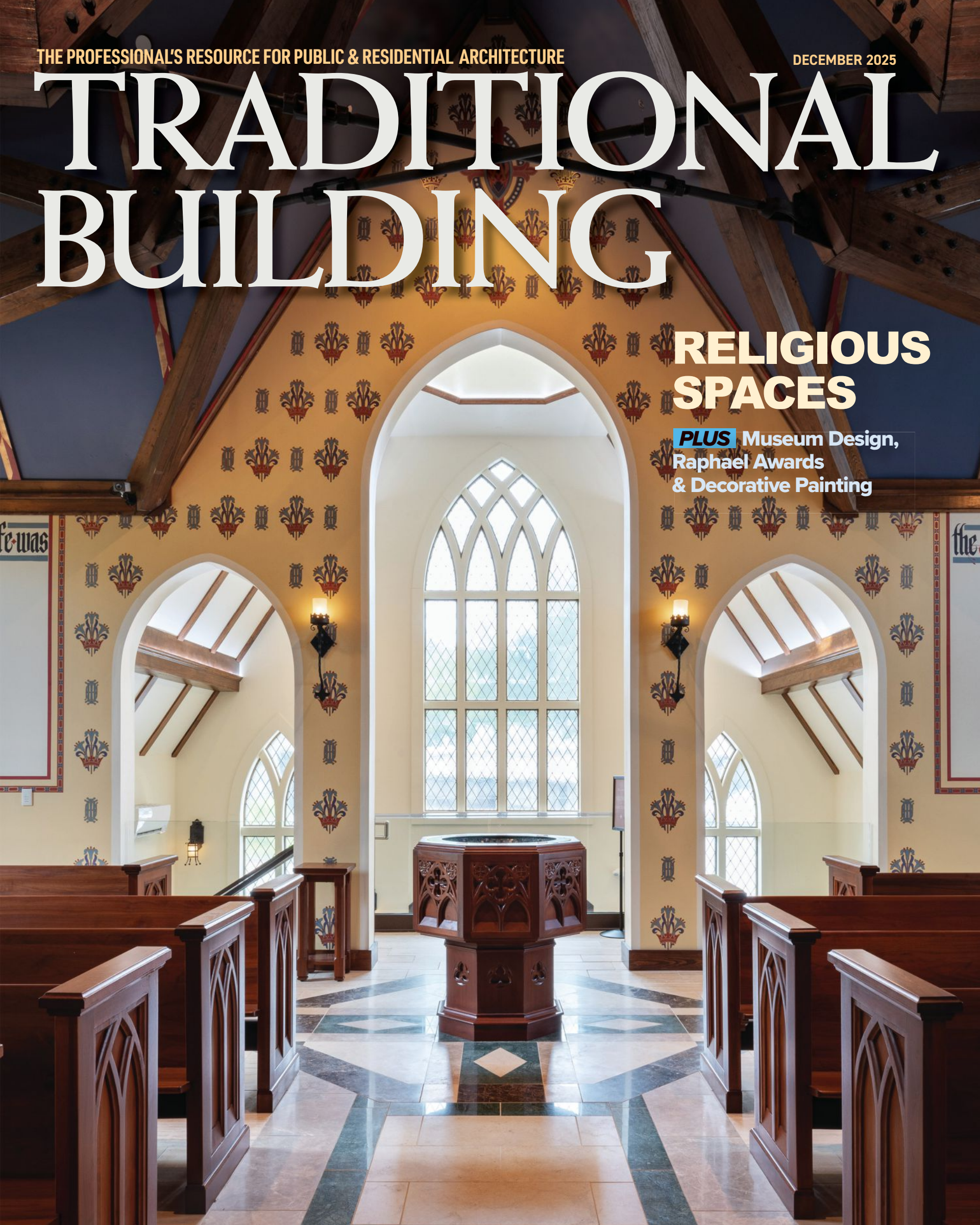
THE PROFESSIONAL'S RESOURCE FOR PUBLIC & RESIDENTIAL ARCHITECTURE

DECEMBER 2025

TRADITIONAL BUILDING

RELIGIOUS SPACES

PLUS Museum Design,
Raphael Awards
& Decorative Painting



CHADSWORTH INCORPORATED

WWW.COLUMNS.COM



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



1-800-COLUMNS

T +1 800 486 2118

SALES@COLUMNS.COM



St. Ignatius of Loyola Cathedral
Narrative windows with vibrant colors and delicate craftsmanship.
 Palm Beach Gardens, FL

Creating World Renowned Custom Art Glass since 1976



McMOW
 ART GLASS

Family-owned and operated, the McMow artisans take pride in creating inspiring art glass for churches, temples, and sacred spaces of every kind.

811 N. Dixie Highway, Lake Worth, FL 33460 • 561-585-9011 • www.mcmow.com



CANNING

DECORATIVE BUILDING ARTS

*Our work at the Basilica of the Sacred Heart of Jesus
included preserving its historic decorative paint
and fine art.*



JOHNCANNINGCO.COM

info@johncanningco.com

203-272-9868

Basilica of the Sacred Heart, Hanover, PA

Craftsmanship, Conservation, Consultation

Infinitely curious, driven by perfection.



CANNING
DECORATIVE BUILDING ARTS



LUMINESCENT

TRANSFORM ARCHITECTURE THROUGH LIGHT



With our new, innovative iridescent glaze, Luminescent transforms architectural surfaces, creating a mesmerizing dance of colors that shifts beautifully from dawn to dusk. Available in four contemporary colors, this refined face brick enhances architectural designs with its unique light-responsive finish.

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

BELDEN
THE BELDEN BRICK COMPANY
COMMERCIAL | RESIDENTIAL | PAVING



Cathedral of the
Immaculate Conception,
Kansas City, MO
by The Gilders' Studio, Inc.

Vase created by
Scott Potter
Photo by
Robert Diamante

THERE ARE NO SMALL IDEAS IN LEAF.

GREAT WORKS IN GOLD LEAF BEGIN WITH

SeppLeaf

VISIT OUR
WEBSITE



ANY SIZE, ANY KARAT, ANY COLOR, CALL SEPP LEAF • SEPP LEAF PRODUCTS, INC., NEW YORK 1-800-971-7377

www.seppleaf.com • e-mail: sales@seppleaf.com

FIND US ON INSTAGRAM @SEPPLEAF



HISTORICAL ARTS & CASTING, INC.

Award-winning architectural and ornamental metalwork since 1973

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





Pilkington Spacia™

The world's first commercially available vacuum glazing, Pilkington **Spacia™** offers the thermal performance of conventional double glazing in the same thickness as a single glass pane. Pilkington **Spacia™** can be retro-fitted into existing frames designed for single glazing, allowing for the potential to: reduce embodied carbon impacts from additional materials by allowing reuse of existing window sash, improve buildings operational carbon and energy use by upgrading from monolithic to IGU performance, and mitigating outside noise by improving acoustic performance.

1.800.221.0444

buildingproducts.pna@nsg.com

www.pilkington.com/en/us





30 Years of Quality Craftsmanship

Celebrate three decades of Timberlane's commitment to precision, durability, and design excellence. We're proud to support industry partners with innovative solutions and exceptional products that elevate every project. For 30 years, your trust has fueled our passion for pushing boundaries and refining our craft. Whether your client envisions a truly distinctive shutter or a garage door that breaks the mold, Timberlane has the expertise, resources, and creativity to bring bold ideas to life.

Let's turn vision into reality—together.

TIMBERLANE

Because every "Welcome Home" moment should be extraordinary

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



St. Stanislaus Oratory - Milwaukee, Wisconsin

St. Louis Antique Lighting Co.

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

A TIMELESS TRADITION.

ROOFING | FLOORING | CLADDING

2025 
PALLADIO
AWARD WINNER SUPPLIER
TRADITIONAL BUILDING


LUDOWICI®

WWW.LUDOWICI.COM | 800.945.8453 | @LUDOWICI



Liturgical Furnishings, Mural Design & Decorative Finishes

St. Joseph's Sanctuary, Crescent Springs, KY

evergreene.com



DECORATORS SUPPLY CORPORATION

ORNAMENTAL PLASTER - COMPOSITION ORNAMENT - MILLWORK



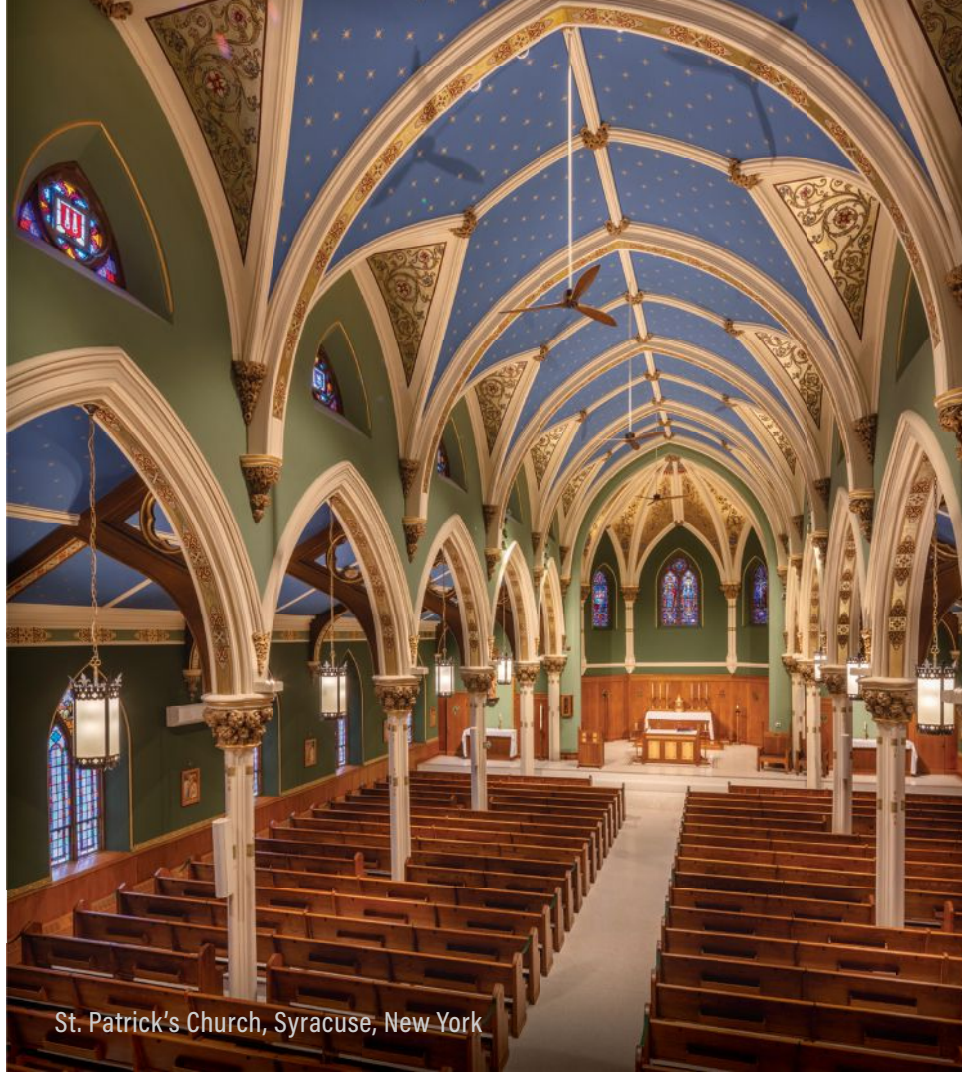
**CALL TODAY FOR A CATALOG OR BROWSE
ONLINE AT DECORATORSSUPPLY.COM
PLEASE INQUIRE ABOUT CUSTOM PLASTER
ORDERS VIA EMAIL OR PHONE.
1-800-792-2093**

RAMBUSCH RAISES COLLABORATION TO AN ART FORM

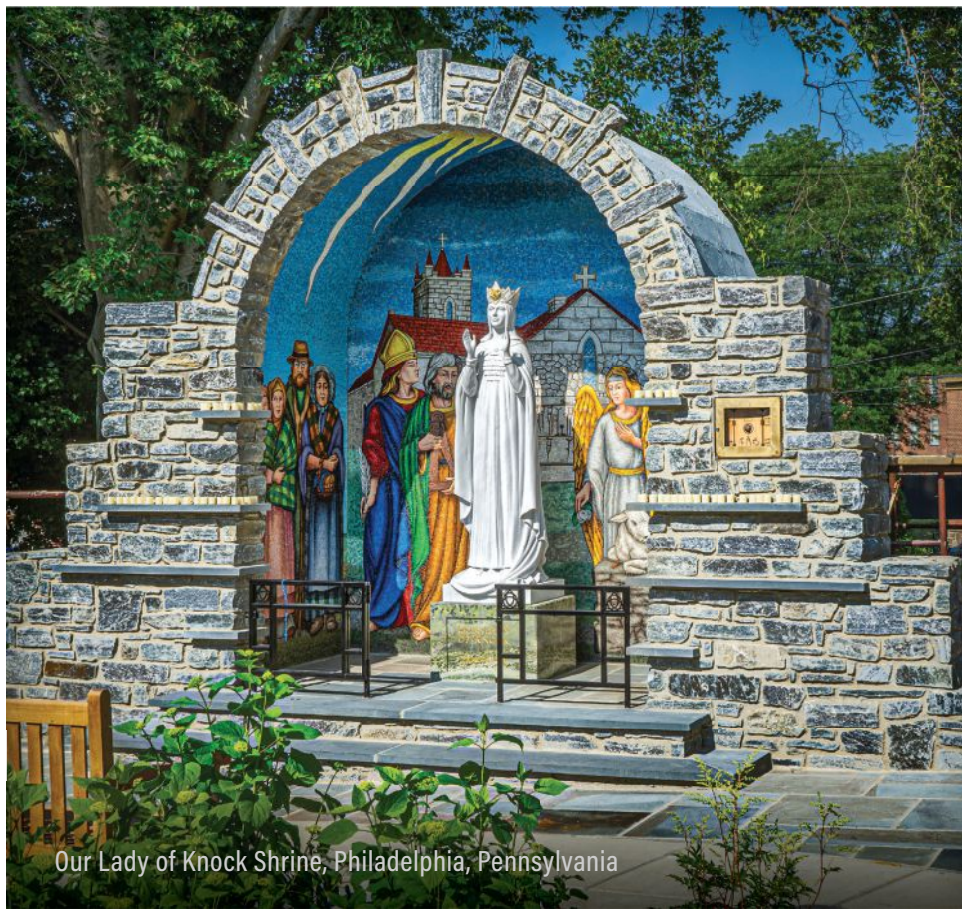
LED LIGHTING · MOSAICS
DECORATIVE LIGHTING · FURNISHINGS
SCULPTURE · STAINED GLASS



Cathedral of Mary Our Queen, Baltimore, Maryland



St. Patrick's Church, Syracuse, New York



Our Lady of Knock Shrine, Philadelphia, Pennsylvania

Rambusch believes a house of worship is more than the sum of its parts. Before beginning any project, we carefully consider the spiritual intent of a sacred space and the physical needs of its congregation. Through collaboration between client, architect, designer and artisan, we create liturgical environments that are faithful to historical character and beauty that inspires devotion.

160 CORNELISON AVENUE, JERSEY CITY, NJ 07304
201.333.2525 · INFO@RAMBUSCH.COM · RAMBUSCH.COM

RAMBUSCH

SINCE 1898



SCAN ME to take a virtual
tour of our Gallery Exhibit.



Where Your Vision Meets Our Expertise

Whether traditional or artistic, terrazzo offers flexibility of design to create a beautiful setting in which to worship and will outlast every other floor covering by many years. Terrazzo contributes to a healthy environment, with a smooth, polished surface that is easy to clean and maintain. Contact an NTMA contractor for your next project at www.ntma.com.

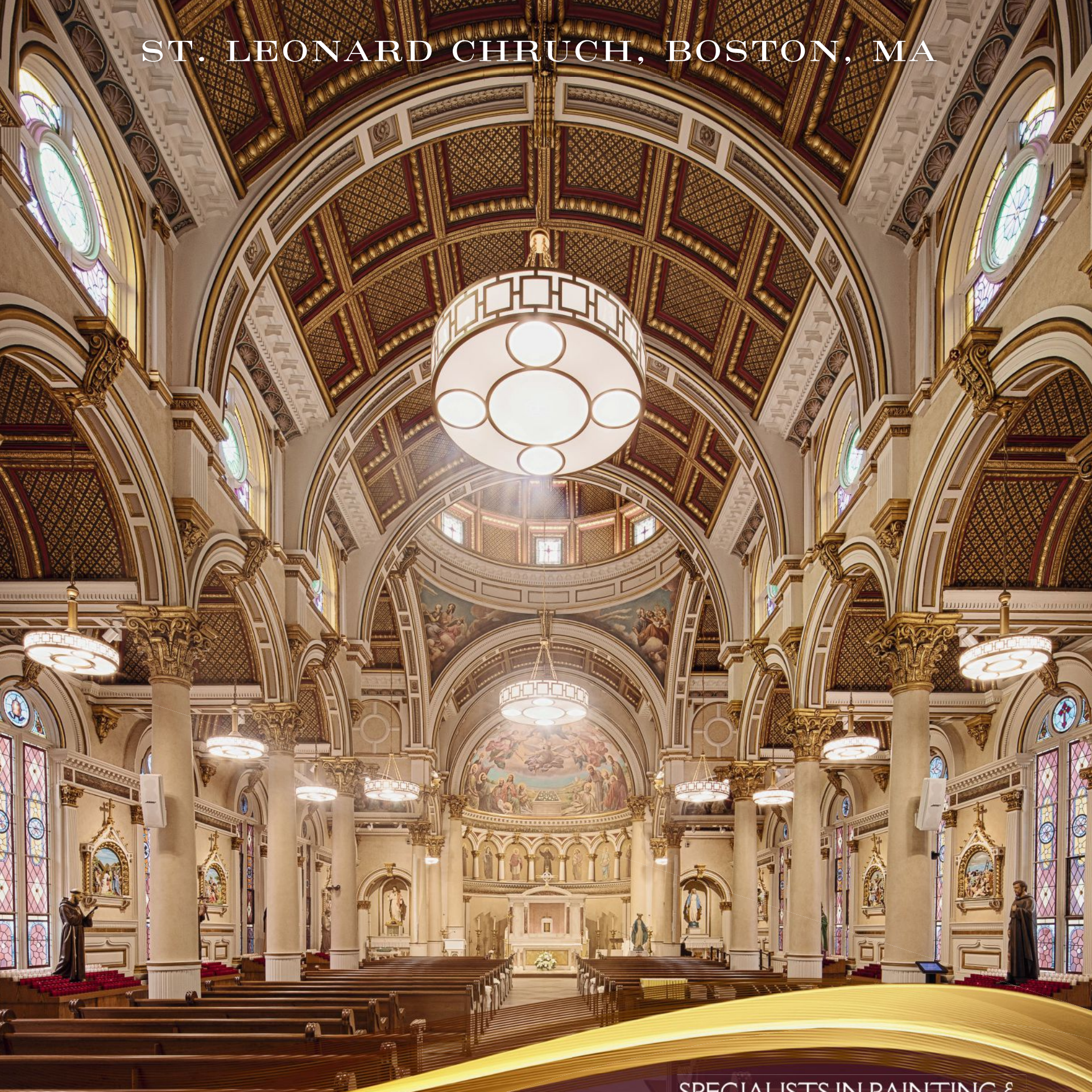


Photos: Viken Djaferian FotoGrafix St. Joan of Arc Church - Lisle, IL



THE NATIONAL
TERRAZZO
& MOSAIC ASSOCIATION

ST. LEONARD CHURCH, BOSTON, MA



SPECIALISTS IN PAINTING & THE CONSERVATION OF *Historic* PLASTER

- MURALS AND FRESCOS
- INTERIOR PAINTING &
- DESIGN GILDING ART
- RESTORATION
- PLASTER CONSERVATION
- LITURGICAL DESIGN & RENDERINGS
- FAUX FINISHES



JOHN TIEDEMANN
INCORPORATED

A Legend in Historic Building Restoration



www.johntiedemann.com • 1.866.600.2666 • johntiedemann@comcast.net • 330 Belleville Turnpike North Arlington, NJ 07031

EUROPEAN

— COMPANY —

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

888 - 735 - 3370
WWW.EUROPEANCO.COM



JP Weaver Co.

SINCE 1914



PHOTO BY: ADÁM KAST

THIS GREAT ROOM CEILING FEATURES A SPECTACULAR OCTAGONAL CUPOLA ENRICHED WITH MULTIPLE LAYERS OF PLASTER CROWNS & BANDS. ROOM SIZE IS 26' X 18 WITH A CEILING HEIGHT OF 15' SOARING TO 30' AT THE CUPOLA. ELEGANT PURE WHITE FINISH ENHANCE THE MOULDING DETAILS. CONTACT US BY PHONE OR EMAIL.

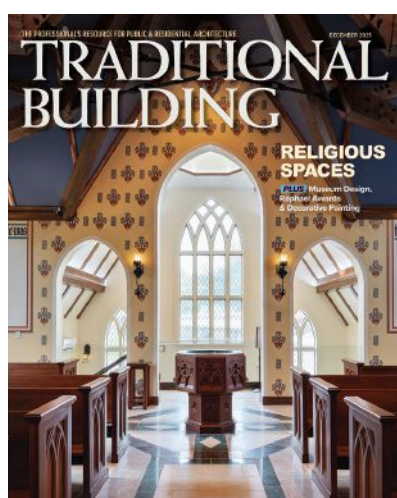
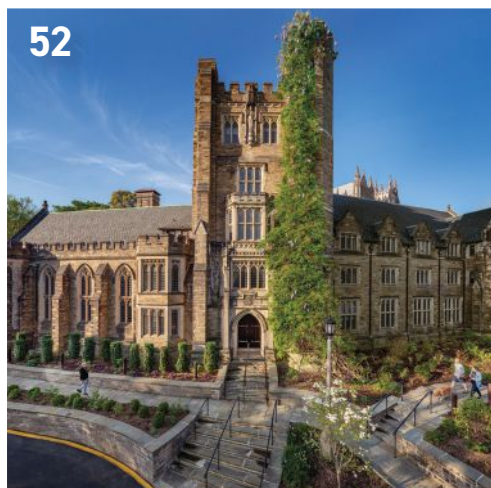
FINE INTERIOR ARCHITECTURAL MOULDINGS

DESIGNED AND HANDCRAFTED IN THE UNITED STATES SINCE 1914

JP WEAVER COMPANY • SINCE 1914 • 941 AIR WAY • GLENDALE, CA 91201 TB-NOV/25
TEL (818) 500-1740 • FAX (818) 500-1798 • DESIGN@JPWEAVER.COM • WWW.JPWEAVER.COM

CONTENTS

DECEMBER 2025



ON THE COVER

Cram and Ferguson revives a Carpenter Gothic in North Carolina.

