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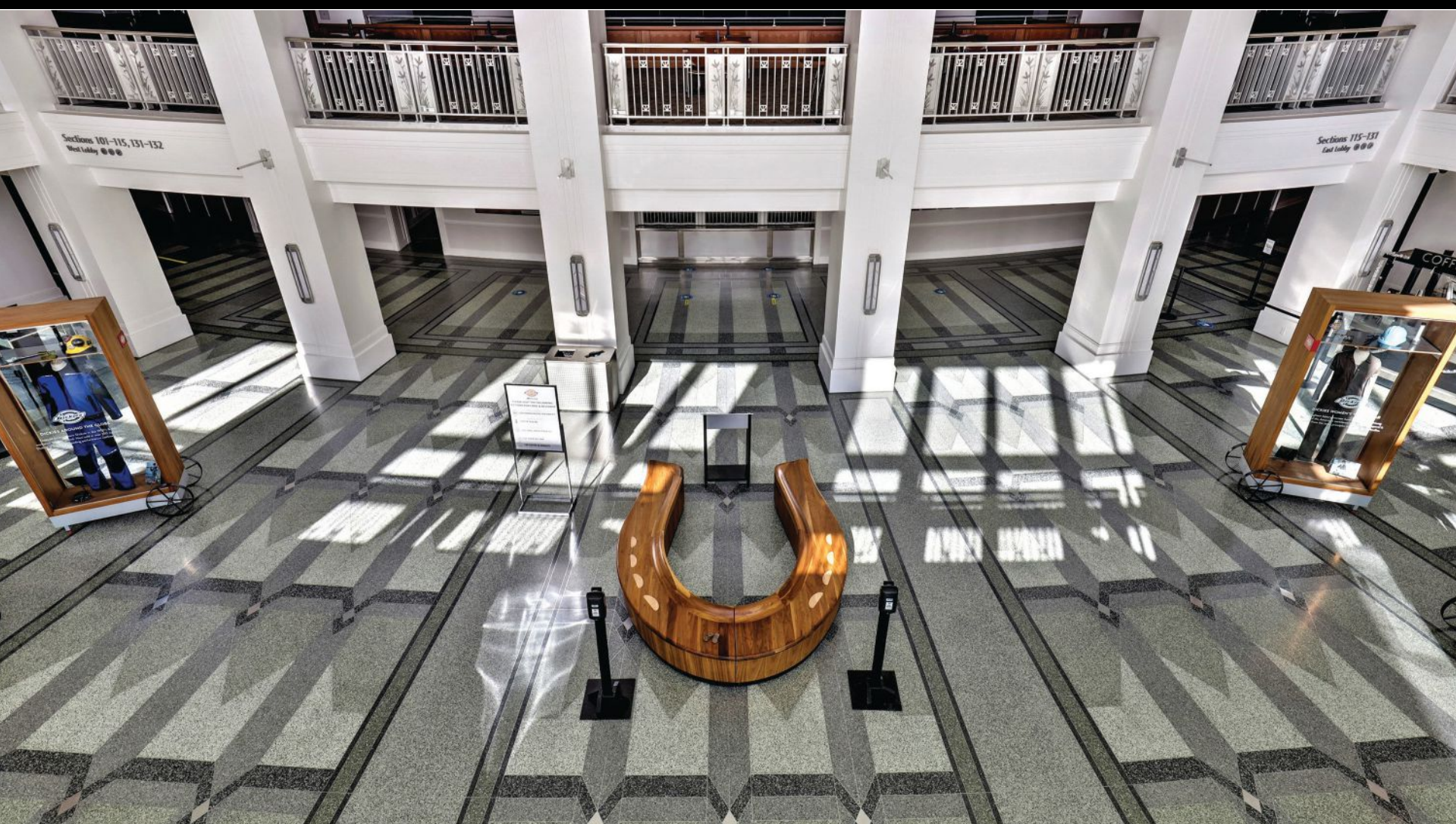
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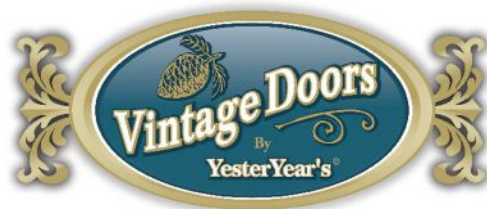
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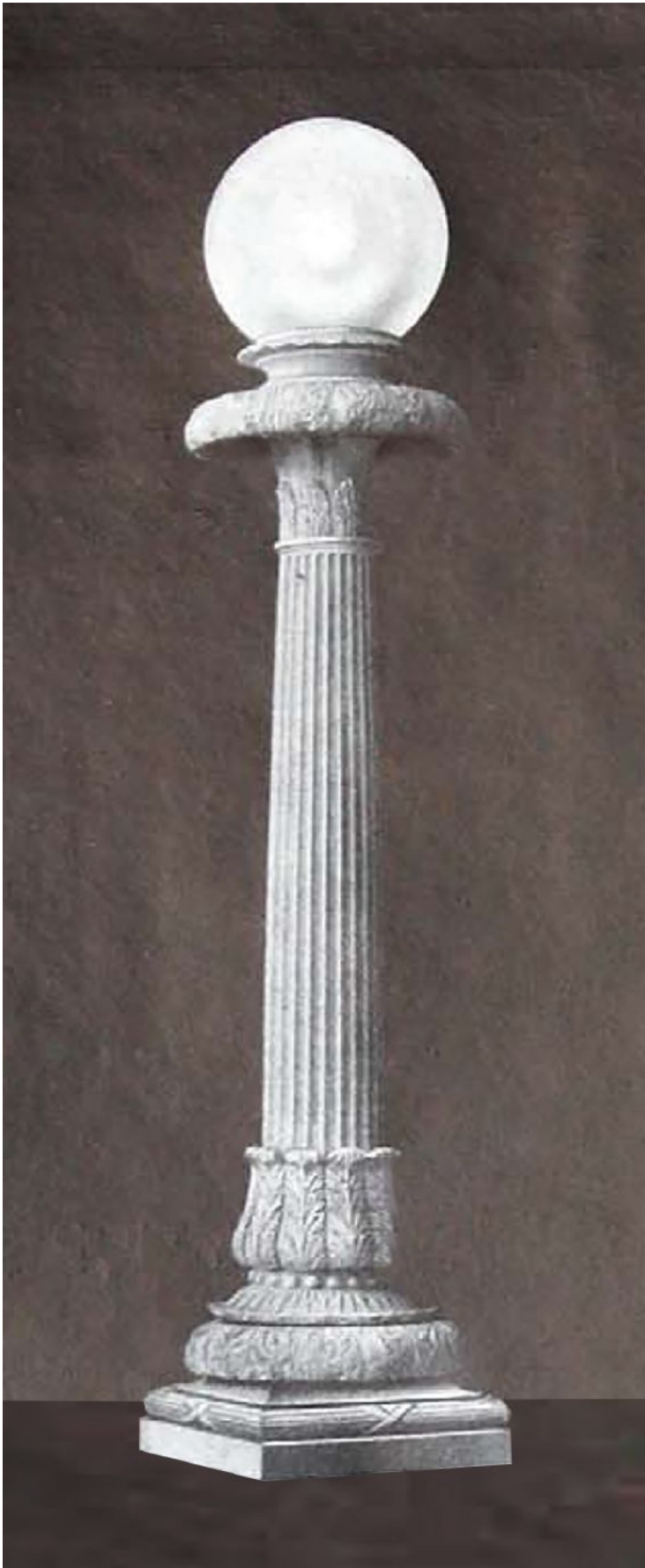