Photo by Barling Photography,
Charlottesville, Virginia

BUYING GUIDES

Historical Products Showcase	79
Ecclesiastical Specialties.	80
Art Glass	81
Metal & Wood Doors.	82
Flooring, Wood & Non-wood	83
Sculpture & Statuary	83
Decorative Painting, Murals & Mosaics . .	84
Ornamental Ceilings & Fans	85
Interior Lighting	85
Steeple, Domes & Cupolas	86
Stairs & Railings.	87
Wood & Stone Carving	87
Masonry Restoration, Cleaning & Waterproofing.	88

FREE INFORMATION GUIDE 78

44

Raphael Awards

Presenting the 2025 Raphael Award winners.

52

Soft Touch

The SmithGroup takes a thoughtful approach to the rehabilitation of the Virginia Mae Center.

60

Highland's Spirit

Cram and Ferguson Architects creates a master plan for the revival of a Carpenter Gothic in North Carolina.

68

Moving Mrs. Frick's Boudoir

The restoration of the Boucher Room at The Frick Collection embodies the care and craft that went into the museum's recent renovation.

72

Reliable Sources

A Catholic church in Aiken, South Carolina, takes its cues from its parish, its context—and its client.

22

INTERVIEW

Steward of the U.S. Capitol

A conversation with Thomas E. Austin, Architect of the Capitol.

26

TRADES

Above and Beyond

A small church in Jamesville, New York, reaches up and out to preserve its precious frescoes.

32

DESIGN

Temples by the Sea

The Greek Revival architecture of southeastern New England.

36

IN-DEPTH PRODUCTS

Decorative Arts

Heavenly murals, frescoes, and stained glass have enhanced the ecclesiastical structures for centuries.

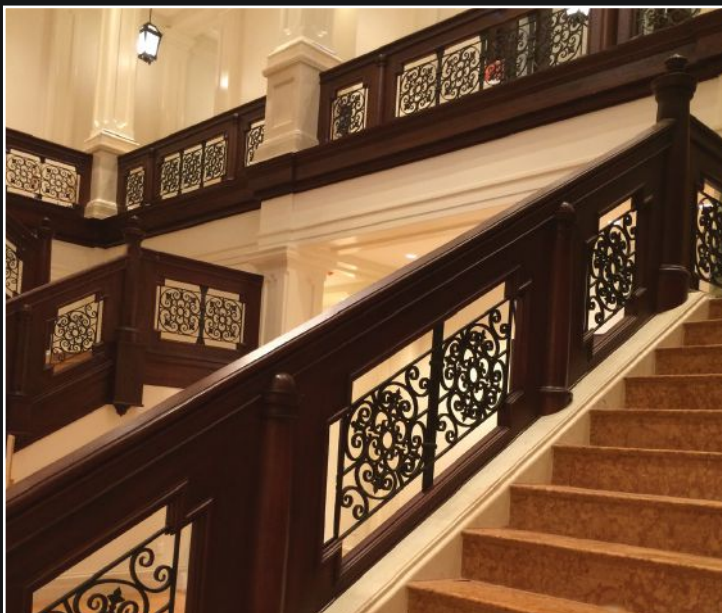
Traditional Building® (ISSN 2688-1543) (USPS 024-240) is published bimonthly by Active Interest Media Holdco Inc., 2143 Grand Avenue, Des Moines, IA 50312. The known office of publication is 2143 Grand Avenue, Des Moines, IA 50312. Periodicals postage paid at Des Moines, IA and at additional mailing offices. **POSTMASTER:** Send address changes to: Traditional Building, PO Box 3000, Denville, NJ 07835-9965. **COPYRIGHT:** 2025 by Active Interest Media Holdco, Inc., Des Moines, IA. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. **PRIVACY STATEMENT:** Active Interest Media Holdco, Inc. is committed to protecting your privacy. For a full copy of our privacy statement, go to aimmedia.com/privacy-policy.



ZEPSA.COM



Private Mausoleum. Falls Church, VA
Custom bronze gates by Wiemann Metalcraft.



Religious Facility. Tijuana, Mexico
Forged bronze railings by Wiemann Metalcraft.



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

TRADITIONAL BUILDING

EDITOR **Nancy E. Berry**
MANAGING EDITOR **Janice Rohlf**
CONTRIBUTING EDITORS **Gordon Bock**
Nancy A. Ruhling
Judy L. Hayward
John Tschirch
Calvin Hennick
ART DIRECTOR, PHOTO & DESIGN **Mary Camille Connolly**
ASSOCIATE PUBLISHER **Jennifer Baldwin**
DIGITAL EDITOR / INFORMATION MANAGER **Dorian Henao**
CREATIVE SERVICES DIRECTOR **Anne White**
ADVERTISING COORDINATOR **Kim Hoff**
PREPRESS SPECIALIST **Idania Mentana**
PRODUCTION ASSOCIATE **Gabriela Crespo**
DESIGN DIRECTOR **Inga Soderberg**
PUBLISHER **Peter H. Miller, Hon. AIA**

ADVISORY BOARD

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

FOUNDER, PUBLISHER EMERITUS **Clem Labine**



PRODUCTION DIRECTOR **Phil Graham**
DIGITAL MARKETING DIRECTOR **LJ Lindhurst**
MARKETING COORDINATOR **Gina Martin**

TRADITIONAL BUILDING CONFERENCE SERIES

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

CIVITAS



CHIEF OPERATING OFFICER **Brian Van Heuverswyn**
CHIEF FINANCIAL OFFICER **Adam Smith**
SENIOR VP, SALES **Mike Burns**
VP, SALES OPERATIONS **Christine Nilsen**
SENIOR VP, MARKETING **Erica Moynihan**
VP, CIRCULATION **Paige Nordmeyer**
HUMAN RESOURCES DIRECTOR **Scott Roeder**
CHAIRMAN **Andrew W. Clurman**
CHAIRMAN EMERITUS **Efrem Zimbalist III**

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

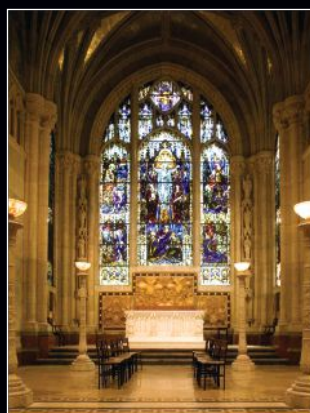
Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: \$48/yr. (6 issues). Not available outside the U.S. postal system.

LIST RENTAL: THE INFORMATION REFINERY 201-529-2600





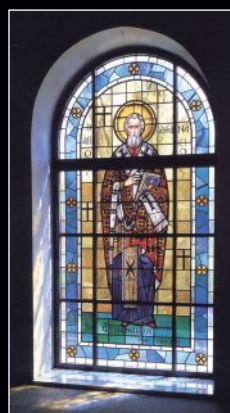
Vassar College - Poughkeepsie, NY
(Tiffany Restoration)



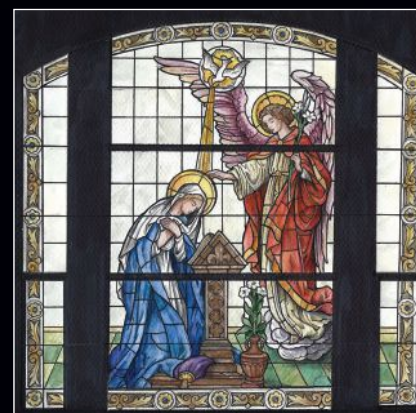
Cathedral of St. John the Divine
-New York, NY (Restoration)



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



St. Athanasios Greek Orthodox Church
-Paramus, NJ (New)



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

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

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

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

Steward of the U.S. Capitol

*A conversation with
Thomas E. Austin,
Architect of the Capitol*

The Architect of the Capitol (AOC) manages over 500 acres and 18 million square feet of buildings on the U. S. Capitol campus in Washington, D.C.

This includes the United States Capitol, the Library of Congress, the Supreme Court building, three Senate office buildings, the U.S. Congress Cannon House office building, multiple House office buildings the Thurgood Marshall Judiciary building and the United States Botanic Garden.

There have been 13 Architects of the Capitol dating back to President George Washington's appointment of William Thornton 1793-1802. Benjamin Latrobe held two nonconsecutive terms interrupted by the War of 1812. Charles Bulfinch served from 1818-1829. Stephen Ayers was our Architect of the Capitol from 2010-2018; he is now the interim CEO of the American Institute of Architects.

Thomas E. Austin is the Architect of the Capitol today. One year into his tenure, I visit with him in his Capitol office to talk about all the historic restoration, renovation, and maintenance work that's going on under his leadership.



"We are a working part of history," Austin declares. "We are here to provide a home for American democracy"

The work is done by a staff of over 2,500 who manage these facilities 24/7. A third of

Thomas E. Austin manages over 18 million square feet of buildings on the U.S. Capitol campus. Above: The dome of the Capitol Building

them are tradespeople, craftspeople, and building artisans. The historic preservation staff do much of the restoration and maintenance work themselves, with in-house training and apprenticeships for building arts like decorative painting and plaster work. Private companies, outside building artisans, and craftspeople are also used for specialty preservation work.

"Our mission is to serve, preserve, and inspire," Austin told me, earnestly. "We have 30,000 daily occupants. The work we do takes place while the buildings are in use, kind of like repairing an airplane while it's in flight, with some very important people on board! This presents challenges for us."

"For example, we've been renovating the Cannon Office Building for 10 years at a cost of \$1 billion, including a redo of the interiors and a million square feet of space. All in, our team handles 500,000 work orders per year, or about 1,300 per day. Because of the congressional schedule, often we must schedule repairs at night. The Cannon office building reconstruction

"Our mission is to serve, preserve, and inspire."



The work to maintain and restore these buildings is done by more than 2,500 employees. Shown here is the Cannon Building.

tion required five phases, and office moves in August while Congress was not in session.”

Jobsite chaos is not tolerated by congressional occupants. “When we removed the stained glass from the Senate building to restore it, we had to install temporary acrylic look-alike stained glass panels in its place,” Austin explains. “Not just a plywood substitute?” I aske. “Not an option,” he replies, deadpan. Femenella Associates did the work.

In his charcoal gray suit, white shirt, and tie, Austin stands straight, like the U.S. Army colonel he was for 30 years. He led a battalion in the 18th Engineer Brigade, Combat Engineers, with tours of duty in Iraq, Bosnia, and Afghanistan.

When he returned to the U.S., his first domestic job in the Army was to manage the facilities at the National Geospatial-Intelligence Agency. That assignment completed, he’d served in the Army for 25 years, and he thought he would retire.

Not yet. He got an offer to manage the facilities at the Arlington Memorial Cemetery. “I decided that this job would be a good way to end my Army career by giving back,” Austin explains.

“The Marines’ motto is Semper Fi, always faithful,” Austin says. “In the Army we says, ‘always flexible.’ Flexibility was particularly important when Austin and his crew restored the Tomb of the Unknown Soldier, the front gates, and the amphitheater at Arlington Memorial Cemetery. “There were bad rust stains caused by soldiers marching on the paving slabs surrounding the tomb. Do we clean them or restore them? We did both.”

INTERVIEW THOMAS E. AUSTIN



Some of the crew members at the AOC have been working on the buildings for over 30 years. Many are highly skilled masons, plasterers and wood carvers. Right, a corridor at the Library of Congress. Below right, Restored Committee Room in the Cannon Office Building. Opposite page, the recently restored President's Room in the Capitol.

More recently at the Capitol, Austin and his crew's flexibility and fast action enabled them to prepare the Capitol Rotunda for President Jimmy Carter's lying in state ceremony. Moving the presidential inauguration from the Capitol steps inside, when the weather got too cold, is another example of their improvisational skills and hustle.

Thomas E. Austin was appointed Architect of the Capitol by a congressional commission in May of 2024, informed of his new assignment by Senator Amy Klobuchar, and sworn into office by Supreme Court Justice Roberts on June 24, 2024. I asked Mr. Austin if he ever thought about his legacy, his mark on history, in this important job. "I am reminded of the legacy of this office every day. I think about those who came before us, and think we are but one chapter in a very long story of history, of service to our country," he says. "It gives me a flutter in my stomach."

I ask Austin, "With so much historic preservation work to be done on the U.S. Capitol campus, how do you find the right craftspeople to do it?" About a third of his facilities staff are tradespeople, including carpenters, painters, and plasterers. "We try to do a lot of it in-house, which requires training," he explains. "Some of our crew members have been working on these buildings for over 30 years. We pair them with





“My role includes advocating for what needs to be done to serve our occupants and to ensure a healthy future for these buildings.”

newer staffers in an apprentice program. For example, we will teach a painter to be a decorative painter. But we also hire outside specialists, like stone masons, hardware restorationists, and conservators.”

Austin is particularly proud of the recent restoration of historic lunettes over the archway doors in the corridor that connects the Senate chamber to the Capitol. “Our team uncovered several layers of paint over canvas and restored

it to what it looked like a hundred years ago.”

Funding for renovation and restorations on the U.S. Capitol campus is approved by Congress. “My role includes advocating for what needs to be done to serve our occupants and to ensure a healthy future for these buildings,” Austin explains. “I recently walked Senator Markwayne Mullin around to look at the work we have done. Senator Mullin is the Chair of the Legislative Branch Appropriations Sub-

committee. This gives him an appreciation of the work we do and its historical importance. The AOC’s budget is \$850 million annually.”

“When I look out at the U.S Capitol campus, the Supreme Court, the Capitol dome, the congressional offices—these iconic symbols of our government—I know that we have a mission that is greater than ourselves. Our whole team is inspired by the work we do and by just being here.” **TB**



Above and Beyond

A small church in Jamesville, New York, reaches up and out to preserve its precious frescoes.

Photos courtesy of Buon Fresco, Art & Design Atelier, and taken by Victoria Bingham

Shakespeare said it first: “Though she be but little, she is fierce!”

But we’re not talking about *A Midsummer Night’s Dream* here.

Instead, we’re admiring a tiny Russian Orthodox community in Jamesville, N.Y., one that’s stepped up boldly to protect its artistic legacy.

With a congregation of just 60 members, the church known as the Entrance into the Temple of the Theotokos has restored the work of one of the most celebrated iconographers of Russia’s 20th-century diaspora.

The 2,000-square-foot church dates to the late 1970s. It was designed and built in the basilica style by Italian architects and artisans from nearby Syracuse. And its frescoes are the work of an artistic virtuoso.

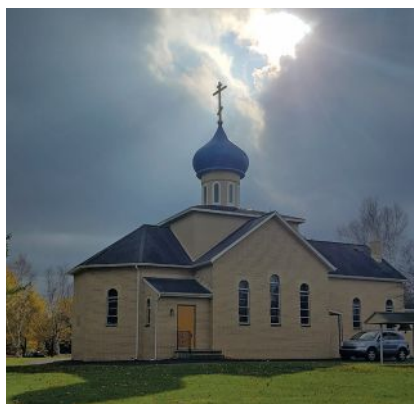
They were created by Archimandrite Cyprian Pyzhov, a devout artist inducted into the clergy in 1937. He was born into Imperial Russia in 1904, studied at the Montparnasse School of Painting in

Paris, then worked on churches across Europe. Wars and health issues kept him on the move around the world until the 1950s, when he settled in Jordanville, N.Y. There, he would live and paint until his death in 2001.

At the Entrance into the Temple of the Theotokos, his work graces the interior with images of Christ, the Russian saints, and one of the first martyrs of the Russian Revolution. “Like many Orthodox churches, it’s wall-to-wall murals,” says Victoria Jean Bingham, founder of Fayetteville-based Buon Fresco, the firm responsible for the restoration. “But these are not just any murals—they are the work of what was arguably the most important iconographer in the world at that time.”

Alas, his frescoes would not endure. By 2020, 50 years of smoke, soot, settling, and water had taken their toll, and the church began seeking out professionals to restore them.

“Orthodoxy in the U.S. remains a small number



Top, Frescoes in the Entrance into the Temple of the Theotokos in Jamesville, N.Y. were created by Archimandrite Cyprian Pyzhov. The church was designed and built in the late 1970s.



Clockwise from above left. After 50 years, walls, ceilings, and frescoes were damaged by water, and mold. The restorers' design mission was to recreate what had come before. Buon Fresco's Nikolai A. Kouznetsov, on scaffolding, cleans the ceiling. Cleaning included soot sponges, chemical baths, and water rinses. Andre N. Russo [Kouznetsov] and Nikolai A. Kouznetsov paint the icons.



of people, so they were reaching out, calling around, and checking in with questions about others who had been used for restoration," says Father John Malcom, current cleric of the church. "It's a word-of-mouth type of endeavor, and iconography is so special, particularly in frescoes of this scale."

As it turns out, a Buon Fresco van painted with murals on both sides was spotted in a grocery store parking lot and sparked the restoration. A phone call to Buon Fresco ensued, and a low-six-figure estimate spurred two years of fundraising to finance the work.

Eighty percent of the funds came from the estate of Mr. and Mrs. Nikolai Emeliano, who'd been members of the church for more than 40 years; the rest came from a series of smaller donors.

Cleaning the frescoes was the first order of business. "Over time we noticed that things developed

on the frescoes from incense and candles, but ours were not so bad," Fr. Malcom says. "Beeswax candles like ours do not produce paraffin, but you still end up with some discoloration."

By 2022, Buon Fresco was restoring the dome and cupola. In 2023 the firm was under contract to complete the cleaning and restore the rest of the church, including its transepts, altar, nave, and balcony.

"When we first saw the art, it all was a homogeneous brown and much of the imagery was indistinguishable," Bingham says. "Our mission was to take the prestigious art back to its glorious beginnings."

Russian-born Andre Nikolaevich Kouznestov served as principal artist for this 21st-century restoration. Ironically, he was born in St. Petersburg, where Archimandrite Cyprian Pyzhov, the frescoes' original artist, was born a few decades before him.



Top, over the cleaned art, artisans applied painstakingly-matched historic colors. Above, and right, Crowns, halos, elaborate filigrees and columns, lining the altar were gilded in 22 karat gold leaf.

Kouznestov first had to deal with the effects of decades of neglect. Walls and ceilings were damaged by water, and mold spilled from the frescoes. “I touched them with my hand, and it would fall like dust,” he says. “Under the dust was plaster that wasn’t in very good condition, so the first situation I met was how to restore the original plaster under the damage.”

He used a plaster glue, or weld, to prevent further deterioration, then added a conventional plaster to create a smooth surface atop. To match colors in his initial touch-ups, he applied watercolors to fresh plaster and created his frescoes. “I let this dry, and after that, if the colors were right, I started to use acrylics because they’re stronger and more protective,” he says.

As his work progressed, so did his appreciation for the frescoes’ original artist. “His strokes are amazing,” he says. “To this day, I look at it and say: ‘This is a masterpiece.’”



As his work progressed, so did his appreciation for the frescoes’ original artist. “His strokes are amazing,” he says. “To this day, I look at it and say: ‘This is a masterpiece.’”

That opinion seems to be unanimous. When Fr. Malcom walked into the restored church with his wife at its completion, she offered her one-of-a-kind perspective. “She said it looks like it did when it was first finished years ago,” he says. “It’s like brand-new again.”

That’s a tribute to its collaborators—tiny in number, but perseverant in spirit. **TB**

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

High-techclassical.
Tradtechnical.
Heritelligence.
Illuminology.



A mash-up for today's traditional buildings:

Lighting that looks like it was custom-designed specifically for your project combined with LED technology that delivers energy savings, control, and almost zero maintenance. **You might call it handcrafttechnoelegance.**



Manning Lighting

Made in USA since 1948

NEW products include (from L to R):
Tribute pendant, Rosy, Vera, Celeste, Akron, and Tribute sconce.

www.manningltg.com 920-458-2184
Manning Lighting Inc. Sheboygan, WI USA



BUON FRESCO

ART & DESIGN ATELIER

Since 1994

Residential, Commercial & Ecclesiastical Decorative Arts:

- Expert Color Matching from Historic & Existing Decor
- Church Cleaning and Restoration
- Creators of Fine Art & Paintings
- Murals on Site/or on Canvas
- Fresco design and creation
- Gold and Metal Leafing
- Decorative Painting:
 - Decorative & Faux Finishes
 - Classic Venetian Plaster
 - Marbling in Plaster
 - Stenciling in Plaster

O 888 N'Fresco (637-3726)
C 315 807-6752
BuonFresco-Designs@proton.me
www.bfresco.com & eastcoastitalianplaster.com
Fayetteville, NY & Marriottsville, MD



SCAN ME



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

INSTITUTIONAL • COMMERCIAL
HIGH-END RESIDENTIAL



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

Quality Craftsmanship Since 1974



TRADITIONAL BUILDING.com



ERIK WYCKOFF
WOODCARVER

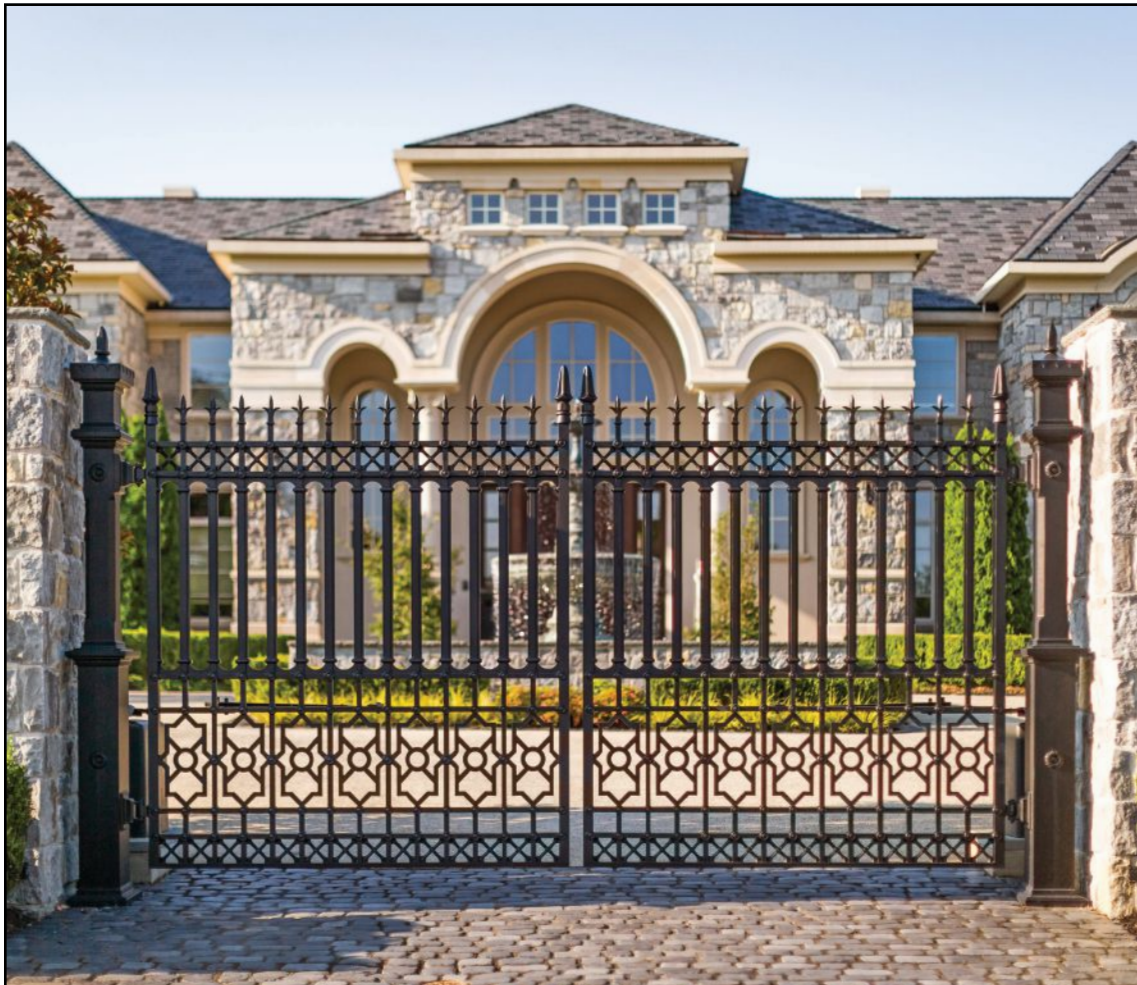
Erik Wyckoff, Woodcarver
est. 1996
CUSTOM ARCHITECTURAL WOOD CARVING
erikwyckoff.com



CALL YOUR PARISHIONERS
TO WORSHIP
with the inspiring sound of cast bronze bells!

THE VERDIN COMPANY

Cast Bronze Bells | Digital Carillons | Clocks
www.verdin.com 800-543-0488



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

WWW.COMPASSIRONWORKS.COM | 717-442-4500



TEMPLES by the Sea

The Greek Revival architecture of southeastern New England

BY JOHN R. TSCHIRCH, ARCHITECTURAL HISTORIAN

How did a two-thousand-year-old building tradition makes its way across three thousand miles of ocean and express itself on the shores of southeastern New England? It is a tale of cultural idealism and architectural pragmatism. In the decades between 1820 and 1860, the United States was a new republic born of Greek democratic ideals and Roman law. It was a nation occupied by European settlement with ties to the old world but keen on establishing a new identity. The ancient temple served as the template for an architecture based on the past and adapted to local climate, materials, and construction methods. While used for so many building types from courthouse to warehouse, it is in the private realm that the Greek Revival assumed its most



STONINGTON: Opposite page, Ocean Bank (1851).

The granite walls and doric columns and entablature is a masterwork of Greek Revival proportion and detail.

Left to right, Williams Pendleton House (1848). The scrolled capitals of the ionic order define the classical portico of this grand house on Main Street.

Tower, Second Congregational (1834). Later, the United Church of Stonington in 1950. A combination of ionic pilasters, the tower is Greek Revival, but with the hint of an emerging style, the Gothic Revival.

The Arcade (1837). This building is a rarity, with a doric colonnade lining a row of residences and shops, reminiscent of the stoas, or galleried halls, of ancient Greece.

popular and long-lasting form: the private house. Whether a grand mansion or a simple cottage, the style proved to be adaptable and affordable. One could dwell in a temple at almost any price.

The Greek Revival determined the appearance of the new capital at Washington, DC and could be seen from Maine to Mississippi and the Mid-West. In the 1820s, Greece fought and gained its independence from the Ottoman empire, a cause much celebrated in America, where many saw similarities with their own break with Great Britain only a few decades before. If one did not have the desire or the funds for elaborate columns, one could still have a temple, of sorts. The minimalist

white box, turned with its triangular gable end facing the street and raised boards at the sides could mimic a temple. Frame the front door in solid planks and one inferred an ancient form. Asher Benjamin's books, such as *The Country Builder's Assistant* (1797) and *The Architect, or, Practical House Carpenter* (1830) provided useful guides to the local builder for adapting Greek forms and details to a variety of architectural types. This article focuses on the maritime communities of southeastern New England as a case study in the flexibility of this manner of design to suit the needs of powerful merchant or the more modest craftsman. Three prosperous ports on the south coast of New England, with protected harbors

warmed by the waters of the Gulf Stream, are the basis of this tale: Stonington, Connecticut; Westport, Massachusetts; and Bristol, Rhode Island. In each of these seafaring communities, all experiencing significant economic growth in the early 1800s, the Greek Revival played a major role in determining the character of place.

Stonington, Connecticut, established in 1649 on lands of the Pequot peoples, rose first as a port for seal hunting and whaling. With the appearance of the railroad, the village became a stop on the main route between New York and Boston. Wealth and civic pride were expressed in the Greek Revival for major buildings, such as the Customs House, banks,



WESTPORT POINT: Left to right, in Westport, an otherwise simple shingled house is ennobled by the application of pilasters. The unadorned layering of wooden planks and framing details create a classical entry at modest cost.

Captain Charles Ball and Ruth Wilcox House (1839). A small structure with a grand effect, this one story temple in Westport sports a Doric portico.

A fishing village buffeted by high winds, Westport is crafted of strong wooden cubic houses with shingled facades, or clapboard if one wanted to spend more on a dwelling.

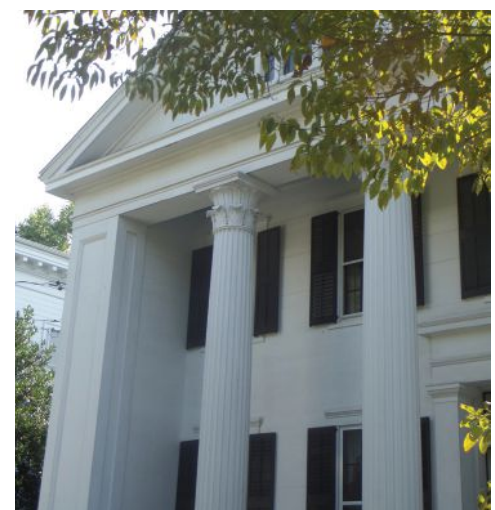
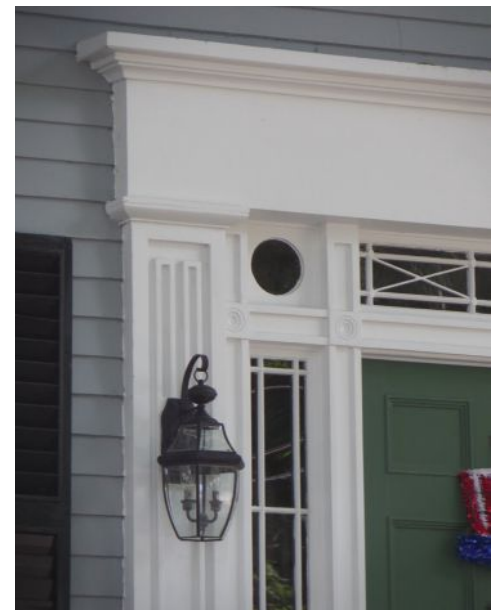


and churches, and lavish mansions and modest dwellings. Built in the Doric style, The Arcade (1837) is a series of small shops and residences inspired by the galleried Greek stoa. This one story columned-lined building is not typical of the Greek Revival, reflecting a free approach to adapting ancient models to contemporary use. Opulent houses for Charles Phelps Williams House (1840) and William Pendleton House (1846-48) are monumental in scale marked by Corinthian columns with refined acanthus leaf ornament.

Westport Point, Massachusetts, settled in the 1650s, rich in farmland and salt water inlets abundant in shellfish, made its living on agriculture, fishing, and whaling. Set on a narrow peninsula bounded by the waters of two branches of the Westport River and sheltered from the Atlantic Ocean by barrier beaches, flourished as a fishing village. A single street contains the houses of fishermen, carpenters and maritime suppliers. One house is a plain cube while another is of the same scale but with a Doric colonnade and pediment. Small did not mean one could not have august architectural forms. The house of Captain Charles

Ball and Ruth Wilcox (1839) is diminutive in scale but still displays a Doric style portico topped by a pediment, a temple in miniature.

Founded in 1680 as a port on Mount Hope Bay in Rhode Island, **Bristol** retains its original urban plan, an orderly grid with a town common and wharves lining the waterfront. Rich with the proceeds of sea trade, and for some the wealth accrued from the darker side in the enslavement of Africans, the townsfolk had the means to build well. The Josiah Talbot House (1838) by Russell Warren expresses the combination of cultural sophistication with economic common sense. A basic rectangle in wood, as with so many other Bristol houses, with clapboard on its side and rear facades, it reflects the straightforward building practices of the 18th century right up to the early 1800s. However, its main facade speaks of noble intentions. Two columns, with capitals based on those at the Tower of the Winds in Athens, are set “in antis,” within the body of the structure. Majesty is achieved by this insertion of two columns. Captain Talbot had his temple. He could have had a house with four columns, like his neighbor to the south, but he chose



BRISTOL: Greek Revival House (ca. 1850). The gable end comprises the main façade and creates the effect of a classical temple form without the expense of a columned portico topped by a triangular pediment.

Top, a detail of a door frame on a Greek Revival House (ca. 1850). As the focal point of a house, the door frame became the canvas of Greek Revival detail, seen here in half columns adorned with thin slats of wood arranged in version of a Greek key pattern.

Above, the Russell Warren, Arch. Josiah P. Talbot House (1838). A high style house for a major figure in Bristol's maritime life.

the more affordable path, achieving an August appearance to his abode with two beautifully carved columns. The Tower of the Winds was an often-illustrated image at the time and had far reaching influence in the United States.

Noble cultural associations and adaptable craft practices made the Greek Revival and enduring manner of design and construction. What began as the style of a nation immersed in agricultural and maritime commerce, also served as the style for a burgeoning industrial society. By the 1840s, the romantic styles of the Gothic Revival and Italianate entered the scene but they did not entirely displace the Greek Revival, which remained popular through the 1860s. This is a testament to the appeal of its cultural symbolism and the application of its architectural pragmatism. TB



**EXCEPTIONAL CUSTOM
PRECAST STONE ELEMENTS**

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

Hartstonetile.com



DESIGNING SACRED SPACES



THAT ENABLE, ENRICH &



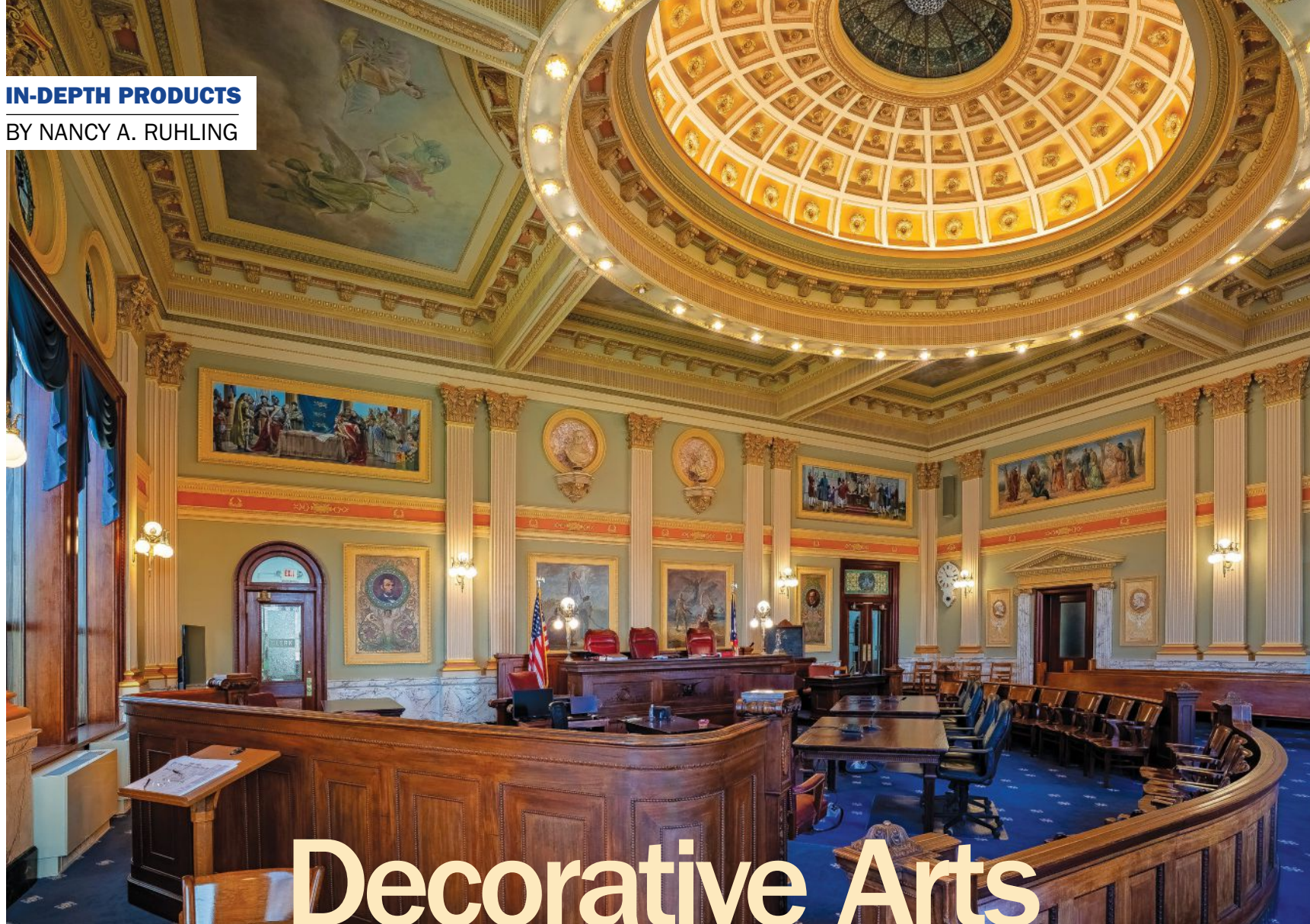
INSPIRE FAITH



architecture | planning | interiors | liturgical design



www.civiumarchitects.com
785.234.6664



Decorative Arts

Heavenly murals, frescos, and stained glass have enhanced the ecclesiastical structures for centuries.

Traditional ecclesiastical architecture calls out for decorative painting and stained glass, elements that are aesthetically and spiritually uplifting when paired with religious iconography.

Although the creation of these key elements is a lost art, there are a number of well-established studios, including the ones profiled below, that specialize in the old-world techniques that make them pleasingly unique.

Conrad Schmitt Studios, **conradschmitt.com**

In the 137 years that Conrad Schmitt Studios has been in business, it has completed over 8,000 projects that encompass everything from creating, restoring, and conserving artwork for public and private buildings to fabricating and conserving stained-glass windows by the likes of Louis Comfort Tiffany.



Top, the murals, stained glass, sculptures, and decorative painting in the West Courtroom of the Licking County Courthouse in Newark, Ohio, illustrate Conrad Schmitt Studios' comprehensive work in restoration, conservation, and new design. Above, Conrad Schmitt Studios provided a master class to its stained-glass artists that explored various techniques, emphasizing multi-layered painting in fewer kiln firings. Photos by Conrad Schmitt Studios

The decorative artists in the Wisconsin-based studio specialize in gilding, glazing, graining, marblizing, stenciling, ornamental plastering, and trompe l'oeil techniques executed in a variety of styles, including Romanesque, Gothic, Baroque, Neo-classical, Mid-Century, Modern, and Contemporary.

The studio, which was founded in 1889, has been owned and operated by the same family since 1951. It has an extensive archive of historic interior renderings, some of which date to the 19th century.

It is these one-of-a-kind, historical artworks that provide inspiration for artists and designers, says Vice President Heidi Emery, who adds that they also “serve as a visual history of the company’s earliest designs.”

She notes that Conrad Schmitt Studios’ “expertise in both fabrication and restoration allows us to be a comprehensive resource for a client’s needs, creating the best projects in terms of function, longevity, and aesthetics.”

The company, which completed a record 207 projects in 30 states in 2024, recently expanded, adding a new build-



Above, the sanctuary of St. Mary Catholic Church in Menasha, Wisconsin, before, and right, after. Conrad Schmitt Studios used more than 40 paint colors on the murals, medallions, and ornate stencils. Photos by Conrad Schmitt Studios



ing that allows space for the production and conservation of larger-scale murals.

The work Conrad Schmitt Studios does, Emery says, is as exciting as it is important.

“The transformation of sacred spaces and revival of historic structures allow our studio to share the stories of every community while upholding a tradition of excellence in artistry and craftsmanship,” she says.

John Canning & Co. Ltd., johncanning.com

Established nearly a half-century ago when America’s preservation movement was in its infancy, John Canning & Co. Ltd. Has grown into a nationally recognized leader in the architectural arts, collaborating with owners, architects, and contractors to preserve and restore landmark buildings around the country.

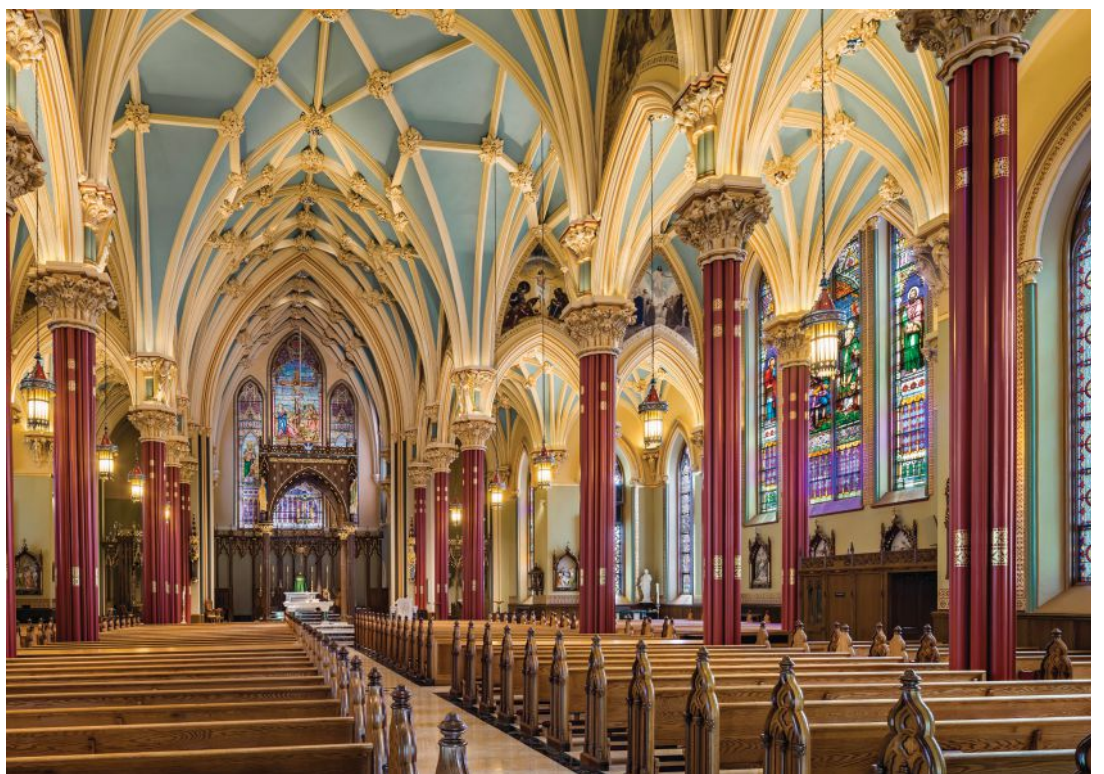
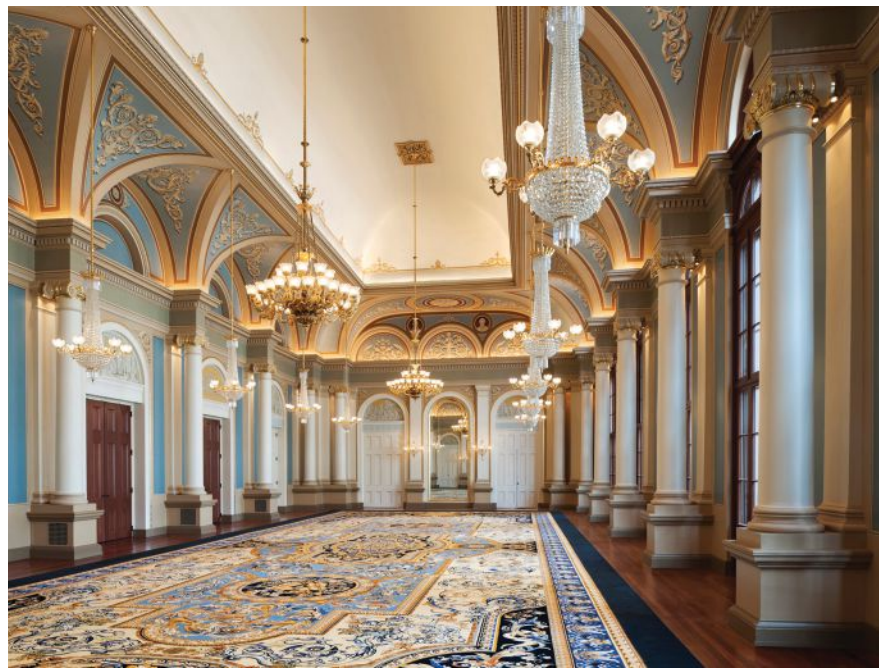
Canning’s work, which encompasses restoring and conserving decorative finishes, designing traditional-style custom murals and artwork decoration, and complete period-style interior designs, includes faux finishes, trompe l’oeil, gilding, marbelizing, wood graining and stenciling.

“Our extensive experience and distinguished reputation are built on a foundation of unmatched expertise, professionalism, and fine workmanship,” says David Riccio, president and managing principal of the Connecticut-based company. “Our planning and research that we put into each project is unparalleled in the industry.”

Riccio, who started as an apprentice

Above right, for the Philadelphia Academy of Music’s ballroom, Canning was the consultant for historic finish exposure and paint analysis and was responsible for the ornamental plaster fabrication, woodwork restoration and decorative painting, trompe l’oeil, and gilding throughout the 1857 space. Below right, after doing an in-depth historic paint study, Canning was commissioned to reinstate the historic decorative scheme and color palette and create 22 murals at the Cathedral of St. Patrick in Norwich, Connecticut.

Photos by Robert Benson Photography





Clockwise from above, EverGreene Architectural Arts conserved the stone and fountain in the garden court at the Frick Collection in New York City. An EverGreene Architectural Arts' artist paints a mural in the Ohio Theatre lobby in Cleveland, Ohio, that recreates the original Renaissance style. At St. Charles Borromeo in Columbus, Ohio, EverGreene Architectural Arts implemented a newly designed liturgical artistry program for the sanctuary and nave. Photos by EverGreene Architectural Arts Inc.



training under founder John Canning, says that “my deep-seated passion for preserving history and culture drives my commitment to grow the company and ensure our work has a lasting impact.”