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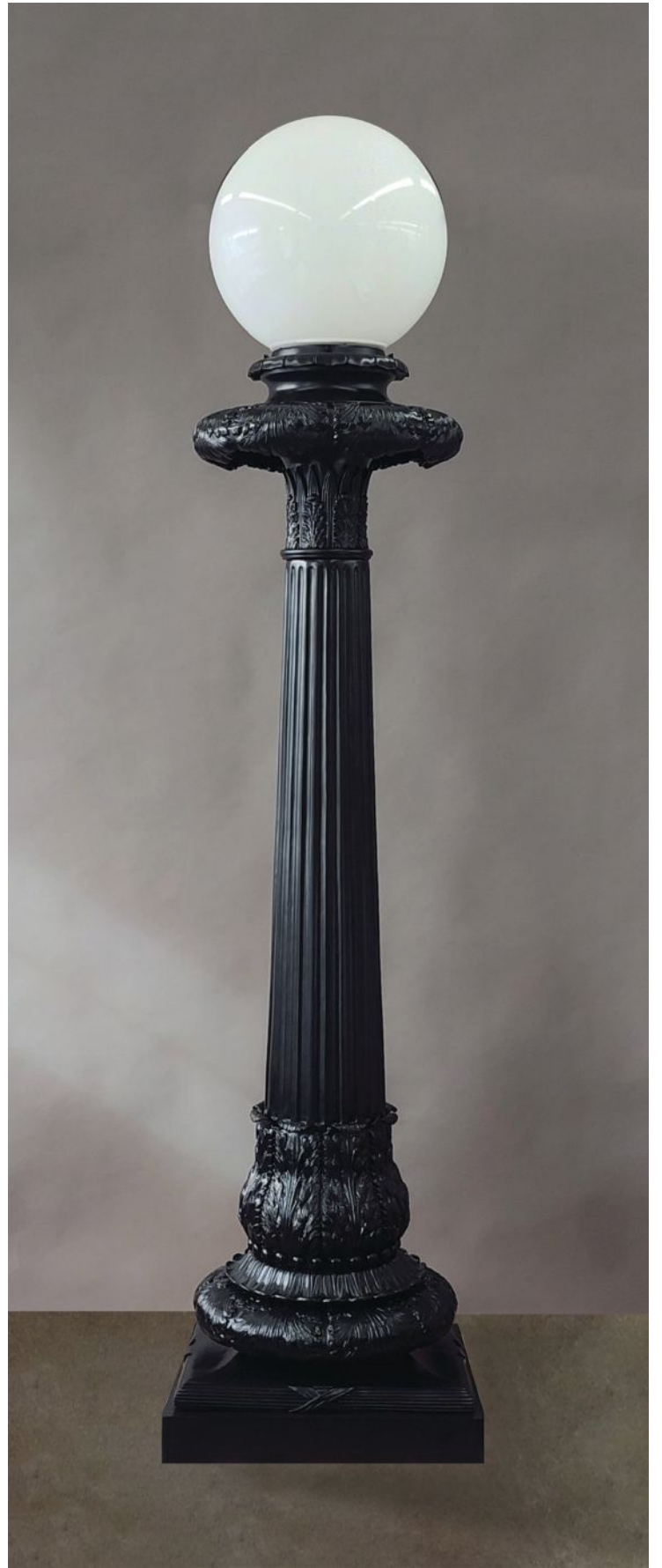
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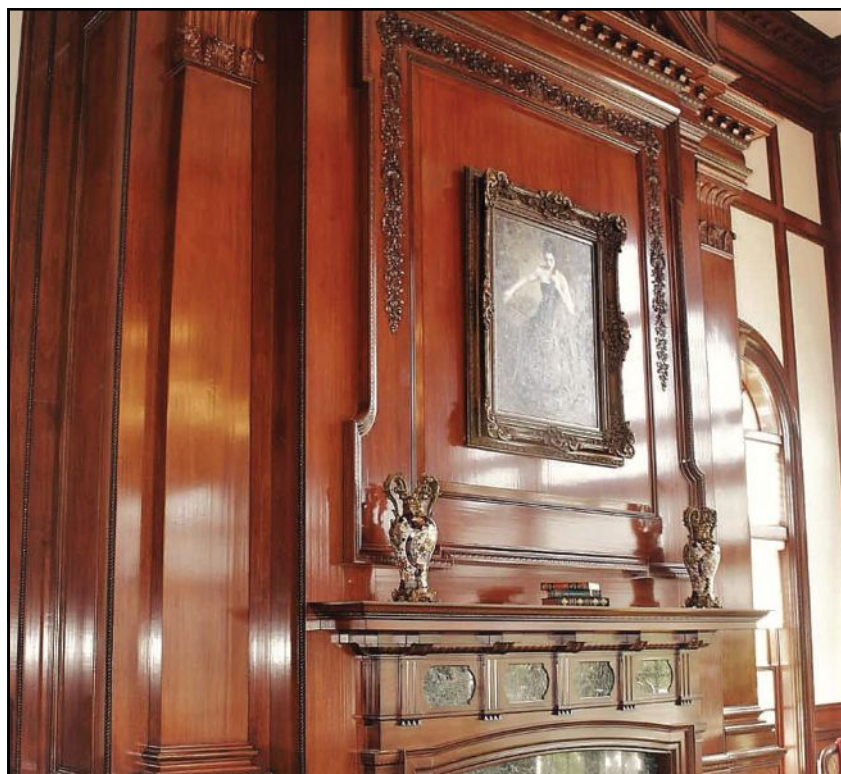
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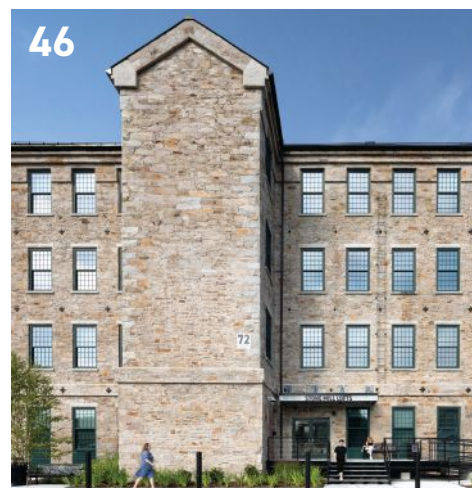
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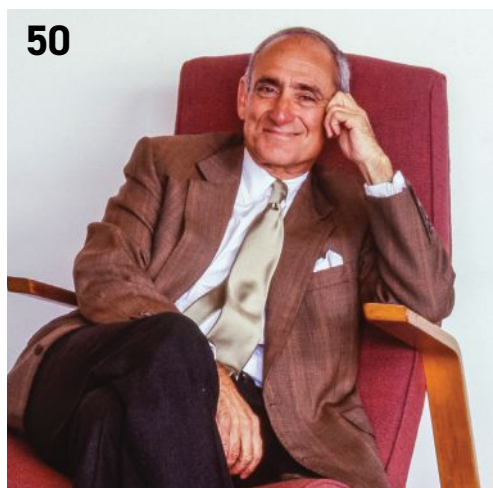
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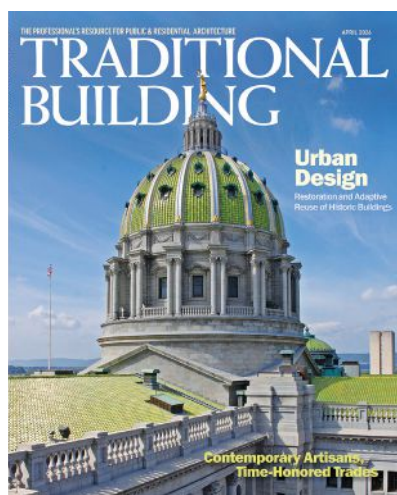
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Ludowici tiles the Pennsylvania State Capitol.
Photo by Ludowici