He adds that it’s “extremely gratifying to contribute to the preservation of historic buildings through our expertise in architectural restoration.”

EverGreene Architectural Arts Inc., evergreene.com

With nearly 200 multi-disciplinary restoration, conservation, and design experts, EverGreene Architectural Arts, which has been in business nearly half a century, is the largest specialty contractor for the preservation of art and architecture in North America.

“Our team excels in reviving interior spaces by preserving historic ornamentation and finishes as well as creating custom designs that complement and enhance the architecture,” says Emily Valentine Sottile, director of the company’s Sacred Space Studio. “We design and create new artistry, conserve historic artwork, restore paint and plaster all in house and also collaborate with a select group of industry partners on the fabrication and implementation of stained glass, mosaic, millwork, and stone designs.”

EverGreene’s decorative painting work encompasses historic finishes investigations, restoration of decorative finishes, reinstatement of lost artwork, creation of historic and contemporary designs, gilding, specialized decorative finishes, including stenciling, sgraffito, faux finishes and hand-painted murals, and custom-finish matching and period-appropriate techniques.

Its Sacred Spaces Studio collaborates with congregations, architects, and liturgical consultants to develop custom decorative schemes and compositions.

“Whether we’re restoring a 19th-century cathedral or designing for a newly built chapel, our approach supports the architecture and liturgy,” says Sottile.

The company does everything under one roof, and Sottile says, “we thrive on the kinds of projects that others find daunting—whether it’s a complex restoration in an active public space, a tight schedule, or a sensitive conservation treatment. Above all, we love helping our clients restore and beautify architecture and art so that they can continue to inspire for generations to come.”

Lynchburg Stained Glass, lynchburgstainedglass.com

One of the oldest U.S. stained-glass studios still under original family ownership, Lynchburg Stained Glass specializes in all aspects of stained-glass craft in all styles from traditional to contemporary.

The Virginia-based company, which was established in 1983, also restores antique and historic stained-glass windows, replicating traditional glass-painting techniques to restore and match damaged originals.

“Our designers have a broad range of design abilities spanning all styles,” says studio owner Mark Speake, whose brother, Jeff, also works in the company their father founded. “Our glass painters specialize in hand-painting styles used long ago, enabling them to duplicate antique stained-glass pieces for window restoration projects.”



Above left, at the Cuban Embassy in Washington, D.C., Lynchburg Stained Glass removed the 1917 building's stained-glass skylight that crowns its four-story atrium, preserved it, re-leaded it, and reinstalled it. Right, Lynchburg Stained Glass removed, restored, and preserved eight historic stained-glass windows at the Chapel of the Centurion at the Fort Monroe National Monument in Hampton, Virginia.

Photos by Lynchburg Stained Glass

The company, which is a full accredited studio member of The Stained Glass Association of America, operates out of a 10,500-square-foot design and fabrication studio that employs 23.

It also custom fabricates new shop-welded window frames designed for stained-glass windows and protective exterior storm coverings.

"What we do is part of something sacred," Speake says. "These windows aren't just art; they are living testimonies of faith, hope, and beauty that shine through the generations. When we preserve/restore them, I feel like we are helping to keep their message alive so that others may be inspired and led closer to Christ through the light and beauty they share."

McMow Art Glass, mcmow.com

For nearly five decades, McMow Art Glass has been working with private collectors, award-winning designers, leading architects,

and owners of luxury homes to create custom architectural and decorative glass art.

Each member of the team of the Florida-based company, which includes 11 artists, is cross-trained in design, cutting, fabrication, finishing, and installation and has a personal specialty such as figurative art, glass painting, firing, fusing, or hand beveling.

"This ensures that every project—whether residential, commercial or religious—meets the highest standards of craftsmanship," says President Shanon Materio, who founded the company in 1977 with her husband, Phil.

Through the years, the company, which includes their daughter, Taylor, as part of the leadership team, has worked on high-profile projects ranging from restoring a Tiffany Studios stained-glass panel in a church to partnering with a new theme

Right, McMow works with private collectors as well as award-winning designers. Photo by McMow Art Glass

park in Orlando to create stained glass throughout.

"Our specialty lies not in replication but in preservation," Materio says. "McMow is highly regarded for our restoration, repair, and conservation of antique and historic stained glass. Located near several historic districts and just miles from Palm Beach, we are often called upon to conserve windows created by celebrated architects and craftsmen of the 1920s Palm Beach era."

Rohlf's Stained & Leaded Glass Studio, rohlfstudio.com

A specialist in custom religious and residential stained-glass designs, Rohlf's Stained & Leaded Glass Studio has been working with architects and interior designers and collaborating with committees of all denominations since its establishment in 1920s.

The family-owned business, which is based in Mount Vernon, NY, has restored and replaced more than 45,000 stained-glass and leaded-glass windows, including the restoration of some Tiffany glass windows, at Yale University, and has worked on the outside clock at New York City's Grand Central Station.

"Our stained-glass designers are unique because they work in a traditional and Byzantine style," says President Gregory E. Rohlf. "We can fabricate all types of leaded- and stained-glass designs. We have also worked at mausoleums and restaurants."





McMow fabricates, finishes, and installs custom glass art. Their 11 artists are cross trained, and each has a specialty. Photo by McMow Art Glass

The company, which has 10 employees, was founded by the German immigrant parents of CEO Peter A. Rohlf, who has been running the studio since 1958. He received the Lifetime Achievement Award from the Stained Glass Association of America in 2003.

KEY SUPPLIERS

B.R. Howard Conservation
brhoward.com

Femenella & Associates
menenellaassociates.com

Foreground Conservation & Decorative Arts
foregroundconservation.com

John Tiedemann
johntiedemann.com

R. Alden Marshall & Associates
raldenmarshall.com



Above top, St. Jane Frances de Chantal Catholic Church in Bethesda, Maryland, has been partnering with Willet Studios since 2018 to fill the church with new stained-glass windows. Phase two consisted of 11 new stained-glass windows depicting various saints. Above, Father Reid of St. Ann's Catholic Church in Charlotte, North Carolina, views one of the church's new three-by-five-foot windows depicting the 12 Apostles at Willet Studios before installation. These windows were done in the style and spirit of the antique Emil Frei stained-glass windows acquired and placed during the church's 2009 remodel. Photos by Willet Stained Glass Studios

Willet Stained Glass Studios, willet-studios.com

One of America's oldest and largest stained-glass studios, Willet Stained Glass Studios specializes in the design, fabrication, restoration, and installation of stained-glass windows for churches, historic landmarks, and institutions.

The Minnesota-based company, which was founded in 1898 by William and Anne Lee Willet, has completed thousands of projects in the United States and abroad using a blend of traditional craftsmanship and modern techniques.

The handcrafted, custom windows "honor the artistry and traditions of the past while

embracing innovation and contemporary design to shape the future," says Garrick Holey, vice president of production. "Each window reflects this balance, creating works that inspire for generations to come."

The company, which employs more than 120 craftspeople, is equipped to handle small as well as complex, large-scale projects.

Holey notes that while Willet has built its reputation on the historic preservation and restoration of windows, including specialized glass-painting methods, the studio also creates contemporary designs for newer settings.

Recently, the company started working more in depth with new glass methods such as glass fusing and lamination. **TB**



WILLET
STAINED GLASS STUDIOS

Specializing in

- New Windows
- Window Repair
- Historic Restoration
- Protective Coverings

Scan the QR code to
hear about St. Ann
Church's experience:



Earn a HSW credit by attending
our free course *"Illuminating
Spaces: Safety, Structure and
Innovation in Art Glass Installation"*
Register to attend by emailing
scottie.winterton@willet-studios.com



Classics never go out of style

BALANCE. HARMONY. SYMMETRY.



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

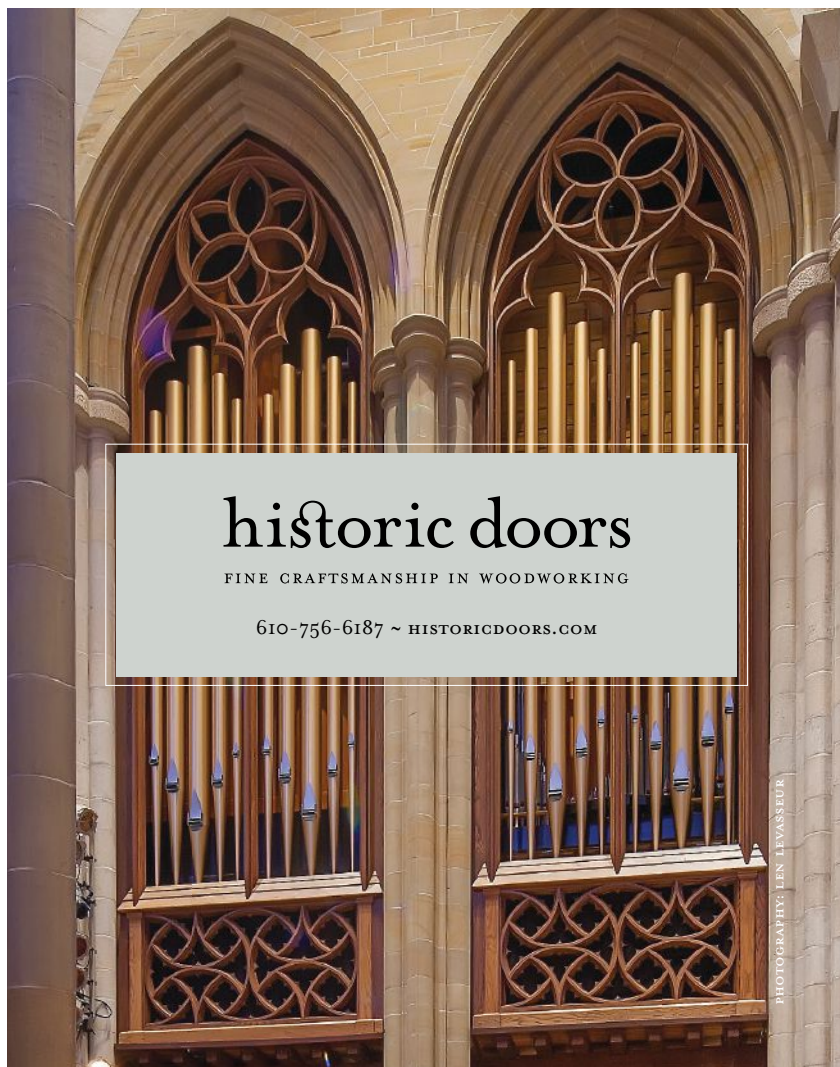
With more than 500 mouldings in stock,
our classically correct mouldings can be
specified in exotic hardwoods or poplar.
Custom design and millwork upon request.

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

Call us for free samples.

DRIWOOD

Driwood.com 888-245-9663



historic doors

FINE CRAFTSMANSHIP IN WOODWORKING

610-756-6187 ~ HISTORICDOORS.COM

PHOTOGRAPHY: LEN LEVANSKY

Architectural Fiberglass, Inc.

We Help Architects Bring Their Vision to Life.



Decorative columns, cornices,
domes, cupolas and any
custom molded architectural
elements



Historic restoration pieces



Fully engineered FRP
solutions to meet code and
climate demands



@ sales@fiberglass-afi.com
www.fiberglass-afi.com

8300 Bessemer Ave • Cleveland, OH • 216-641-8300

Subscribe to our Traditional Building E-Newsletters

Stay informed about
essential products, industry
developments, conferences,
project highlights, award
submissions, and other
valuable information tailored
to your interests. Join us to
enhance your knowledge and
expertise in the field.

Sign up at
TraditionalBuilding.com

13. Publication Title	TRADITIONAL BUILDING	9/1/25
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months
a. Total Number of Copies (Not press run)		7259
b. Legitimate Paid and/or Requested Distribution (By mail and outside the mail)	(1) Outside County Paid/Requested Mail Subscriptions stated on PS Form 3541, (Include direct	6284
	(2) In-County Paid/Requested Mail Subscriptions stated on PS Form 3541, (Include direct written	
	(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid or	
	(4) Requested Copies Distributed by Other Mail Classes Through the USPS (e.g., First-Class	
c. Total Paid and/or Requested Circulation (Sum of 15b (1), (2), (3), and (4))		6284
d. Non-requested Distribution (By mail and outside the mail)	(1) Outside County Nonrequested Copies Stated on PS Form 3541 (include sample copies,	369
	(2) In-County Nonrequested Copies Stated on PS Form 3541 (include sample copies, requests	0
	(3) Nonrequested Copies Distributed Through the USPS by Other Classes of Mail (e.g., First-	0
	(4) Nonrequested Copies Distributed Outside the Mail (Include pickup stands, trade shows,	212
e. Total Nonrequested Distribution (Sum of 15d (1), (2), (3) and (4))		581
f. Total Distribution (Sum of 15c and e)		6864
g. Copies not Distributed (See Instructions to Publishers #4, (page #4))		408
h. Total (Sum of 15f and g)		7272
i. Percent Paid and/or Requested Circulation		92%

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



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

16. Electronic Copy Circulation	Average No. Copies Each Issue During Previous 12 Months	No. Copies of Single
a. Requested and Paid Electronic Copies	0	0
b. Total Requested and Paid Print Copies (Line 15c) + Requested/Paid Electronic Copies (Line 16a)	6284	6234
c. Total Requested Copy Distribution (Line 15f) + Requested/Paid Electronic Copies (Line 16a)	6864	6636
d. Percent Paid and/or Requested Circulation (Both Print & Electronic Copies) (16b divided by 16c x 100)	91.55	93.94

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

17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the Now/Dec 25

18. Signature and Title of Editor, Publisher, Business Manager, or Owner - PAIGE NORDMEYER, VICE PRESIDENT CIRCULATION

Date: 09/08/25

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



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

For more information, please visit
traditionalbuildingshow.com

REGISTRATION INQUIRIES

Carolyn Walsh
cwalsh@aimmedia.com

MARKETING INQUIRIES

Gina Martin
gmartin@aimmedia.com

SPONSORSHIP INQUIRIES

Jennifer Baldwin 718.619.7645
jenbaldwin1@msn.com

EDUCATION INQUIRIES

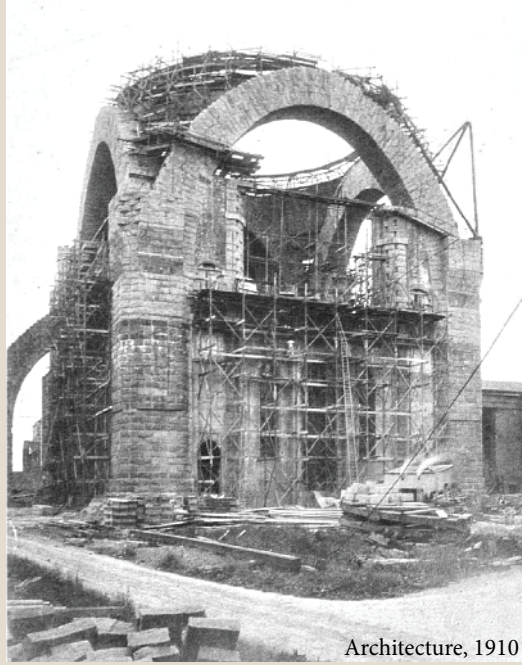
Judy Hayward 802.356.4348
jhayward@aimmedia.com

BUILDING CONSERVATION ASSOCIATES INC.

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



Hadwen House
Nantucket, Massachusetts



Cathedral Church of Saint John the Divine
New York, New York



Unity Temple
Chicago, Illinois

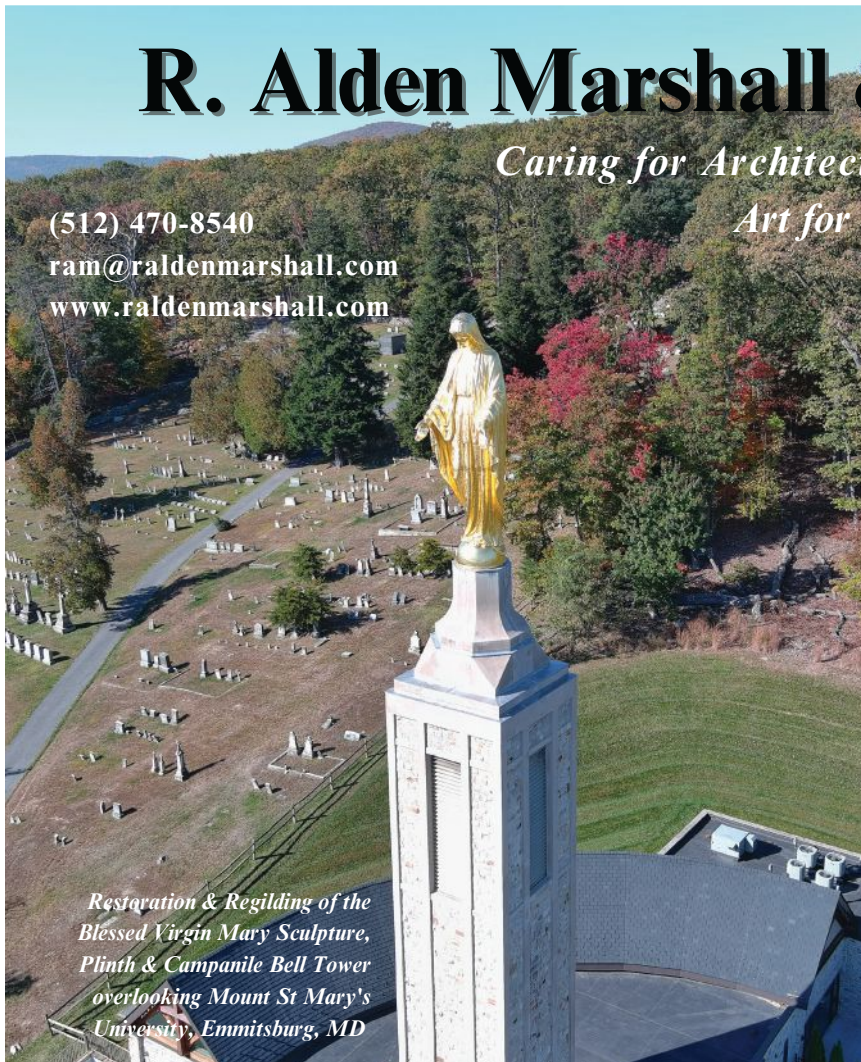
Historic Preservation | Architectural Conservation

www.bcausa.com

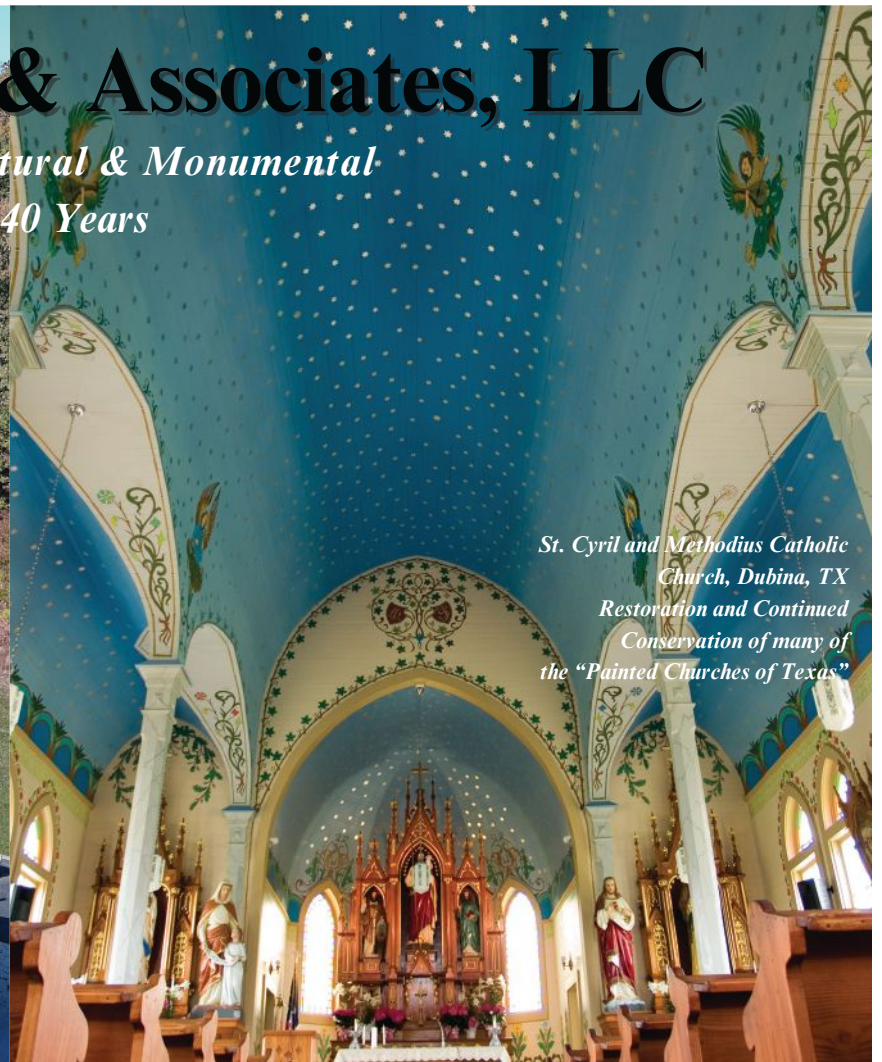
R. Alden Marshall & Associates, LLC

*Caring for Architectural & Monumental
Art for 40 Years*

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



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



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

TRADITIONAL BUILDING RAPHAEL AWARDS

2025 Raphael Award Winners

By Peter H. Miller

At the elegant Tappan Hill Mansion in Sleepy Hollow, New York, the architectural community gathered for the third annual Raphael Awards Ceremony, a highlight of this year's Traditional Building Conference. The event honors excellence in hand drawing and watercolor rendering, celebrating the timeless skills that continue to shape classical and traditional architecture.

Named after Raffaello Sanzio da Urbino, the iconic Italian Renaissance painter, draftsman, and architect buried at the Pantheon in Rome, the Raphael Awards aim to foster the study of classical and neoclassical architecture through traditional artistic methods. The 2025 competition marked another year of growth and excellence, showcasing works from across the country and beyond.

A standout theme among many of this year's winners—particularly those from Michael Imber Architects—is the firm's dedication to traditional rendering techniques. As jurors noted, hand drawing and watercolor are not just stylistic choices but core to the design process. The firm even hosts group drawing sessions every Friday afternoon, underscoring a culture that prizes artistic development.

Congratulations to all the architects, designers, and artists who entered the 2025 Raphael Awards. Your work reminds us that in a digital world, there is still unmatched power in the human hand and the trained eye.

We want to thank this year's esteemed professionals in architecture and publishing:

Christine Franck, AIA, ICAA, INTBAU – Principal, Christine Huckins Franck Architect LLC, based in Denver, with a national residential portfolio.

Steve Rugo, AIA – Principal, Rugo Raff LTD Architects of Chicago, known for his work in Los Angeles on residential, hospitality, and preservation projects.

Mary Connolly – Executive Art Director for *Traditional Building* and *Period Homes* magazines and the Traditional Building Conference Series.

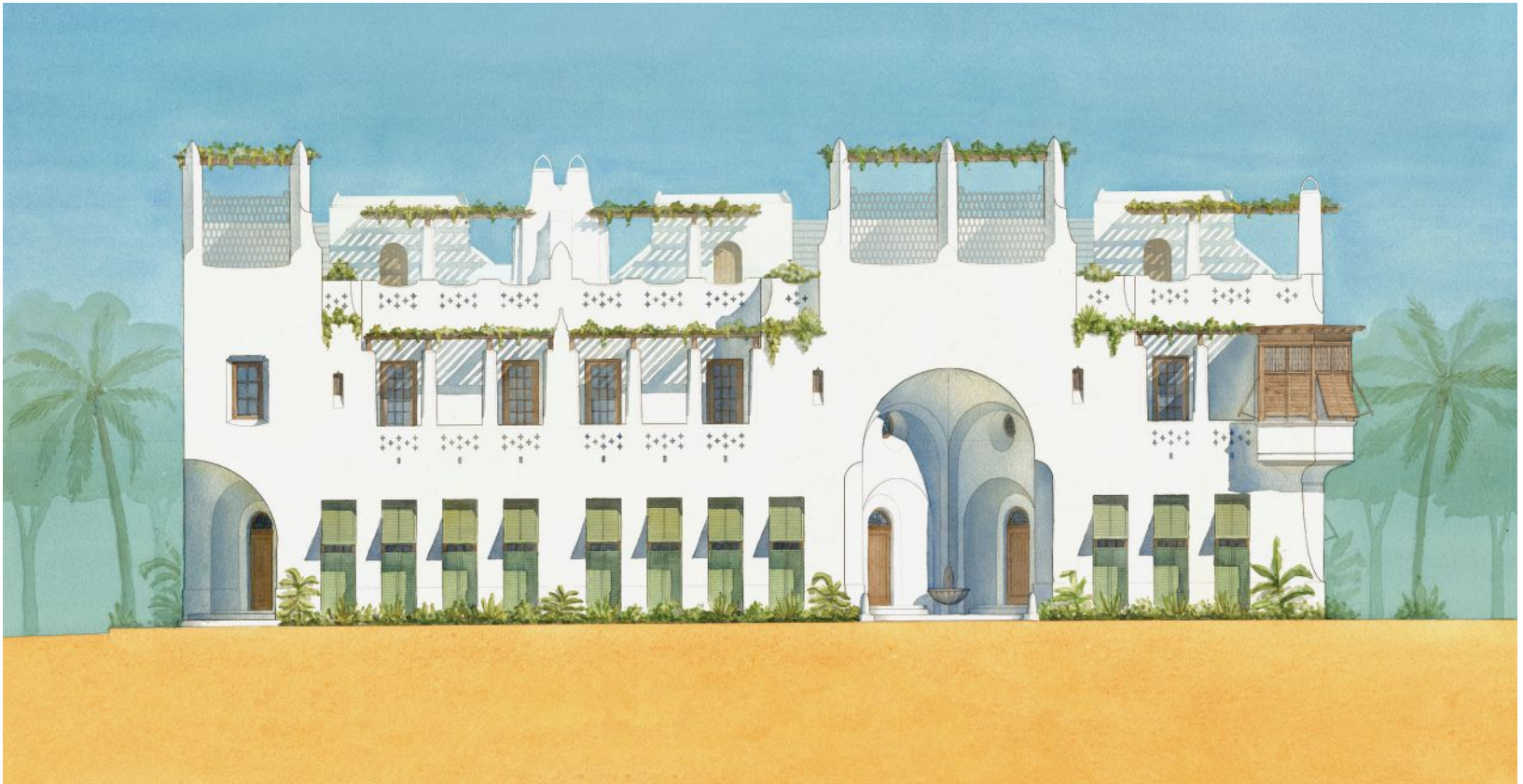
The jury evaluated submissions across nine categories, from on-site drawings to design renderings, selecting winners who demonstrated not only technical proficiency but also expressive storytelling through architecture.



On-Site Watercolor

Nathan Walz, Michael Imber Architects
Castel Sant'Angelo from Ponte Sant'Angelo

Walz—an emerging professional and former Notre Dame valedictorian candidate—presented a watercolor filled with warmth and vitality. The orange Roman brick harmonized with the sky to create what the jury called “a particularly interesting painting,” marked by a low vanishing point and a thoughtfully composed foreground.



Design Orthographic Rendering

Elizabeth Reay, Michael Imber Architects *Row House Building at Alys Beach*

A fellow member of Michael Imber Architects team, Reay is a Notre Dame graduate with a concentration in furniture design. Her elevation drawing was described as “a very happy rendering,” where high-contrast white architecture and vibrant green shutters evoked a Wes Anderson-esque charm. “It makes me smile,” the jury added.



Design Presentation: Residential

J. Mark Nelson, *Gambrels*

Nelson’s winning presentation offered floor plans, elevations, and a perspective that brought the character of the home to life. The jury highlighted the clarity of vision and the charm added through hand sketching and lettering.

On-Site Line Drawing
(Pencil or Pen)

Alexander J. Ford, Michael Imber Architects
Savannah Civil War Memorial

Representing Michael Imber Architects, Ford took home his second Raphael Award for this pencil drawing. The composition's diagonal lines and richly varied linework impressed the jury, who noted how the lamppost and memorial sculpture balance the sweeping background of Savannah's iconic trees.

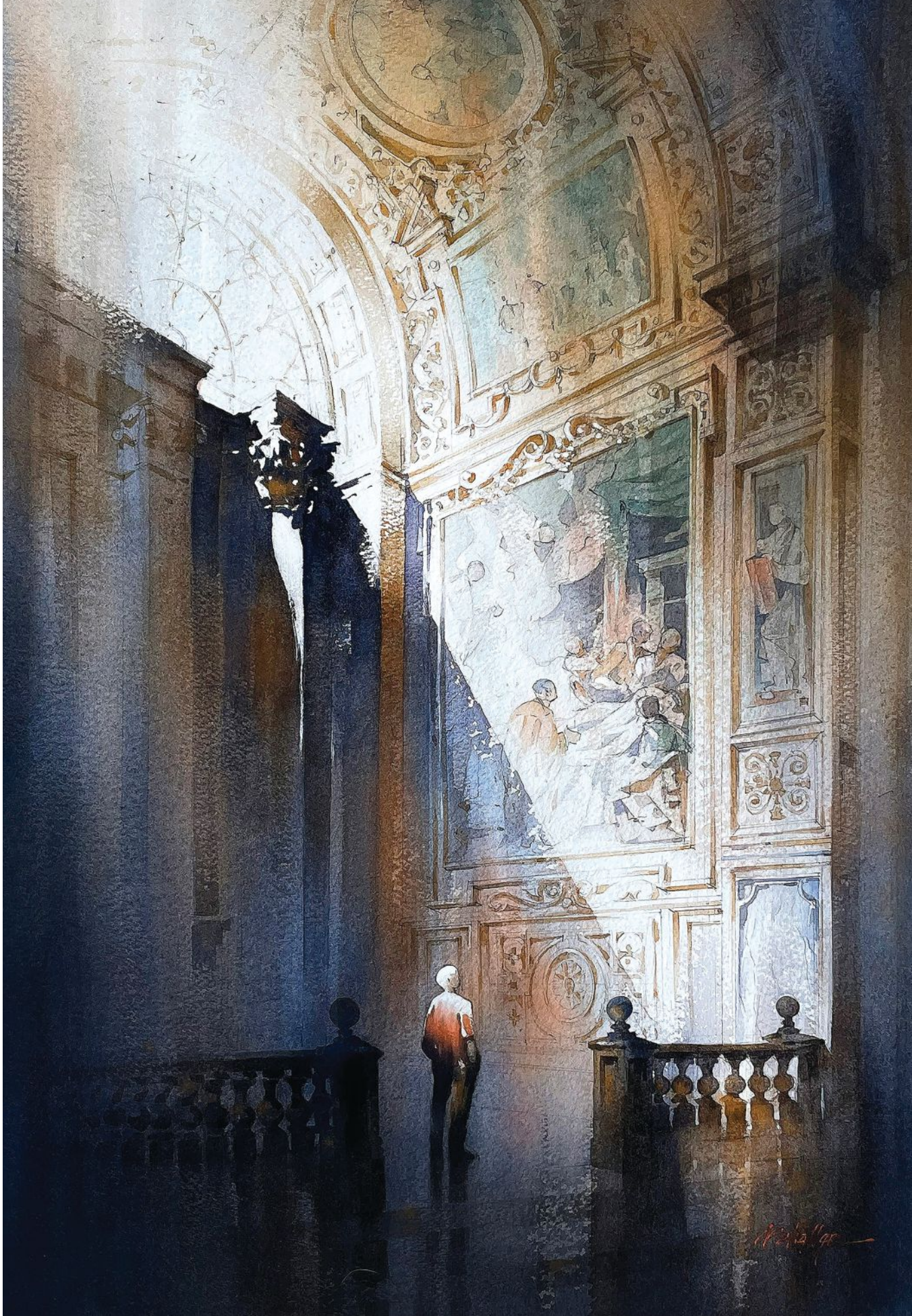


Design Sketch

Wladyslaw Prosol and Robert Orr
State and George Market Square

In this category, the jury emphasized the importance of a sketch's ability to "sell the vision." The architects delivered a compelling scene in which architecture gracefully steps back to frame the life of a new public space. "The glimpse of space beyond is a nice touch," the jury noted.





**Architectural
Watercolor**

Thomas Wells Schaller
Afternoon in Rome

A New York-based architect and author, Schaller earns his second Raphael Award with a watercolor that the jury praised as “setting an extremely high bar.” The interplay of deep shadow and delicate frescoes, combined with a masterful use of light, captured the judges’ admiration. “Schaller excels at composing with light,” they noted.



Institutional Design Presentation

Pavel Zhurov *Student Center at Choate Rosemary Hall*

Representing the DLR Group, Zhurov's work was notable for its comprehensive approach—pairing perspectives with elevations, sections, and construction details. The jury called it “very convincing” in how it conveyed the character and composition of the building.



Design Perspective Rendering

Alexander Ford, Michael Imber Architects
South Library Pavilion at Hillsdale College

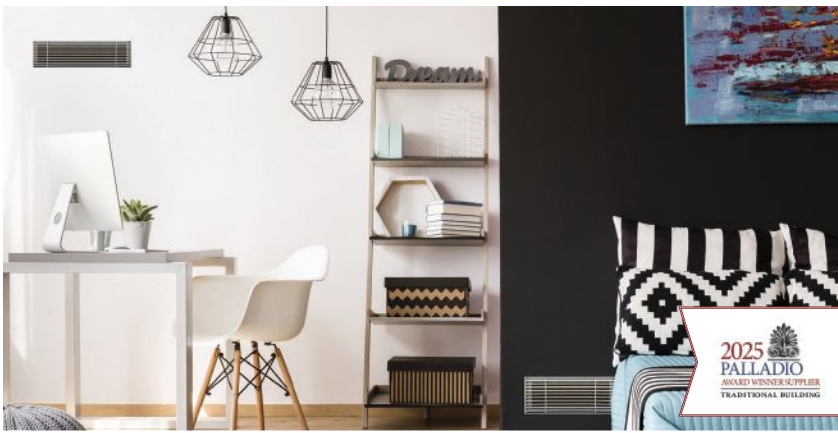
For a conceptual design, Ford's perspective rendering conveyed not just appearance but also the anticipated experience of the space. The jury praised his ability to "hint at mystery," pulling the building's entry just off-center to invite the viewer into the narrative of the design.

Detail Study

Matt McNicholos,
McNicholos Architects
Palais Garnier

From his Chicago-based firm, McNicholos offered a compelling study of one of Paris's architectural jewels. His rendering of the ornate details of Garnier's opera house was lauded for its lifelike textures and dramatic lighting, capturing not just form but also the spirit of the ornamentation.





2025
PALLADIO
AWARD WINNER-SUPPLIER
TRADITIONAL BUILDING



DESIGNED + MADE IN BROOKLYN

ARCHITECTURAL GRILLE

ARCHGRILLE.COM



American Artisans At Work Preserving History

Custom Finish Application & Protective Top Coatings



GRAND LIGHT
Lighting & Design Since 1929

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

Partners for Sacred Places

connects historic houses of worship with firms specializing in sacred place design, construction, preservation, and more.

sacredplaces.org/
professional-
alliance



Partners
for Sacred
Places

AT THE INTERSECTION OF
HERITAGE, FAITH, & COMMUNITY

First Presbyterian Church of Fargo, ND. Photo: Dan Francis



TROW & HOLDEN COMPANY
FINE STONEMASONRY TOOLS



QUALITY LASTS.

"Tug of War," a bike rack with gargoyles near us in downtown Barre, by local Vermont sculptor Chris Miller.

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



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

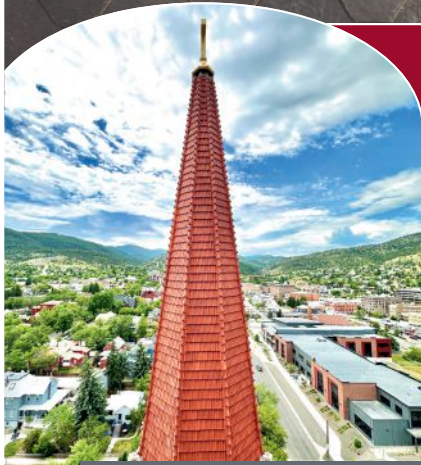
MADE TO LAST SINCE 1890 IN BARRE, VERMONT USA



T · H · E
**DURABLE
SLATE**
COMPANY



T · H · E
**DURABLE
RESTORATION**
COMPANY



Preserving history with unmatched craftsmanship and detail,
The Durable Slate Company specializes in slate, tile and copper roofing systems, while
The Durable Restoration Company focuses on the “finials to foundation” restoration of historic structures.
Together, we bring decades of expertise to every project, safeguarding architectural heritage with precision and care. From iconic landmarks to private estates, we honor the past and restore for the future.

Call us at +1 (877) 340-9181 for a free estimate!
durableslate.com | durablerestoration.com



Designing in Tradition

Rugo Stone is honored to have collaborated with **O'Brien & Keane** architects on the **St. Cathedral of St. Thomas More** renovation project. Rugo Stone expertly restores, designs, and installs exquisite and long-lasting liturgical projects. We design and fabricate liturgical installations in-house, with our team of experts in marble, wood, and mosaic design and fabrication experts for statues, altars, shrines, and flooring.

RUGO
S T O N E

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

Baker Liturgical Art, LLC
Church Restoration / Church Renovation

Chapel in St. Albert's Priory for the
Carmelite Friars in Middeltown, NY



Baker Liturgical Art, LLC 1210 Meriden Waterbury Tpke.
Plantsville, CT 06479—860.621.7471
Also, 9427 South Ocean Drive Jensen Beach, FL 34957—
Garrett Baker @ 860.681.9735 — Email: info@bakerart.net



SOFT TOUCH

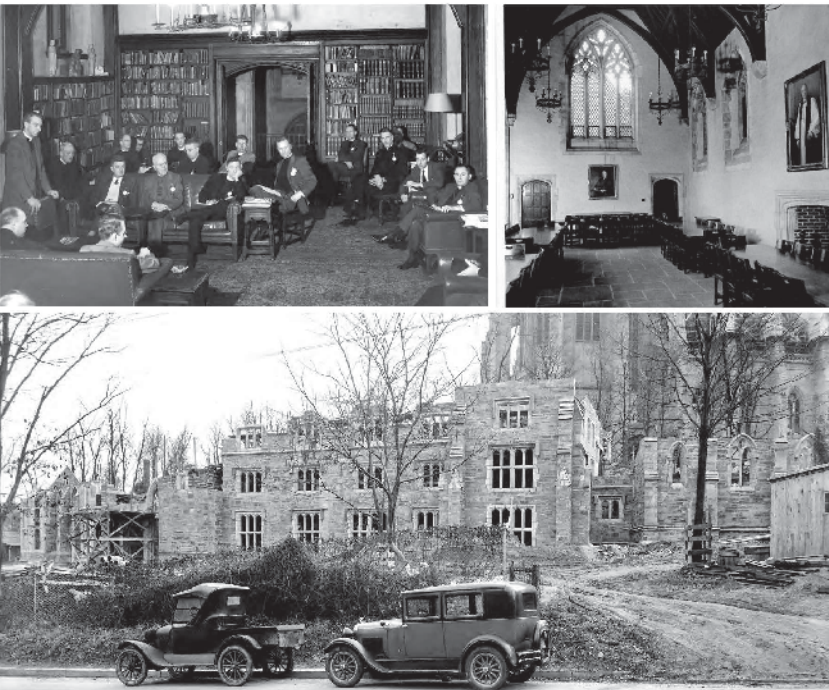
The SmithGroup takes a thoughtful approach to the rehabilitation of the Virginia Mae Center.

By **Jeff Harder** | Photos by **Colin Winterbottom**

Long before its rehabilitation, restoration, and renaming, the Neogothic building that now houses the Virginia Mae Center in Washington, D.C., was always intended to be a place for convening. Designed by Philip Hubert Frohman and dubbed the College of Preachers upon completion in 1929, the 27,000-square-foot structure was a critical piece of the original 30-acre, Frederick Law Olmsted Jr.-designed landscape surrounding Washington National Cathedral, where Episcopalian clergy gathered for religious study for nearly 80 years. But when the 2008 recession arrived and dire financial straits forced the institution (by then known as Cathedral College) to shutter, its future became an open question.

As the vacancy stretched on—ultimately for more than a decade—supporters began to imagine a new future for the building, one in which its interior was reconfigured for conferences, seminars, and retreats that would complement and amplify the programming at the Cathedral. In this vision, says Jim Shepherd, vice president and director of historic preservation for the storied design firm SmithGroup, visitors “could stay overnight for a longer period of time and have opportunities to mingle and convene within the building that fostered more dialogue around faith.” After securing a critical mass of private donations, including a key gift from the late Virginia Mae Critella Mars, SmithGroup embarked on creating a design.

The rehabilitation and restoration demanded a soft touch in its signature historic spaces, including the refectory, library, chapel, and entrance hall. “[Those areas] have a lot of beautiful craft—millwork, plasterwork, decorative paint, stained glass—that were really important for maintaining the rich character of the building, and celebrating the design that the architects brought to create really special spaces for convening,” says Shepherd, formerly director of preservation and facilities for Washington National Cathedral before joining SmithGroup. At the same time, creating



Opposite page, a window seat in the library. Throughout the building there are areas for individual and group study, prayer and meditation.

Above, Cathedral College exterior. The former College of Preachers received a much needed restoration and renovation for its new life as a modern conference and retreat center.

Left, archival photos of the library, refectory, and the building under construction in 1929.

a space fit for modern use required an overhaul of the interiors to improve accessibility, introduce fire protection and other systems to meet code requirements, and rethink its most outdated elements—in particular, the monastic dormitory rooms designed for an era when communal bathrooms were the norm—across the building’s 15 levels. “There were so many little spaces configured in ways that didn’t make sense for modern use,” Shepherd says.

To achieve its ambitions in such a complicated footprint, SmithGroup and its design and engineering team devoted an uncommon degree of forethought. The team laser-scanned the building twice—once before the selective demolition phase, once after—and created a series of three-dimensional models, using those processes to help inform seamless approaches to fire protection—specifically, disguising new sprinkler systems in hewn beams and trusses in the refectory and chapel—and clever ways



The cloister hallway adjacent to the Garth provides seating areas for quiet study.



Above, an outdoor courtyard known as Garth, provides outdoor space within the building’s network of spaces. Right, the structure was pared back to the building’s foundations and exterior stone walls.

to incorporate ductwork, hot water piping, and mechanical systems. “It was integral to understanding how everything would work through the various levels and wings of the building,” says Susan Pommerer, Senior Principal and historic preservation project manager for SmithGroup.

The significant slope of the existing site presented a massive puzzle. Because the college is built into the hillside, the main northern entrance is two and a half levels lower, or roughly 20 feet, than the backside. “[That] made it quite challenging to provide accessibility not only across the public spaces on the first level, but also up through the various floors with all the guest rooms,” Pommerer says. In response, the renovation incorporates two elevators at critical intersections in the floorplan: a three-stop, three-door elevator in place of the stairs that formerly connected the lobby to the refectory and library, and another elevator on the building’s west side, connecting the chapel and the guestrooms. Additionally, an area formerly equipped with three stacked guest rooms was retrofitted with a fully code compliant three-story egress stair that corresponded with the existing doors and windows. Outside, the new design seized on the topography of the landscape to capture and mitigate the stormwater emanating from the adjacent cathedral, an improvement that was critical to the site’s anticipated LEED certification.





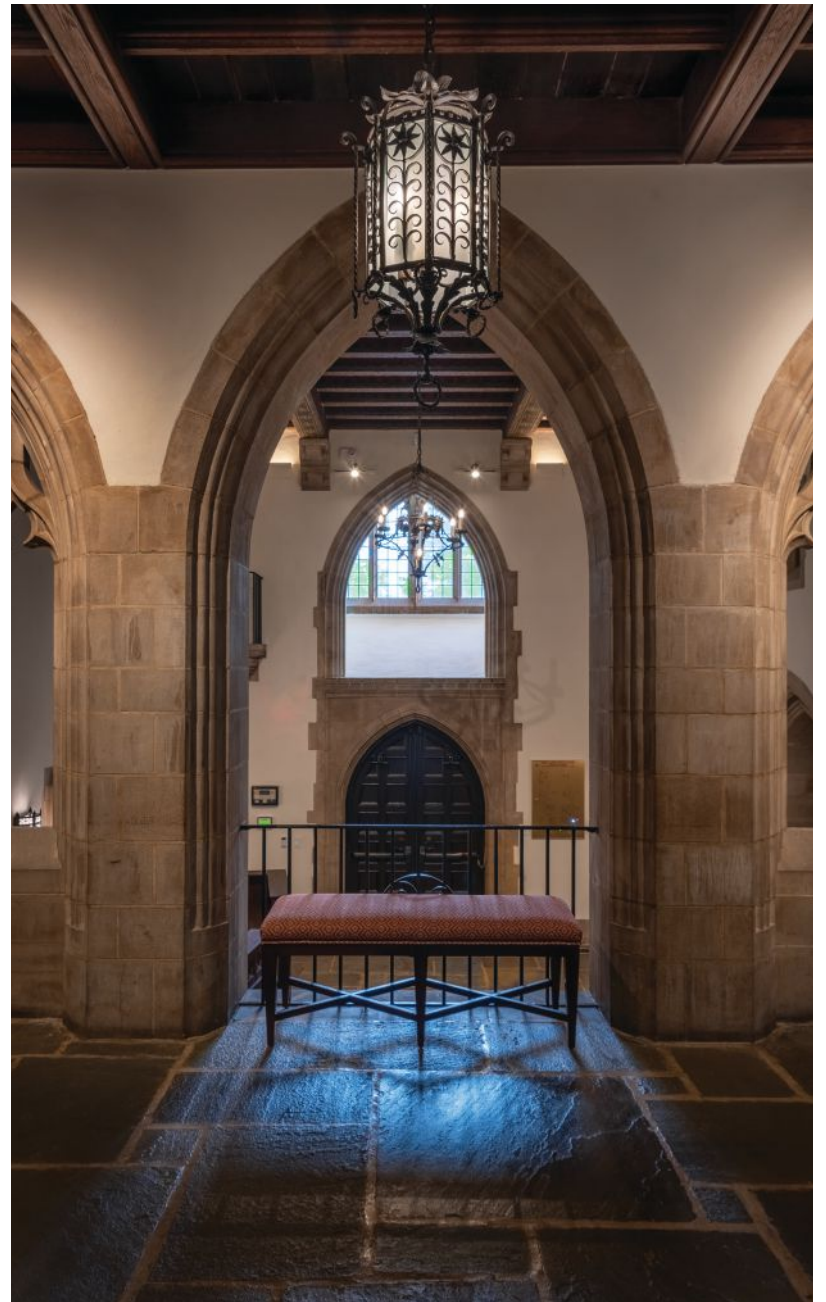
Top, the library after restoration and renovation, and above, before.