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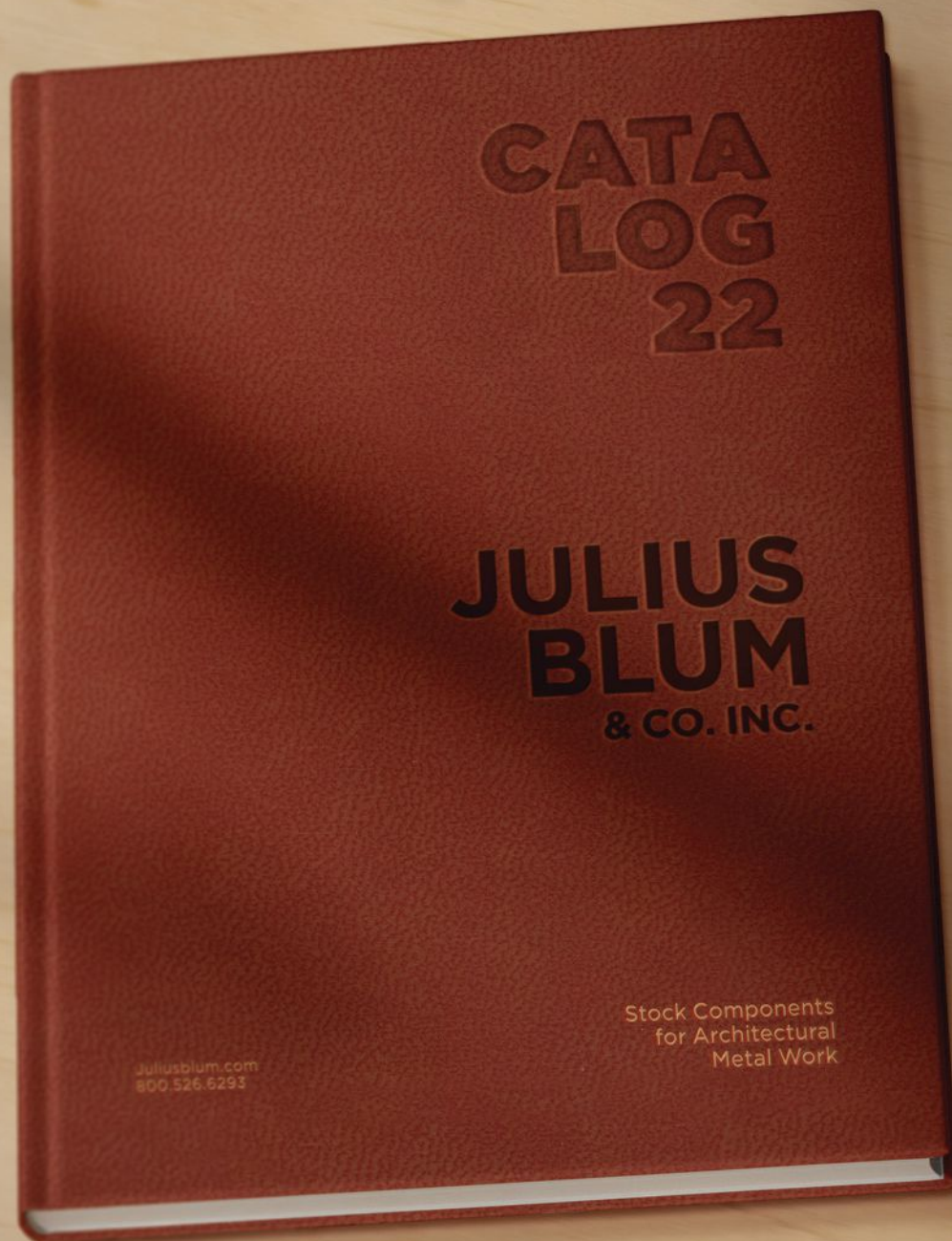