Right, Library balcony overlooking the lobby entry.

Modernizing the guest rooms was a riddle all its own, with SmithGroup searching for solutions that would introduce ensuite bathrooms while ensuring each room still aligned with the existing casement window openings embedded in decorative gothic limestone. “It was not just every square foot: we were trying to grab every inch,” Pommerer says. Ultimately, the bathrooms were interlocked back-to-back to share utilities, while four rooms on the third floor transformed partial attic spaces into sleeping lofts accessible by spiral staircases.

Elsewhere, the renovated Virginia Mae Center features a pair of suites intended for extended stays, including a two-level suite in the building’s central tower; a commercial-level kitchen adjacent to the refectory; and three meeting spaces—two smaller rooms on the main level and one on the third floor—that integrate woodwork and ornamentation sympathetic to the historic spaces in the structure. The team restored the steel casement windows with original hardware, retrofitted original iron light fixtures with LED lighting, introduced flagstone flooring that matches the interior’s historic stonework, and refreshed the decorative painted ceiling in the lobby.

Today, the site is an inviting, accessible addition to Washington National Cathedral’s campus—or, in priestly vernacular, the “Close”—as well as an enduring tribute to its namesake. “[Virginia Mae Critella Mars] was really the mustard seed for this project, the one who had faith that this would be the right thing to do for the building and at large for the Cathedral,” says Shepherd. “She was heavily involved with the project; she kept us all on our toes, and she wanted to make sure it was a wonderful space that fostered a conversation about faith and reconciliation. And she kept it going to the finish line.” **TB**





Above, a window seat in the cloister. Top right, the site was graded to allow for paths and a dedicated ADA-compliant entry, the lobby has a new three-stop elevator access. Right, the entry lobby with the new sprinkler system.

KEY SUPPLIERS

Serra Stone Corporation

Bluestone and Vermont unfading green slate

Wolf Gordon

Wood veneer

Absolute Builders

Cabinetry

Colonial Sash & Door

Interior wood doors & trim

EA Door Supply, LLC

Door hardware

AllenBuilt, Inc.

Steel casement window restoration

Picture Perfect Paint

Wood window restoration

Keralite® Select Laminated IGU

Fire-Rated Laminated Safety Polished Glass Ceramic

Keim Mineral Coatings

Exterior stucco

Amerifirst Floors

Ceramic tile, quarry tile, carpet

Snap Wall, Inc.

Acoustical wall panels

Wilsonart Quartz

Stone countertops

Sherwin Williams

High performance flooring

ASI Global Partitions

Toilet partitions

Shower Door King

Glass shower doors

Carrier

Air handling units & chiller

Aerco

Boilers

Orion Iron Works

Decorative metal railings

Reggio Registers

Decorative metal grilles

Delaware Elevator

Custom 3-door passenger elevator

Spiral Stairs of America

Steel spiral staircase in lofts

Grand Light

Historic light fixture restoration

Craft Metal Products Inc

Decorative light fixtures

Agati Furniture

Custom wood tables and chairs



CALL FOR ENTRIES

14TH ANNUAL ADDISON MIZNER AWARDS FOR EXCELLENCE IN CLASSICAL AND TRADITIONAL ARCHITECTURE

Online Submission Deadline - December 21, 2025

14th Annual Addison Mizner Awards - April 18, 2026 | Coral Gables, FL

The Florida Chapter of the Institute of Classical Architecture & Art is pleased to announce our 14th Annual Addison Mizner Award Design Competition for Excellence in Classical and Traditional Architecture. The awards program celebrates individuals and design firms in Florida and the Grand Caribbean who excel in the advancement and promotion of the ideals of classicism and traditional design in architecture, urbanism and the allied arts. The awards are named for Addison Mizner, the architect whose civic and domestic works defined the standards of excellence in composition and craftsmanship for classical and traditional design in the early years of urban development in Florida. Addison Mizner's introduction of the Spanish Colonial and Mediterranean styles left an indelible mark on the architecture and urban cultural history of Florida and, to this day, delights those who visit his buildings and urban places.

AWARD CATEGORIES:

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

Residential Estate over 10,000 sq. ft.

Residential over 5,000 sq. ft.

Residential under 5,000 sq. ft.

Cottage

Multi-Family Residential

Commercial

Civic/Institutional

Historic Preservation

Renovation and Addition

Craftsmanship



Landscape Architecture

Garden Room

Folly

Residential Interior Design

Commercial Interior Design

One Room Interior Design

Planning and Urban Design

Fine Arts

Research and Documentation

Emerging Classicist

ELIGIBILITY:

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

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



AMA 2025

STRENGTH. BEAUTY INSPIRATION NATURAL STONE

Natural stone creates a quality & elegance synonymous with religious structures. When combined with classic detailing, the result is a reflection of beauty, strength, & peace.

KEPCO+ has 40 years of traditional building experience. Let us help you create your next project.

KEPCO+
Architectural Cladding Systems
KEPCOPLUS.COM



DIGITAL BROCHURE



Taylorsville Utah Temple

MADE TO ORDER. MADE TO LAST.

REMAINS.COM



REMAINS LIGHTING COMPANY

The Perfect Storm!

Innerglass® Interior Storm Windows:

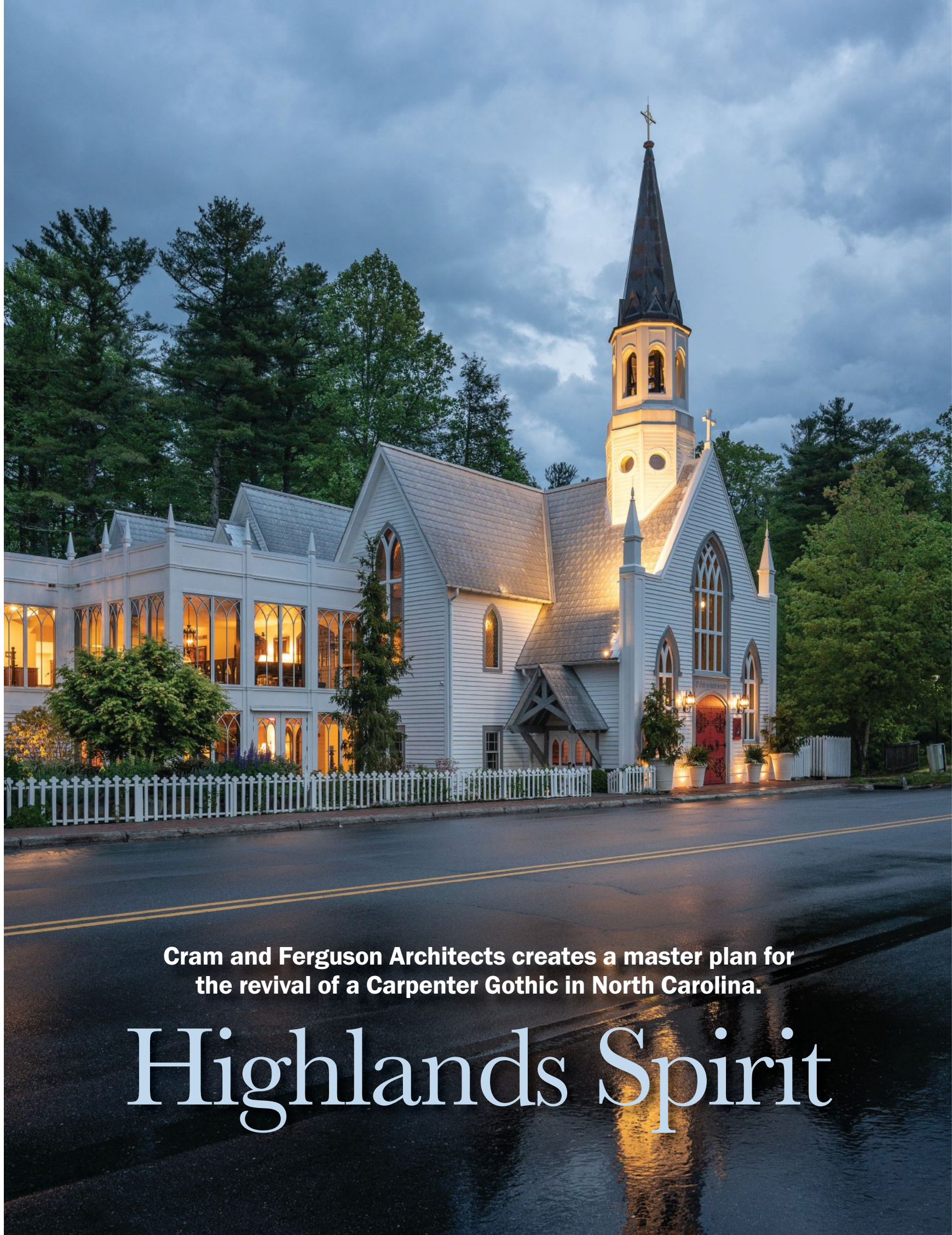
- ✓ Maintain the charm and beauty of your existing windows
- ✓ Significantly reduce heating and cooling bills
- ✓ Compression-Fit to eliminate drafts completely
- ✓ Greatly reduce outside noise
- ✓ Perfect for enclosing screen porches
- ✓ Save energy, save money and save history!



15 Herman Drive
Simsbury, CT
860-651-3951
www.stormwindows.com



Visit period-homes.com today for the latest residential projects, profiles, and our exclusive online Buying Guide.



**Cram and Ferguson Architects creates a master plan for
the revival of a Carpenter Gothic in North Carolina.**

Highlands Spirit

By **Nancy A. Ruhling**
Photos by **Barling Photography, Charlottesville, Virginia**

Some two decades after the North Carolina resort town of Highlands was founded, The Church of the Incarnation made its home behind a white picket fence at the corner of Main and Fifth Streets in 1896.

The original Carpenter Gothic chapel, postcard pretty, was a charming place for prayer. Through the years, as the congregation grew, so did its footprint: The chapel was joined over the decades by a connected parish house, a social hall, and, in 2002, by a new worship space with offices below.

By 2018, the complex was a quirky set of interconnected spaces, hallways, stairs and levels that, at best, left worshippers confounded.

Cram and Ferguson Architects was called upon by the parish vestry and Rector Bentley Manning to create a cohesive renovation master plan that remained faithful to the original chapel's spirit and better embodied the community's liturgical traditions.

The result is profiled in the 2024 book *Highlands Spirit: Building the New Church of the Incarnation in Highlands, North Carolina* by Ethan Anthony, AIA, ICTP, Cram and Ferguson's president and the project's lead designer.

It didn't help matters that the existing building was, as project designer Matthew Alderman called it, on a "tight lot that was built out to the edges."

Opposite page, the Church of the Incarnation in Highlands, North Carolina, underwent an extensive renovation by Cram and Ferguson Architects. The front of the church has a new entrance, new Gothic windows and a copper-clad steeple.

Right, the red front doors and their hand-forged ironwork were inspired by those at St. Mark's Episcopal Church in Philadelphia.

Below, nearly everything—woodwork, paneling, painting, and stone floors—in the nave is new. The existing pews were rearranged, and the communion rail and pulpit were reconfigured by Cram and Ferguson Architects to fit the new chancel layout.





Clockwise from above, the altar triptych was inspired by a 19th-century tapestry of the Adoration of the Magi by Edward Burne-Jones. The steeple of The Church of the Incarnation is visible in the background.

The silver altar cross designed by Cram and Ferguson Architects features the Paschal Lamb bearing a flag of victory at its center. It is surrounded by a crown of thorns, with each arm decorated with reliefs of apple blossoms and terminating in a motif of a rose-flanked by fleurs-de-lys.

Six angels holding symbolic shields and musical instruments grace the carved ledge supporting the organ pipes.

The choir was repositioned and improved with new wood seating and paneling, a challenge given the space constraints.

The Galilee Porch, a painted ceiling features a depiction of the Star of Bethlehem.

Moving was out of the question as the Episcopal chapel occupied such a prime piece of real estate and such a profound place in the hearts of the people in the cozy community.

One of the most pressing issues was the entrance to the main sanctuary. “Our goal was to create a path that was meaningful and beautiful with usable spaces that makes people feel at home,” Alderman says.

Cram and Ferguson’s team—led by Ethan Anthony and including Alderman, project manager Kevin Hogan, and design drafter Edward Anthony, plus a crew of independent American, Colombian, and English artists and craftworkers—created a greater sense of connection and community.

They created a new sanctuary entrance on Main Street, replacing a cramped exit stair with a double-height hall.

The new space is inspired by the medieval monastic tradition of the



Galilee Porch, a place to welcome pilgrims. The large red doors, inspired by those of St. Mark’s Episcopal Church in Philadelphia, which fittingly feature sinuous black-iron straps festooned with Jack-in-the-pulpit blooms, are bolstered by the opening of Psalm 108, “O God, my heart is ready” over the entry.

The baptismal font, at the end of the nave's main aisle, stands before the arched entry to a double-height stair hall in the form of a Galilee Porch, a traditional space of medieval origin for welcoming pilgrims.



Right, a timber-frame portico, embellished with a carved Green Man motif at its apex, replaces the undistinguished side entrance to the parish house and the 1896 chapel.

Opposite page, the new sitting area in the parish house features a Gothic fireplace and wood-paneled, cushioned recessed reading nooks.

New Gothic-arched windows were added in front, and inside, the sanctuary’s mundane glass was also replaced with diamond-pane leaded windows. A lofty custom steeple, an element the sanctuary lacked, now crowns the roof, and a pair of pinnacles flank a triumphant central cross.

The side entry on Fifth Street was given an elegant timber-frame porch with wrought-iron railings and a new handicap ramp, and a more direct and welcoming path, including a light-filled monumental stair, was charted through the parish house to the main sanctuary.

The 2002 parish house addition had an idiosyncratic glass frontage facing the garden that was at odds with the Carpenter Gothic style of the original chapel. It was replaced with an addition whose form and tracery windows harmonize with the architecture of the 1896 structure.

The changes Cram and Ferguson Architects made to the interior, which was devoid of color and liturgical iconography, are equally extensive.

The altar was moved farther back from the pews to give it prominence, make better use of the existing apse, and to improve the liturgical and functional flow of the space.

The new marble-topped freestanding altar is accompanied by a matching altarpiece directly behind it. Elaborately carved, it features a hand-painted triptych of the Adoration of the Magi titled “The Star of Bethlehem” painted by realist artist Eric Johnson of the Academy of Realist Art, Boston.

Based on a 19th-century tapestry by English pre-Raphaelite artist Edward Burne-Jones, the work includes images of local flora and fauna, and the figures were painted from live models.

The new silver altar cross, also designed by Cram and Ferguson Architects, has a central medallion featuring the Paschal Lamb holding the flag of victory, symbolizing the resurrection, framed by a crown of thorns.

The chancel’s vaulted ceiling, which previously was a washed-out blue, now is a starry sky set on a rich, royal-blue background. Below, the walls are stenciled with symbols representing the 12 Apostles and other biblical figures, accompanied by a calligraphic inscription taken from the opening of St. John’s Gospel.

The floors, too, were replaced. The new ones feature various colors of marble, with that of the main aisle incorporating geometric symbols that lead the eye to the baptismal font at the end of the aisle. This is set before the triple-arched entry to the Galilee Porch that opens to the street below.

While the pews are not new, they were rearranged, and a new hand-carved eagle lectern was added, crafted by English woodworker Sarah Goss.



One of the more significant changes is the relocation of the choir. Instead of being pushed up against a wall that faces the congregation, the singers now sit to one side of the chancel, in pews based upon traditional English Gothic choir stalls.

This paneled space is under the new pipe organ facade. Six angels, four with shields bearing symbols referring to the history of church music, and two with musical instruments, crown the flower-crested ledge supporting the organ front.

In the newly renovated parish house, a first-floor paneled sitting area with a fireplace and recessed seating alcoves welcomes parishioners.

The new spire atop the steeple houses four new bells crafted by the Verdin Co.

When the renovation was complete and The Church of the Incarnation was dedicated, the pews were packed.

“The congregation really felt as though they had come home,” Alderman says. “All the different pieces of the project really came together in a complete work of art.” TB

KEY SUPPLIERS

Architect:
Cram and Ferguson Architects, LLC,
of Concord, Massachusetts

Contractor
J. Davis Construction, Anderson,
South Carolina

**Custom Woodwork and
Wood Furnishing**
Liturgical Arts and Crafts, Colombia

Stone Supply and Cutting/Fabrication
Stone Cross, SL, Murcia, Spain

Custom Interior Wood Carvings
Sarah Goss Traditional Woodcarving,
Somerset, England, United Kingdom

Custom Exterior Wood Carvings
Mary May Woodcarving, Johns Island,
South Carolina

Specialty Iron Hardware
Hammersmith Studios, Boston

Custom Paintwork on Exterior Signage
Candice Murphy Artistry and
Restoration, Charleston, South Carolina

Custom Diamond-Pane Glass
Statesville Stained Glass

Decorative Painting Contractor
John Canning and Co.,
Cheshire, Connecticut

Altarpiece Painting
Eric Johnson, Realist Artist, Boston
(now Florida)

Steeple
Campbellsville Industries,
Campbellsville, Kentucky

Custom Wood Doors and Frames
Historic Doors LLC,
Kempton, Pennsylvania

Iron Railing
Babak’s Iron and Art,
Asheville, North Carolina

**Organ Pipes and Organ-Case
Woodwork**
Cornel Zimmer Organ Builders,
Denver, North Carolina

Bells
The Verdin Co., Cincinnati, Ohio



“The congregation really felt as though they had come home,” Alderman says.
“All the different pieces of the project really came together in a complete work of art.”

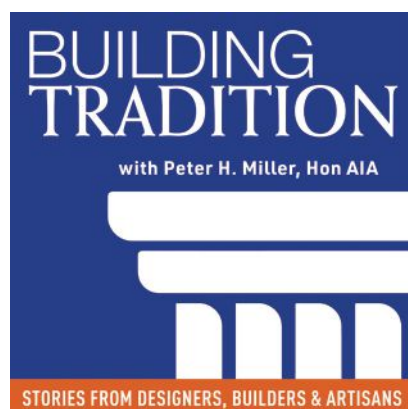
STORIES FROM DESIGNERS, BUILDERS AND BUILDING ARTISANS

BUILDING TRADITION

**A Podcast with Peter H. Miller, Hon. AIA
Publisher**



ABOVE LEFT: MICHIGAN CENTRAL STATION, ARCHITECT: QUINN EVANS, PHOTO BY JASON KEEN. ABOVE RIGHT: AMERICAN MILE, DAN GORDON LANDSCAPE ARCHITECTS, PHOTO BY CHRIS RUCINSKI.



From the editors of **TRADITIONAL BUILDING**, **PERIOD HOMES**, **OLD HOUSE JOURNAL**, **FINE HOME BUILDING** and **NEW OLD HOUSE** magazines, the **Building Tradition** podcast features conversations with the industry's leading architects, builders, craftspeople, authors and educators. Join Peter H Miller Hon AIA and his special guests to hear about who's doing what to improve our built environment and preserve America's architectural legacy. History informs the future, and so do our guests!

A new episode each month.

Subscribe on Apple Podcasts or wherever you get your podcasts.

For more information and sponsorship inquiries, contact:
Jennifer Baldwin: 718.619.7645, jenbaldwin1@msn.com



INSTITUTE OF CLASSICAL
ARCHITECTURE
& ART

Upcoming Events & Education Courses

MAGIC ALONG THE NILE: ASWAN, LUXOR & CAIRO

January 4-15, 2026

THE 2026 ICAA INTENSIVE IN CLASSICAL ARCHITECTURE: NEW YORK

January 10, 2026

WORKSHOP IN CLASSICAL ARCHITECTURE: UNIVERSITY OF NORTH CAROLINA, CHARLOTTE

January 23, 2026

WORKSHOP IN CLASSICAL ARCHITECTURE: GEORGIA TECH

February 7, 2026

CHICAGO-MIDWEST CHAPTER ARCHITECTURAL TOUR OF ANTIUGA, CAYALA, AND TIKAL, GUATEMALA

February 15-21, 2026

WORKSHOP IN CLASSICAL ARCHITECTURE: UTAH VALLEY UNIVERSITY

February 21, 2026

25TH ANNUAL MCKIM LECTURE WITH WILLIAM CUR- TIS & RUSSELL WINDHAM

March 4, 2026

WORKSHOP IN CLASSICAL ARCHITECTURE: BALL STATE UNIVERSITY

March 27, 2026

WORKSHOP IN CLASSICAL ARCHITECTURE: UNIVERSITY OF MISSOURI

April 10, 2026

THE 45TH ANNUAL ARTHUR ROSS AWARDS

May 11, 2026

2026 SUMMER STUDIO IN CLASSICAL ARCHITECTURE

June 15-July 11, 2026

Register online at classicist.org

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



Moving Mrs. Frick's Boudoir

The restoration of the Boucher Room at The Frick Collection embodies the care and craft that went into the museum's recent renovation.

By **Calvin Hennick**

For James Boorstein, the Boucher Room was like a puzzle.