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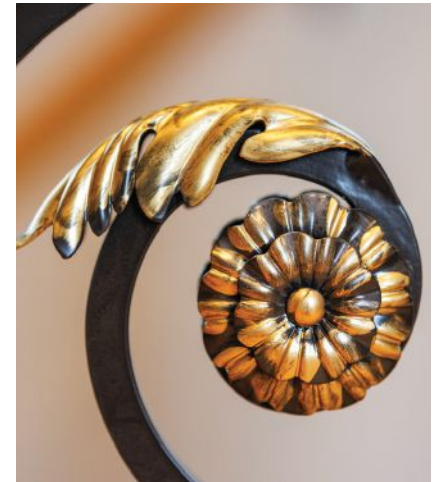
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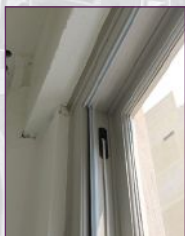
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Cast Metal **Revival**

*A conversation with David Teague
of Historical Arts & Casting Inc.*

Just over 50 years ago, a notable project—one of the country’s first-ever cast-iron restorations—led to the formation of Historical Arts & Casting Inc. (HACI).

It was the late 1970s, and architect Steven T. Baird was working to restore the ZCMI Department Store’s cast-iron facade in Salt Lake City, Utah. Originally built between 1876 and 1901, the 75-foot-tall, 140-foot-long facade was an ornate, Corinthian columned structure. At the time, Baird couldn’t find a company capable of reproducing the necessary components.

Undeterred, and driven by Utah’s “build it yourself” culture, Baird and his three sons assembled a small team of artisans to create the necessary castings. Sculptors and pattern makers developed scales for each type of metal alloy, ensuring that cast pieces shrank to the desired size during cooling.

Fast-forward to today and HACI is now an award-winning architectural and ornamental metalwork shop with a team of 30 designers, engineers, artists, and craftsmen working under one roof in West Jordan, Utah. The company’s ability to recreate traditional cast metal ornamentation has kept them in high demand—they’ve worked on the US Capitol Dome, the New York Federal Reserve Bank, Grand Central Station, and many more architecturally significant buildings.

Recently, I chatted with partner David Teague about the challenges and rewards of his craft. Here is our conversation:

Q: What is your background and how long have you been with the company?

Right out of high school, I went to L. A. Pierce College’s two-year architecture program. I studied under a professor who was a protégé of

Historical Arts and Casting was formed in the late 1970s by Steven Baird. Today, the metalwork shop creates architectural elements across the country, including work at Columbia University.

Photos Courtesy of Historical Arts & Casting

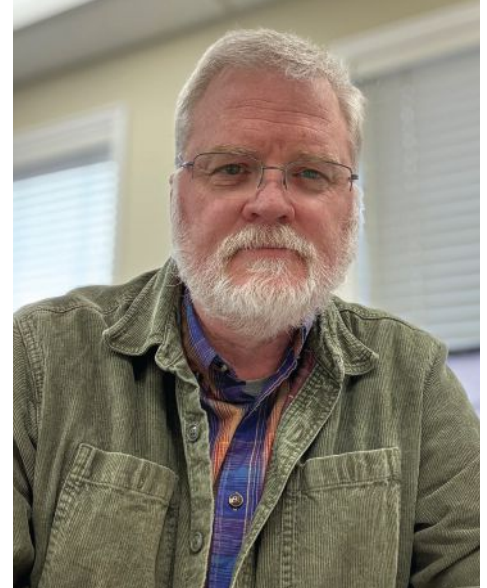




Richard Neutra, the famous modernist architect in southern California. After that experience, I worked on projects around the country centered on the ideas and properties of architect Frank Lloyd Wright. Through a chain of events, I joined Historical Arts almost 31 years ago in 1995 and worked my way up to partner.

Q: How has your role evolved in those three decades?

When I was first hired, my job was to problem solve how to retain our foundry patterns safely but also keep them accessible. We have this great big, almost Indiana Jones-like warehouse filled with crates and boxes of patterns. I devel-



Above, David Teague. The craftsmen create pieces for both commercial and residential projects.

oped a database to keep track of them all.

Now, my main role centers on the pricing of new work. This involves figuring out how to solve a set of variables to give the customer what they want—or more. The challenge is to understand what the customer or project needs, and then to apply the right amount of material and labor from the various disciplines that we bring to the table to end up with the best price we can offer.

Q: What sets HACI apart from other metal fabricators?

There are many great metalworkers and shops out there. Historical Arts has been around a long time, and gratefully, we are very well known. We create things that are not ordinary and we help to preserve the work of others who have come before us in a way that contributes



Works range from canopies to fountains to brackets to stair railings. The design and execution of a piece is a delicate balance between craftsmanship and art.

We embrace the partnership between human skill and technology, but we try and use technology in a way that helps us preserve and create more effectively.

to their legacy. These are some of the ways that make our products special and keep people coming back to us.