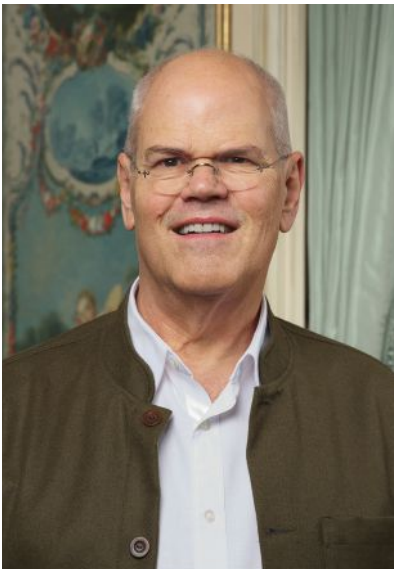
The room, named after its works by 18th-century French painter François Boucher and his workshop, originally served as the private sitting room of Adelaide Frick, wife of Henry Clay Frick. After the Fricks' deaths, the mansion was transformed into a museum, and the Boucher Room was moved—parquet de Versailles floor and all—to the ground level to make its accessible to visitors, while the second floor became offices.

When The Frick Collection kicked off a major renovation in 2021, the museum decided to bring the room back upstairs. Now, it was up to a team of experts, including Boorstein, to return Mrs. Frick's boudoir to

its original place—and, to the extent possible, its original state.

“One of the very tricky parts of a room like this is that the woodwork drops down below the floor, so the floor traps the paneling,” says Boorstein, whose firm Traditional Line performs interior historic renovation and high-end general contracting. “So, the floor needs to go in first, but that means you have very little adjustability with the woodwork. There’s a relationship between the fireplace hearth and that first triangular floor panel, which creates two diagonals through the room, and those essentially establish where everything goes.”

The Boucher Room is a relatively small component of The Frick Collection's expansive renovation project, which includes 60,000



square feet of repurposed space and 27,000 square feet of new construction. But with its connection to the Fricks, as well as its important objects such as the Boucher paintings and period furniture, the room provides a unique window into The Frick Collection's history as both lived-in mansion and public museum.

"It's never looked so good since it was originally installed, and it has proven to be one of the strengths of the second floor," says Joe Godla, who retired after 20 years as the museum's chief conservator after it reopened in April. "The room is very intimate, and it really has a broad appeal."

its 1914 Gilded Age self. For example, the West Gallery's skylights were replaced with condensation-resistant double-paned glass, as well as a hidden system of shades and artificial lights to create optimal lighting for that part of the museum. And after a new subterranean auditorium was built, landscape architect Lynden Miller recreated the 70th Street Garden above the theater, with a design that mirrors original landscape architect Russell Page's deliberate misalignment of trees to create beautiful shapes in the negative space between them.

In the Boucher Room, these details get smaller and smaller—down to the level of the passementerie, the ornamental trimmings and

Opposite page, Boucher Room, new second-floor gallery, The Frick Collection, New York.
Photo by Joseph Coscia Jr.

Clockwise from above left, restored public entrance of The Frick Collection on 70th Street, Spring 2025. *Photo by Studio Nicholas Venezia*

Former chief conservator Joe Godla. *Photo by Joseph Coscia, Jr.*

Boudoir of Adelaide H. C. Frick, now The Frick Collection's Boucher Room (as installed on the second floor). 1927 photo by Ira W. Martin, The Frick Collection Archives

Making New Spaces, Preserving History

The Frick's renovation expanded the museum's gallery space by 30 percent, opened the mansion's second floor to the public, and improved accessibility. The project also included a new auditorium, an expanded education center, and updated back-of-house facilities.

While the renovation was substantial, it was characterized by a meticulous attention to detail, with builders and artisans using modern methods and technologies that, in many cases, made the Beaux-Arts mansion feel even more like

“The typical visitor may not really understand exactly what it is about the Frick that they love so much, it’s difficult to find other interiors like this anywhere in the country.”

decorations on the room’s drapery, such as tassels and pom-poms. The Frick hired Verrier Passementerie in Paris to make new bespoke silk trimmings using large wooden looms.

Architect Annabelle Selldorf’s firm led overall design for the Frick’s enhancement, while Beyer Blinder Belle served as executive architects, also providing project management and historic preservation expertise. Simultaneously, the renovation of the existing mansion was led by the institution’s curators and conservators, who engaged a long list of specialty firms. Selldorf says the museum’s early decision to bring the Boucher Room back to the second floor has made the room an “anchor” that gives visitors insight into the Frick’s private living quarters.

“It was a great privilege to observe the immense craft and care that went into refitting the slightly different proportions of the room—a real revelation once complete,” Selldorf says. “While the majority of the elements, and in particular the art works, are the same, the experience of the space is far more fulfilling.”

Creating an Authentic Experience

One of the major challenges of restoring the Boucher room was to recreate a cabinet for Sèvres porcelain along the room’s west wall. The cabinet was removed when the room was moved to the first floor in the 1930s, and the porcelain had largely been kept in storage for more than ninety years. Traditional Line designed a climate-controlled cabinet made from Obomodulan, an inert, cast polyurethane material.

“That’s the good thing about working in museums,” says Boorstein. “There’s always some cutting-edge thing. The cabinet was made from

moving parts, to resemble woodworking, and the Frick team did a lot of experimentation with different densities.”

For the rest of the room, restorers deinstalled and reinstalled existing flooring and paneling, and used traditional materials to remake missing or damaged pieces. The entire west wall needed to be recreated, and Traditional Line made it from white oak, complete with elaborate carvings.

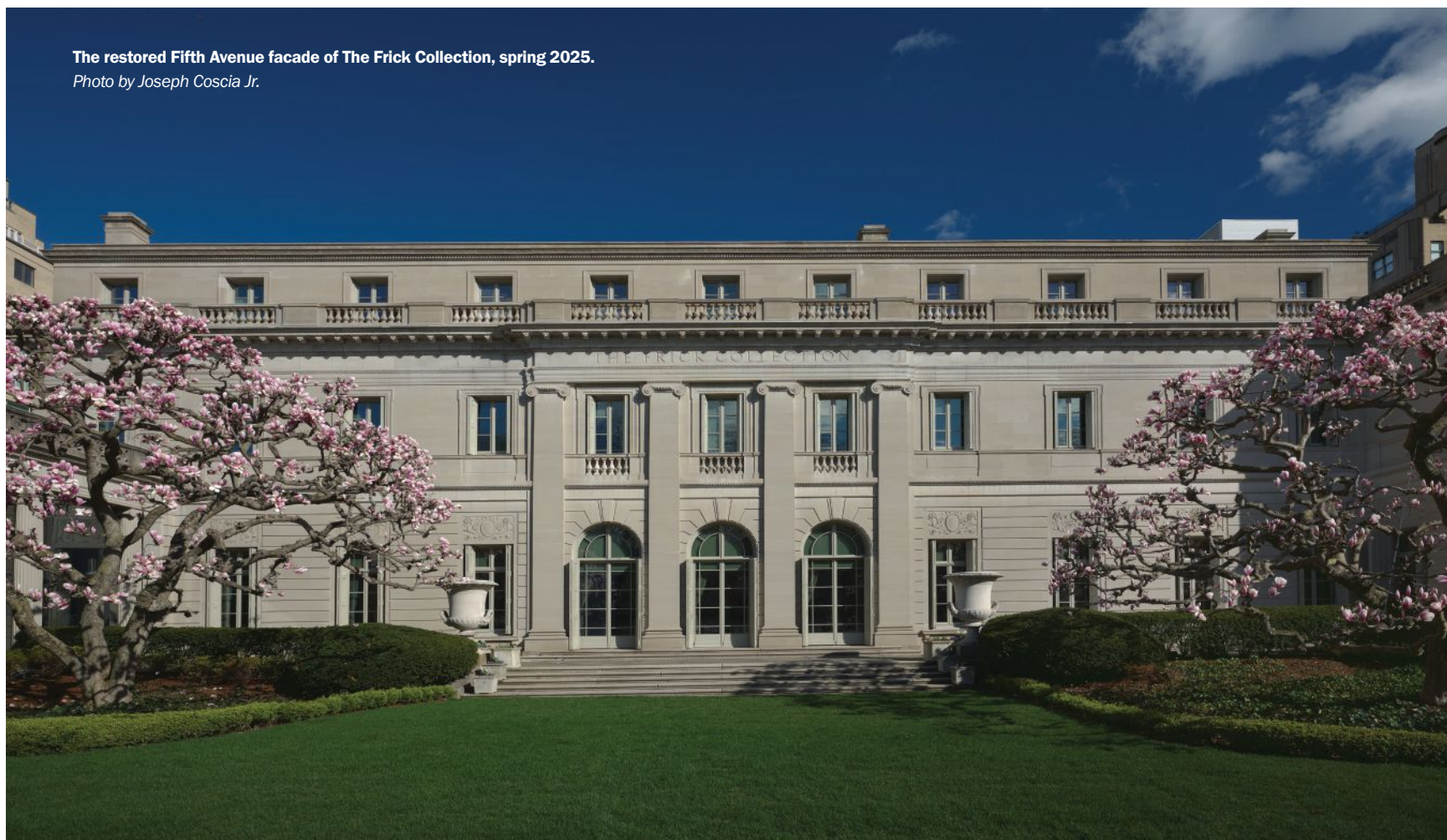
The room had been repainted a number of times, most recently in a bluish-green color that Godla likens to that of a wedding cake. After a careful analysis of the historic paint layers, the room was repainted in a cream color with subtle blue-green undertones. “That brightened the room and gave it more substance,” Godla says. “Somehow, it just made it feel more authentic.”

Ultimately, Godla says, the restored Boucher room is the result of countless details, any one of which might attract relatively little attention in isolation: repainted moldings; the new Sèvres porcelain cabinet; light from windows that didn’t exist in the first-floor setting; replacement of “very tired” draperies, complete with bespoke passementerie sourced from across the Atlantic. But these details, Godla says, add up to create an experience that visitors feel, even if some may lack the vocabulary to describe it.

“The typical visitor may not really understand exactly what it is about the Frick that they love so much,” Godla says. “It’s difficult to find other interiors like this anywhere in the country. So, they may not specifically notice the passementerie, or the profiles of the moldings. But I think somehow it sinks in.” TB

The restored Fifth Avenue facade of The Frick Collection, spring 2025.

Photo by Joseph Coscia Jr.





The Boucher Room offers a glimpse into what private life looked like for the occupants.



RELIABLE SOURCES

A Catholic church in Aiken, South Carolina, takes its cues from its parish, its context—and its client.



By **J. Michael Welton** | Photos by **Steve Bracci Photography**



MOST ARCHITECTS SAY THEIR BEST BUILDINGS SHARE ONE ELEMENT: THE BEST CLIENTS.

And in Aiken, South Carolina, Father Gregory B. Wilson is a walking, talking example of it.

The former pastor of the newly built St. Mary Help of Christians Church knew the needs of his parish. He knew his architecture too, especially the Romanesque style. And when it came time to build this new Catholic church for Aiken, he knew it had to work within the city's context.

Opposite page, Saint Mary Help of Christian Church, Aiken, S.C., was designed by architect James McCrery of Washington, D.C.

Above, Father Gregory Wilson, pastor of the church at the time of its design, wanted a truly beautiful building because it was to be named for Mary, the personification of beauty.

Below, the church resembles the Basilica St. Paul Outside the Walls in Rome, though scaled down.

So he invited Washington D.C. architect James McCrery on a walking tour of Aiken. He wanted to communicate his vision for the church—on foot and at eye level. “I walked through town with the reverend to see all the best buildings in Aiken, so that ours would be the most beautiful,” McCrery says.

It was quite a directive. Aiken was founded in 1835 and soon was known as a retreat for the wealthy residents of Charleston, then for its equestrian-oriented “Winter Colony” of estates built for the likes of New York’s Vanderbilts, Whitneys, and Astors.

The result is a late-nineteenth-century architectural inventory that varies widely, with buildings in the Federal, Greek Revival, Classical Revival, and Victorian styles. The landscape, too, was important: between 1877 and 1900, Aiken planted its “Avenue of Oaks” on South Boundary Avenue. Today, this allée of live oaks is one of the most treasured natural vistas in the city.





Above, the architect designed a church with clerestory and side aisle windows, following the form of a classic Roman basilica.

Right, a canopy over the altar (a baldacchino) helps orient the eye in a very large, open space.

Opposite page, the church needed to be large enough to seat 850 people, but the final design would seat 970.

Aiken's Catholic heritage has always been a part of its history. When its 19th-century winter residents—some Catholic, but more Protestant with Catholic servants—arrived, they designed and built a small church for the servant class.

It was far from modest. "It's a chapel designed by the architect of St. Patrick's Cathedral," McCrery says. "It's a beautiful little jewel box."

Built for a congregation of 50, it was joined later by a 300-seat church in the Victorian Revival style. Both are sited on a three-block square on the eastern edge of the city, and they presciently left room for a larger, 1,000-seat basilica.

Now, the question was: What style should the new church adopt as its own? Again, the client took the lead, and his architect agreed. "Father Gregory wanted something rooted in the Italian Renaissance—not derivatively from England, but more Roman," McCrery says. "We both have a strong love of Rome, its architecture and its art."

So it was to be Romanesque, with a footprint in the shape of a cross. And it would fit in well with earlier precedents from the Eternal City. "Once finished, it would resemble, on a much smaller scale, the Papal Basilica of St. Paul Outside the Walls in Rome," Fr. Wilson says. "Its two wings would flank the main entrance, symbolizing the arms of the Mother Church welcoming her people."





*“Father Gregory wanted something rooted in the Italian Renaissance—
not derivatively from England, but more Roman.”*



They added a public courtyard, parishioners first enter that scaled-down garden, and then the church itself. “There are four palm trees for the paradise garden, the Palmetto Tree is the state tree for South Carolina.”





Opposite page, above, the altar and baldacchino are flanked by two large statues of St. Peter and St. Paul, since the parish was founded on the feast day of both. Below, the atrium is a space where people can gather outside the mass, in a beautiful garden, and then come into the church.

This page, clockwise from above, the church wings are stucco applied to concrete block. Right, Father Wilson had the foresight to include stained-glass windows in the initial design. Two “wings” flank the main entrance, symbolizing arms of the Mother Church welcoming her people.

One challenge was an existing concrete block structure used to store charitable foodstuffs. Fr. Wilson wanted it to remain functional, and to shut it down for the shortest time possible while the basilica rose around it, clad in stucco and Indiana limestone.

“The wing on the left side is now a covered colonnade, with a ramp you can push a grocery cart along,” McCrery says. “Then it was necessary to add a wing to the opposite side—for parish hall coffee and donuts, and restrooms.”

The idea of two welcoming wings was championed by a young architect and congregant who proposed it to Fr. Wilson before McCrery was hired. But the D.C. architect embraced it readily. “We took advantage of this young architect with very good ideas, and built around it,” he says.

Next they added a public courtyard—an atrium from the early Christian idea of a forecourt removed from the street. Parishioners first enter that scaled-down garden, and then the church itself. “There are four palm trees for the paradise garden,” he says. “The Palmetto Tree is the state tree for South Carolina.”

Inside is a canopy, or baldacchino, over the altar—to orient the eye in a large space. A series of side-aisle, stained-glass windows offered parishioners fundraising opportunities to give and be part of the design process.

But one of the most innovative solutions lay with the architect’s plans



for the basilica’s clerestory windows. The idea for them came to McCrery while he was visiting Rome and looking at church windows so old they were made of thin sheets of alabaster, rather than glass. Inspired, he sent sketches for panes crafted from plywood back to his contractor in Aiken.

Later, the contractor called him in D.C. “He said ‘The light is pouring down in shafts into the space,’” McCrery says. “You’re getting patterns on the floor from the three-quarter-inch plywood.”

His thin wooden clerestory panels are now permanent fixtures—and a living testament to a harmonious bond between the best clients and their architects. **TB**

FREE INFORMATION GUIDE

Visit traditionalbuilding.com/buying-guides for FREE information on traditional buildings and products provided by the companies below.

Historical Products Showcase

Allied Window, Inc.	Inside Back Cover
800-445-5411	www.alliedwindow.com
Architectural Grille.....	50
800-387-6267	www.archgrille.com
Architectural Resource Center	79
800-370-8808	www.brasswindowhardware.com
Building Conservation Associates.....	43
212-777-1300	www.bcausa.com
Chadsworth Columns	Inside Front Cover
800-486-2118, 910-763-7600	www.columns.com
Hartstone	35
704-905-0583	www.hartstonetile.com
Innerglass Window Systems	59
800-743-6207	www.stormwindows.com
Ludowici Roof Tile, Inc.	10
800-945-8453	www.ludowici.com
Partners For Sacred Places.....	50
215-567-3234	www.sacredplaces.org
Pilkington NA.....	7
800-221-0444; 419-247-3959	www.pilkington.com

Art Glass

McMow Art Glass.....	1
561-585-9011	www.mcmow.com
Rohlf's Stained & Leaded Glass Studio	21
914-699-4848	www.rohlfstudio.com
Willet Stained Glass Studios	41
800-533-3960	www.willet-studios.com
Ecclesiastical Specialties	
Baker Liturgical Art, LLC	51
860-621-7471	www.bakerliturgicalart.com
Civium Architecture & Planning	35
785-234-6664	www.civiumarchitects.com
New Holland Church Furniture.....	81
800-648-9663	www.newhollandwood.com
Verdin Company, The.....	31
800-543-0488; 513-241-4010	www.verdin.com

Metal & Wood Doors

Arch Angle Window & Door.....	79
330-723-2551	www.archangleohio.com
Architectural Components	82
413-367-9441	www.architecturalcomponentsinc.com
Historic Doors.....	42
610-756-6187	www.historicdoors.com

Timberlane, Inc.....	8
215-616-0600	www.timberlane.com

Flooring, Wood & Non-Wood

E.T. Moore Manufacturing Inc.....	83
804-635-2789	www.etmoore.com
European Company, The	16
888-735-3370	europeanco.com
National Terrazzo & Mosaic Assoc.	14
800-323-9736	www.ntma.com

Decorative Painting, Murals & Mosaics

Buon Fresco Art & Design Atelier	30
888-637-3726	www.bfresco.com
Conrad Schmitt Studios, Inc.....	Back Cover
800-969-3033	www.conradschmitt.com
EverGreene Architectural Arts, Inc.....	11
212-244-2800	www.evergreene.com
John Canning & Co.....	2-3
203-272-9868	www.JohnCanningCo.com
John Tiedemann, Inc.	15
877-600-2666	www.johntiedemann.com
R. Alden Marshall & Associates LLC	43
717-805-3114	www.raldenmarshall.com
Sepp Leaf Products, Inc.	5
800-971-7377; 212-683-2840	www.seppleaf.com

Ornamental Ceilings & Fans

Decorators Supply Corp.	12
800-792-2093	www.decoratorssupply.com
Driwood Moulding Company	41
888-245-9663	www.driwood.com
JP Weaver Company.....	17
818-500-1740	www.jpweaver.com

Interior Lighting

Deep Landing Workshop	86
877-778-4042	www.deeplandingworkshop.com
Grand Light	50
800-922-1469	www.grandlight.com
Manning Lighting, Inc.....	29
920-458-2184	www.manningltg.com
Rambusch Lighting Co.	13
201-333-2525	www.rambusch.com
Remains Lighting.....	59
212-675-8051	www.remains.com

St. Louis Antique Lighting Co.....	9
314-863-1414	www.slalco.com

Stairs & Railings

Compass Ironworks.....	31
717-442-4544	www.ironworkclassics.com
Historical Arts & Casting, Inc.....	6
800-225-1414	www.historicalarts.com
Wiemann Metalcraft	20
918-592-1700	www.wmcraft.com
Zepa Industries, Inc.	19
704-583-9220	www.zepa.com
Steeple, Domes & Cupolas	
Architectural Fiberglass, Inc.....	42
216-641-8300	www.fiberglass-afi.com
NIKO Contracting Co., Inc.	30
412-687-1517	www.nikocontracting.com

Masonry Restoration, Cleaning & Waterproofing

Belden Brick Co., The.....	4
330-456-0031	www.beldenbrick.com
KEPCO+	59
801-975-0909	www.kepcoplus.com
The Durable Restoration Company.....	51
614-643-4104	www.durable restoration.com
Weathercap, Inc.	88
985-649-4000	www.weathercap.net

Wood & Stone Carving

Erik Wyckoff Artworks.....	30
612-203-7562	www.erikwyckoff.com
Rugo Stone, LLC	51
571-642-2672	www.rugostone.com
Trow & Holden	50
800-451-4349	www.trowandholden.com



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

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

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER

Jennifer Baldwin

jenbaldwin1@msn.com

718-619-7645



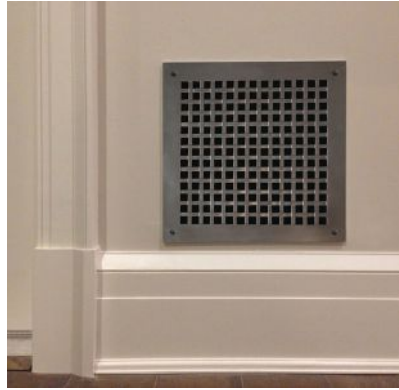
Allied Window, Inc.

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

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

SEE OUR AD ON INSIDE BACK COVER.

TRADITIONAL BUILDING CONFERENCE SPONSOR

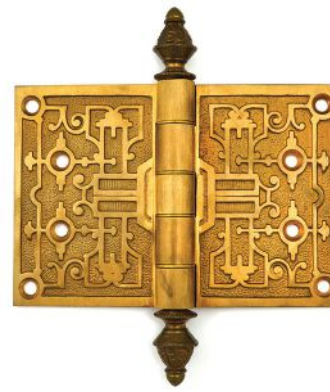


Architectural Grille

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

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

SEE OUR AD ON PAGE 50.

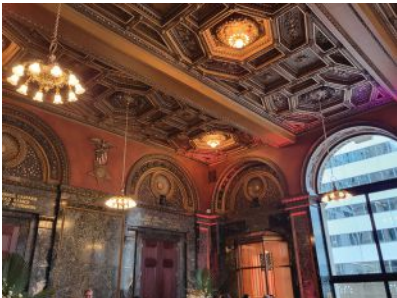


Architectural Resource Center

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

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

SEE OUR AD ON THIS PAGE.



Building Conservation Associates

212-777-1300; Fax: 212-777-1606
www.bcausa.com
New York, NY 10016

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

SEE OUR AD ON PAGE 43.



Chadsworth Columns

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

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

SEE OUR AD ON INSIDE FRONT COVER.



Hartstone

704-905-0583
www.hartstonetile.com
Louisville, KY 40213

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

SEE OUR AD ON PAGE 35.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Innerglass Window Systems

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

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

SEE OUR AD ON PAGE 59.



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



TRADITIONAL BRASS HARDWARE

"A Veteran Owned Business"

Pulleys

CUSTOM CUT
Square & Round
Phillips & Slotted Screws



Chains



Locks



Lifts



Stackable
Weights
Iron & Lead
Square or Round



Customer Service

1-800-370-8808

www.aresource.com

HISTORICAL PRODUCTS SHOWCASE



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.

SEE OUR AD ON PAGE 10.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Partners for Sacred Places
215-567-3234; Fax: 215-567-3235
www.sacredplaces.org
Philadelphia, PA 19103

We bring together congregations, civic leaders, and communities to find ways to maintain and revitalize America's older and historic houses of worship. Through consulting, training, grants, and other services, we help sacred places across the country stay vital, adaptable, and central to the communities they serve.