Also, we offer a wide range of product types that sometimes results in multiple scope areas coming our way on a single project. Furthermore, over the years we have integrated ourselves vertically, so we have fewer outsourcing requirements. Our customers can come to us from the outset of a project and receive help from our in-house design, pattern-making, foundry, fabrication, machine, and finishing shops—and if they want us to, we will also travel to install the products. It is a real turn-key solution.

Q: What does the future hold for your craft?

We embrace the partnership between human skill and technology, but we try and use technology in a way that helps us preserve and create more effectively. We never want to replace people; instead, we use tech to extend our crew's working envelope and eliminate more mundane or repetitive tasks so they can spend their time using the skills they have developed while working here.

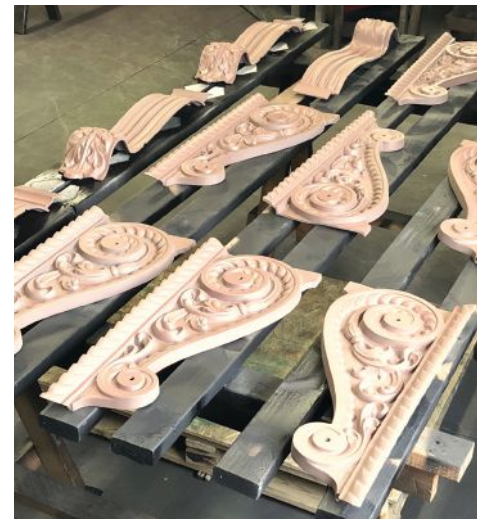
Technology can also help to speed things up. For example, we might have our sculptor prepare a portion of a new detail, in clay using traditional methods, that will be repeated radially around a circle or linearly along a molding.

The detail can be scanned and digitally duplicated, scaled, mirrored, or otherwise modified easily. This kind of advance allows the sculptor to move on to the next task sooner—all with no change in quality—while saving the customer money.

Q: What is your favorite thing about architectural metalwork?

It's very satisfying to finish up a project and ship it out, knowing that the customer is getting custom metalwork that's as good or better than what they imagined. We like fielding those happy phone calls.

Overall, we're grateful that there are still people who want something unique and who are willing to take the time and have the patience for developing this kind of architectural metal. We can craft exactly what they want without compromise. **TB**





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Windows to the Past

How Nzilani Glass Conservation brings stained glass back to life.

When Simon Wistow and Stephanie Vacher purchased a 1900 Victorian in San Francisco's Haight-Ashbury neighborhood, their attention was immediately drawn to the original floral-patterned leaded-glass windows in the home's front bay. One of their first steps in the extensive renovation of the six-bedroom, 4,049-square-foot residence was hiring Nzilani Glass Conservation, a specialist in preserving leaded art glass, to restore the windows to their former glory at a cost of approximately \$25,000.

Experienced conservator Ariana Makau, founder of Nzilani, led her team in removing the panels and carefully dismantling them, salvaging all original broken pieces so they could reconstruct the missing glass.

"I always say the only thing I'm conservative with is conservation," says Makau, who earned a master's degree in stained glass conservation from the Royal College of Art in London. "I really don't like redoing windows completely unless they need to be."

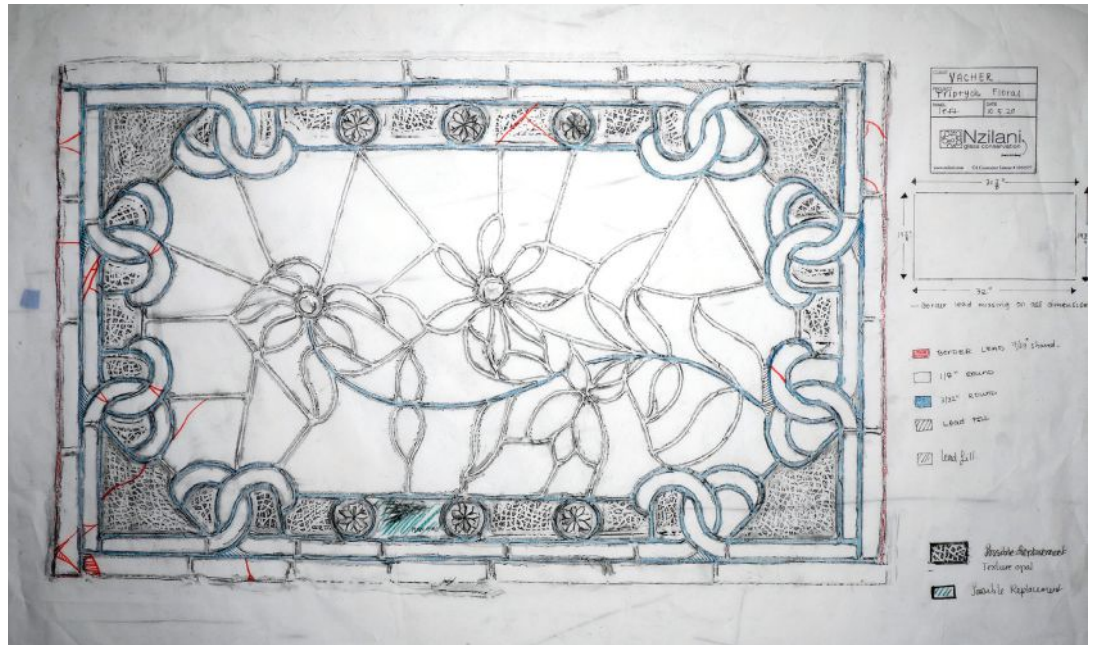
Her team created a containment unit around the interior bay using plastic sheeting to safely remove the windows, which contain toxic lead. Makau is as passionate about safety as she is about the artistry of conservation. Every team member is certified to work with lead and asbestos, and they test their blood lead levels every six months to ensure they remain within the range recommended by the Centers for Disease Control and Prevention.

The conservation process involved transporting the windows to Nzilani's Oakland studio, where the team meticulously analyzed

Top: detail of rebuilt panel in the Nzilani studio.
Bottom: team members set up containment prior to window removal.

All Photos, Nzilani Glass Conservation





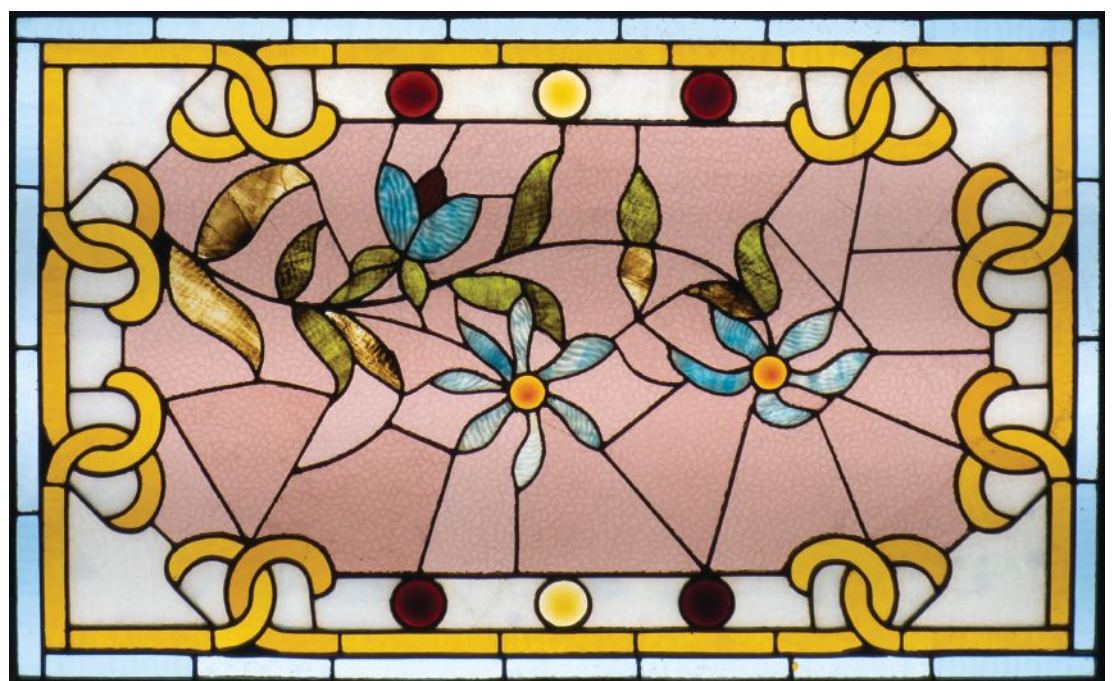
the three core components of their construction: the glass pieces, the lead strips (known as comes), and the putty that secures the glass within the lead. They documented their research and findings in detail, providing the homeowners with a comprehensive record of both the windows' history and the restoration process.

"We want our clients to become collaborators in this process of historic preservation," says Makau. "There's no win in becoming the Wizard of Oz—'Pay no attention to what we're doing in our studio!' We're not going behind the curtain and then revealing something that simply looks new."