SEE OUR AD ON PAGE 50.



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

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

SEE OUR AD ON PAGE 7

TRADITIONAL BUILDING CONFERENCE SPONSOR

Subscribe to our Traditional Building E-Newsletters

Stay informed about essential products, industry developments, conferences, project highlights, award submissions, and other valuable information tailored to your interests. Join us to enhance your knowledge and expertise in the field.

Sign up at
TraditionalBuilding.com



Ludowici Roof Tile
Trusted. Timeless. Terra Cotta
(800) 945-8453
www.ludowici.com
New Lexington, OH 43764

Manufacturer of architectural terra-cotta roof tile & floor tile: 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.

See Our Ad on Page 10



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

Riis Park Fieldhouse

NSG
GROUP

SEE OUR AD ON PAGE 7

 **PILKINGTON**



CHADSWORTH INCORPORATED

See our ad on Inside Front Cover

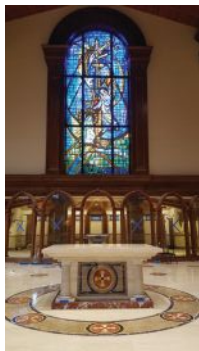


Allied Window, Inc
CUSTOM

"Invisible" Storm Windows®

See our ad on Inside Back Cover

ECCLESIASTICAL SPECIALTIES



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

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

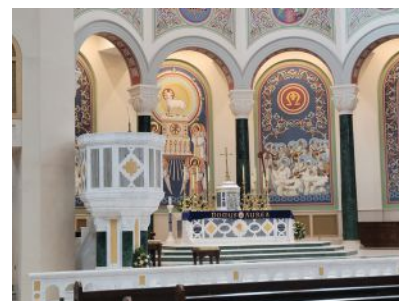
SEE OUR AD ON PAGE 51.



**Buon Fresco Art
& Design Atelier**
888-637-3726; Fax: No fax
www.bfresco.com
Alexandria, VA 22312

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

SEE OUR AD ON PAGE 30.



Civium Architecture & Planning
785-234-6664
www.civiumarchitects.com
Topeka, KS 66604

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

SEE OUR AD ON PAGE 35.



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

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

SEE OUR AD ON PAGE 15.



New Holland Church Furniture
800-648-9663; Fax: 717-354-2481
www.newhollandwood.com
New Holland, PA 17557

With over a century of experience, New Holland Church Furniture combines old-world craftsmanship with modern technology to create uniquely custom furnishings, straight/radius pews, interlocking chairs, and architectural woodwork for the worship space. NHCf aims to enhance aesthetic and spiritual value for each project.

SEE OUR AD ON THIS PAGE.



Verdin Company, The
800-543-0488; 513-241-4010
www.verdin.com
Cincinnati, OH 45202

Manufacturer of bells & bell-ringing equipment, electronic carillons, clocks, and towers; representatives throughout North America.

SEE OUR AD ON PAGE 31.



St. Mary Help of Christians, Aiken, SC
Pews with Custom Rift Red Oak End Panels
by New Holland Church Furniture

NEW HOLLAND
Church Furniture
UNIQUELY Custom
(800)648-9663
newhollandwood.com
313 Prospect Street
New Holland, PA



SCAN THE
QR CODE
TO VIEW OUR
INSPIRATION GALLERY

SCAN ME

For 75 years, **New Holland Church Furniture** has been a respected leader in the design, craftsmanship, and installation of custom worship furnishings. From pews and choir chairs to complete sanctuary furniture packages and millwork solutions, our work reflects a legacy of faith, tradition, and enduring quality.

Expertly Crafting Uniquely Custom Worship Furniture since 1950

ART GLASS



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

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



McMow Art Glass
561-585-9011; Fax: 561-586-2292
www.mcmow.com
Lake Worth, FL 33460

Creators of exquisite art glass—stained, beveled, carved, etched, and restoration—designed for distinguished residential, commercial, and sacred spaces.

SEE OUR AD ON PAGE 1.



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

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

SEE OUR AD ON PAGE 21.



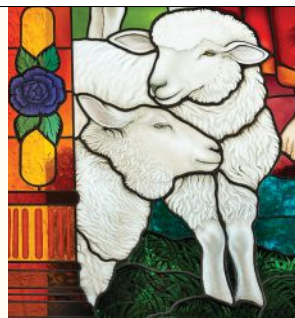
Willet Stained Glass Studios
800-533-3960; Fax: 877-495-9486
www.willet-studios.com
Winona, MN 55987

Art-glass studio: hand-carved, leaded & faceted stained glass; design, fabrication, repair & historical restoration; mosaics; for religious, commercial & residential buildings; since 1898.

SEE OUR AD ON PAGE 41.



SEE OUR AD ON PAGE 1



ROHLF'S
STAINED & LEADED
GLASS STUDIO, INC.

See our full page ad on page 21

TEL: (914) 699-4848
Email: rsg@rohlfstudio.com
Website: rohlfstudio.com



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

For more information, please visit
traditionalbuildingshow.com

REGISTRATION INQUIRIES

Carolyn Walsh
cwalsh@aimmedia.com

MARKETING INQUIRIES

Gina Martin
gmartin@aimmedia.com

SPONSORSHIP INQUIRIES

Jennifer Baldwin 718.619.7645
jenbaldwin1@msn.com

EDUCATION INQUIRIES

Judy Hayward 802.356.4348
jhayward@aimmedia.com



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

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

SEE OUR AD ON PAGE 79.



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

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

SEE OUR AD ON THIS PAGE.



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

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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

SEE OUR AD ON PAGE 42.

TRADITIONAL BUILDING CONFERENCE SPONSOR



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

413-367-9441
architecturalcomponentsinc.com

Subscribe today.
Scan or call 800-548-0193



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

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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

TRADITIONAL BUILDING CONFERENCE SPONSOR



TIMBERLANE
FOR PROFESSIONALS

30 Years: A Legacy of Quality Craftsmanship
See our ad on page 8



To see larger photos and more information visit
traditionalbuilding.com/
buying guides



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

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

SEE OUR AD ON PAGE 8.

TRADITIONAL BUILDING CONFERENCE SPONSOR



E.T. Moore Manufacturing Inc.
804-231-1823; Fax: 804-231-0759
www.etmoore.com
Richmond, VA 23224

E.T. Moore, established in 1969, is the world's largest producer of vintage heart pine products. As old mills and factories are brought down, they salvage and re-mill the heart pine beams, releasing the natural warmth and character of heart pine's rich patina.

SEE OUR AD ON THIS PAGE.



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

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

SEE OUR AD ON PAGE 16.

TRADITIONAL BUILDING CONFERENCE SPONSOR

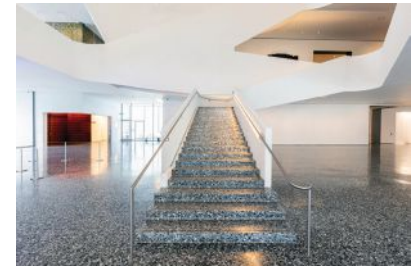


Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764

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

SEE OUR AD ON PAGE 10.

TRADITIONAL BUILDING CONFERENCE SPONSOR



National Terrazzo & Mosaic Association
800-323-9736
www.ntma.com
Fredericksburg, TX 78624

The National Terrazzo and Mosaic Association, Inc. is a full-service Non-Profit Trade Association headquartered in Fredericksburg, Texas. The Association establishes national standards for all Terrazzo floor and wall systems and provides complete specifications, color plates and general information to architects and designers at no cost.

SEE OUR AD ON PAGE 14.

EUROPEAN

COMPANY

EUROPEAN SOURCED. GLOBALLY MADE.

SEE OUR AD ON PAGE 16



THE NATIONAL
TERRAZZO
& MOSAIC ASSOCIATION

www.NTMA.COM

800.323.9736

See our ad on page 14

Beautiful Wood for America's Beautiful Homes

E.T. Moore is the largest and oldest supplier of fine reclaimed Antique Heart Pine and Old Growth Cypress in the U.S.A. and they grade specifically to your needs. The largest inventory of Antique Heart Pine Flooring, wall paneling, siding, beams, and mantels allows for fast delivery.

Responsible Woodworks
Flooring, Paneling, Columns, Hand-Hewn Beams, Mantels, Mouldings, Stair Components, & More

E.T. Moore MANUFACTURING INC. visit us online etmoore.com call us **804.635.2789**

SCULPTURE + STATUARY



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

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

SEE OUR AD ON PAGE 51.



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

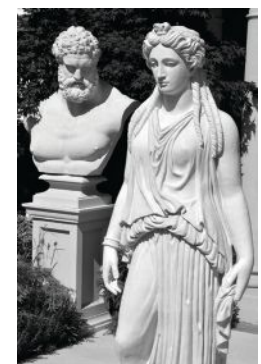
Complete interior services for churches; painting, decorating, restoring; artwork and murals, statuary; also manufactures fiber-glass religious statuary and electric devotional candle stands.



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

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

SEE OUR AD ON BACK COVER.



Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

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

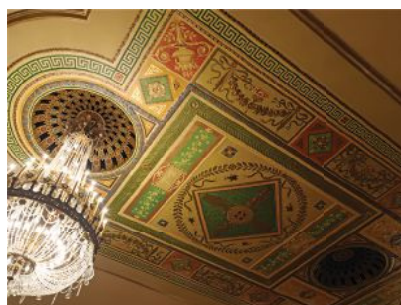


Buon Fresco Art & Design Atelier

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

Restoration; expert color matching from historic & existing decor; gold & metal leafing; creator of fine art; murals on canvas; frescoes; decorative painting; faux finishing, wood graining & marbling in plaster; venetian plaster; stenciling; same award winning team—since 1994.

SEE OUR AD ON PAGE 30.

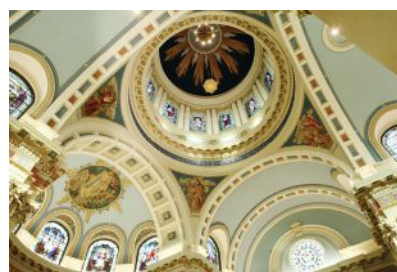


Conrad Schmitt Studios

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

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

SEE OUR AD ON BACK COVER.



EverGreene Architectural Arts, Inc.

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

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

SEE OUR AD ON PAGE 11.



John Canning Conservation & Painting Studios

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

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

SEE OUR AD ON PAGES 2-3.

TRADITIONAL BUILDING CONFERENCE SPONSOR



John Tiedemann, Inc

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

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

SEE OUR AD ON PAGE 15.



R. Alden Marshall & Associates, LLC

717-805-3114
www.raldenmarshall.com
Galveston, TX 77551

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

SEE OUR AD ON PAGE 43.



Rambusch Decorating Co.

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

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

SEE OUR AD ON PAGE 13.



Sepp Leaf Products, Inc.

800-971-7377; 212-683-2840;
Fax: 212-725-0308
www.seppleaf.com
New York, NY 10016

Supplier of genuine gold & metal leaf, gilding tools & supplies: leaf in loose, patent & ribbon forms; interior & exterior work; Liberon paste waxes & wood finishing products; mica powders & Mixol Universal Tints; Venetian plaster.

SEE OUR AD ON PAGE 5.



See Our Ad On Page 11



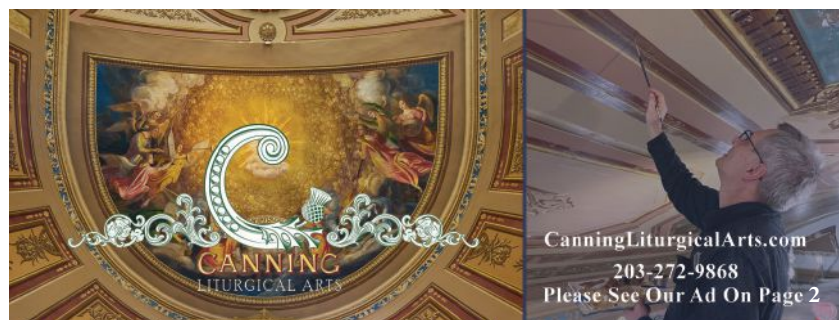
SEE OUR AD ON BACK PAGE

CONRAD SCHMITT STUDIOS, INC.
Excellence in Artistry Since 1889



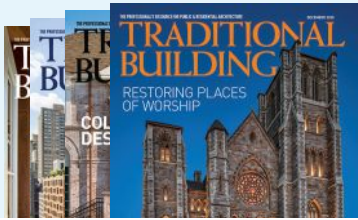
SeppLeaf

SEE OUR AD ON PAGE 5



CanningLiturgicalArts.com
203-272-9868
Please See Our Ad On Page 2

Subscribe today. Scan or call 800-548-0193



JOHN TIEDEMANN
SPECIALISTS IN PAINTING
& THE CONSERVATION OF
Historic PLASTER

SEE OUR AD ON P. 15

866-641-2166
FAX 202-912-1429
202-202-7145
JOHN.TIEDEMANN@COMCAST.NET
WWW.JOHN.TIEDEMANN.COM

ORNAMENTAL CEILINGS + FANS



Decorators Supply Corp.

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

www.decoratorssupply.com

Burr Ridge, IL 60527

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

SEE OUR AD ON PAGE 12.



Driwood Moulding Company

888-245-9663; Fax: 843-669-4874

www.driwood.com

Florence, SC 29503

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

SEE OUR AD ON PAGE 41.



JP Weaver Company

818-500-1740; Fax: 818-500-1798

www.jpweaver.com

Glendale, CA 91201

Over 8,000 types of molded ornaments cast from carvings. Products are pliable and will contour and self-bond to any sealed surface such as mirror, plaster, drywall, wood, metal, ceramic. Scaled-design books (1/4 in. = 1 in. scale).

SEE OUR AD ON PAGE 17.



NIKO Contracting Co.

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

www.nikocontracting.com

Pittsburgh, PA 15213

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

SEE OUR AD ON PAGE 30.

Decorators Supply Corp
Chicago, IL

See our ad on page 12

JP Weaver Co.
SINCE 1914

SEE OUR AD ON PAGE 17

FINE INTERIOR ARCHITECTURAL MOULDINGS
DESIGNED AND HANDCRAFTED IN THE UNITED STATES SINCE 1914

INTERIOR LIGHTING



Deep Landing Workshop

877-778-4042; Fax: 410-778-4070

www.deeplandingworkshop.com

Chestertown, MD 21620

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

SEE OUR AD ON PAGE 86.



Grand Light

800-922-1469; Fax: 203-828-6307

www.grandlight.com

Seymour, CT 06483

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

SEE OUR AD ON PAGE 50.



Manning Lighting, Inc.

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

www.manningltg.com

Sheboygan, WI 53082

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

SEE OUR AD ON PAGE 29.



Meyda Lighting

800-222-4009; Fax: 315-768-1428

www.meyda.com

Yorkville, NY 13495

Supplier of copper-foil lamps & decorative lighting: Tiffany, Victorian, Art Nouveau & other styles; solid-brass Mission lamps; varied styles, sizes & prices.

Manning Lighting
www.manningltg.com

Made in USA since 1948

See our ad on page 29

*Liturgical furnishings,
lighting, mosaic, restoration.*

RAMBUSCH SINCE 1898

info@rambusch.com **See ad on page 13** www.rambusch.com



Mills Architectural Lighting

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

www.millslighting.com

Toronto, ON M4Y 2L7 Canada

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



Rambusch Lighting Co.

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

www.rambusch.com

Jersey City, NJ 07304

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

SEE OUR AD ON PAGE 13.



Remains Lighting

212-675-8051; Fax: No fax

www.remains.com

New York, NY 10001

Custom lighting manufacturer: commercial, residential & institutional; exterior & interior lighting; historical & traditional lighting & mirrors; lighting restoration; design services; UL certified, LEED-Gold factory.

SEE OUR AD ON PAGE 59.



St. Louis Antique Lighting

314-863-1414; Fax: 314-863-6702

www.slalco.com

Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

SEE OUR AD ON PAGE 9.



**REAL
GOOD**

CUSTOM LIGHTING



DEEP LANDING WORKSHOP

115 Deep Landing Rd
Chestertown, MD 21620

877-778-4042

410-778-4042

410-778-4070 fax

www.deeplandingworkshop.com
deeplandingworkshop@gmail.com



**St. Louis
Antique
Lighting Co.**
See our ad on pg 9

STORIES FROM DESIGNERS, BUILDERS AND ARTISANS

BUILDING TRADITION

A Podcast with Peter H. Miller

STEEPLES, DOMES + CUPOLAS



Architectural Fiberglass, Inc.

216-641-8300; Fax: 216-641-8150

www.fiberglass-afi.com

Cleveland, OH 44127

Custom designs and manufactures interior and exterior decorative Fiberglass Reinforced Polymer (FRP) ornamentation for the restoration, reproduction, and new construction industries. Over 30 years of designing and manufacturing custom fiberglass in their state-of-the-art manufacturing facility in Cleveland, OH.

SEE OUR AD ON PAGE 42.



Campbellsville Industries, Inc.

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

www.cvilleindustries.com

Campbellsville, KY 42718

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



Heather & Little Limited

800-450-0659; Fax: 905-475-9764

www.heatherandlittle.com

Markham, ON L3R 0H1 Canada

Fabricator & supplier of historical sheet-metal specialties & architectural sheet-metal components: finials, cornices, leader heads, cresting, metal shingles, pressed-metal wall cladding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemien & lot-line metal windows & doors, statuary restoration.



NIKO Contracting Co.

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

www.nikocontracting.com

Pittsburgh, PA 15213

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

SEE OUR AD ON PAGE 30.



Compass Ironworks

717-442-4544; Fax: 717-442-1948

www.ironworkclassics.com

Gap, PA 17527

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

SEE OUR AD ON PAGE 31.



Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

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

SEE OUR AD ON PAGE 6.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Wiemann Metalcraft

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

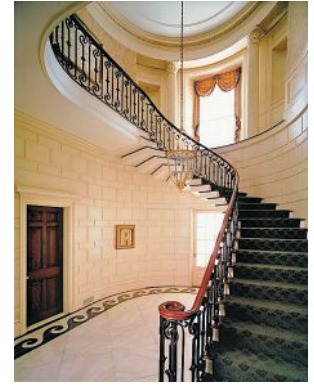
www.wmcraft.com

Tulsa, OK 74107

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

SEE OUR AD ON PAGE 20.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Zepa Industries, Inc

704-583-9220; Fax: 704-583-9674

www.zepa.com

Charlotte, NC 28273

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

A Division of Zepa Industries.

SEE OUR AD ON PAGE 19.



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

See our Ad on p. 6



ZEPSA INDUSTRIES

see our ad on page 19



JUMP IN THE CONVERSATION

@PeriodHomes

@TradBuilding

@TradBldgShow

WOOD + STONE CARVING



Erik Wyckoff Artworks

612-203-7562; No fax

www.erikwyckoff.com

Minneapolis, MN 55406

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellar doors, most wood species.

SEE OUR AD ON PAGE 30.



Hunt Studios

415-401-7745; Fax: 415-373-4498

www.huntstonecarving.com

San Francisco, CA 94124

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



Rugo Stone

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

www.rugostone.com

Lorton, VA 22079

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

SEE OUR AD ON PAGE 51.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Trow & Holden

800-451-4349; Fax: 802-476-7025

www.trowandholden.com

Barre, VT 05641

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

SEE OUR AD ON PAGE 50.



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

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

SEE OUR AD ON PAGE 4.

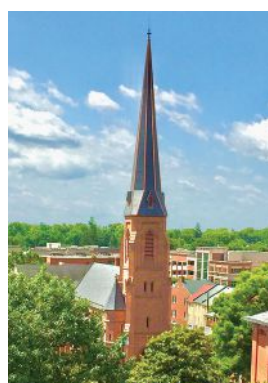


KEPCO+

801-975-0909; Fax: 801-975-9911
www.kepcoplus.com
Salt Lake City, UT 84104

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

SEE OUR AD ON PAGE 59.



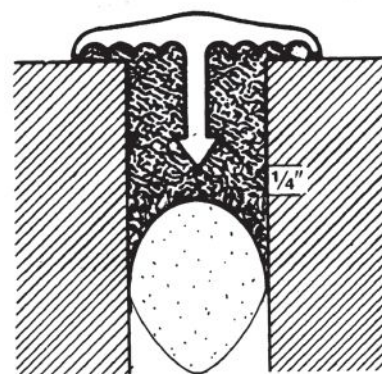
The Durable Restoration Co.

614-643-4104; Fax: 614-299-7100

www.durable restoration.com
Columbus, OH 43232

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.

SEE OUR AD ON PAGE 51.



Weathercap, Inc.

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

www.weathercap.net
Slidell, LA 70459

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

SEE OUR AD ON THIS PAGE.

TRADITIONAL BUILDING CONFERENCE SPONSOR



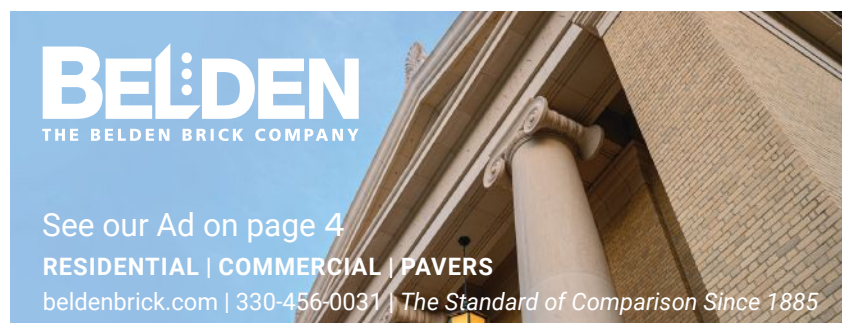
Weathercap®
Joint Protective System
A permanent elastic seal for any masonry joint, horizontal or vertical.

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

WEATHERCAP
U.S. PATENT 6,991,400

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

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



BELDEN
THE BELDEN BRICK COMPANY

See our Ad on page 4
RESIDENTIAL | COMMERCIAL | PAVERS
beldenbrick.com | 330-456-0031 | The Standard of Comparison Since 1885



TRADITIONAL BUILDING
CONFERENCE SERIES

For more information,
please visit **traditionalbuildingshow.com**

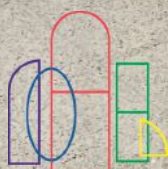


Subscribe today.
Scan or call 800-548-0193



**SPECIAL
ISSUE!**

Custom "Invisible" Storm Windows®



Allied Window, Inc.

11111 Canal Rd., Cincinnati, OH 45241

www.alliedwindow.com 800-445-5411

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

DECORATING & RESTORING AMERICA'S ARCHITECTURAL TREASURES



CONRAD SCHMITT STUDIOS, INC.
Excellence in Artistry Since 1889

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

Pictured: New Decoration at St. Andrew Catholic Church in Tipton, Missouri

Conradschmittstudios.com 800.969.3033