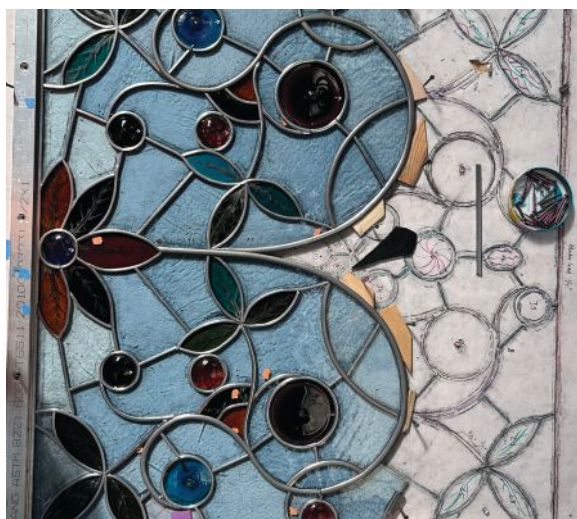
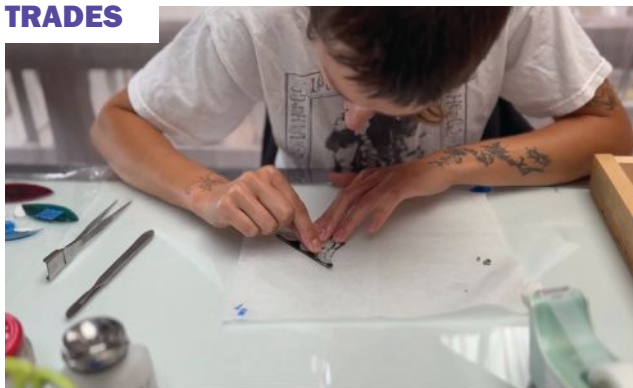
Traditional trades like stained-glass conservation benefit from demystifying the work, she adds, much like apprenticeship programs do. "Part of that is pulling those curtains back and letting people see all the different steps it takes to conserve a window." To further that mission, Makau founded The Fillet Foundation to expand access to conservation careers for underrepresented groups.

After making rubbings of the lead comes to accurately document their construction, the

(Above, left) creating a rubbing of the window. (Above, right) the completed rubbing with documentation highlighting broken pieces, ideal fit size, lead came widths and areas of loss. (Middle, left) a complicated interweaving of lead. (Middle, right) one of the completed side windows in reflected light. (Below) The same window in transmitted light.



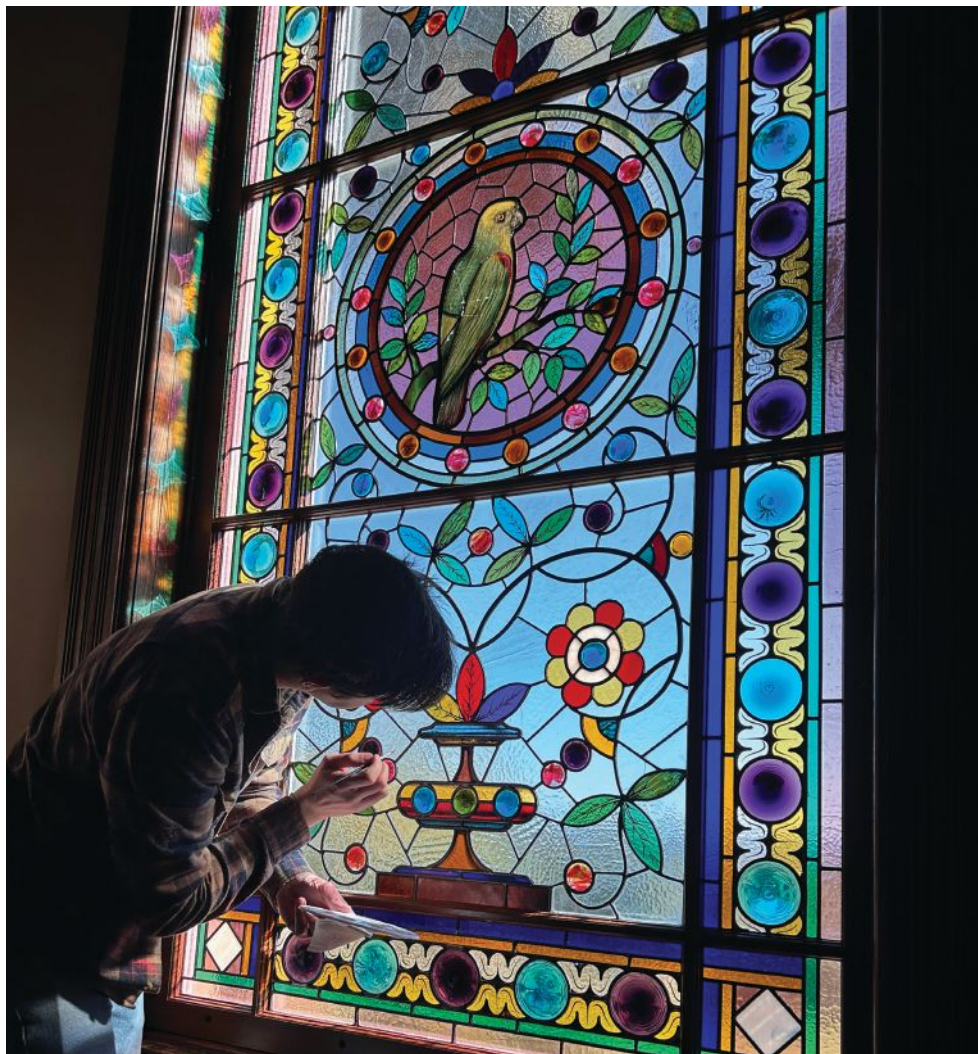
TRADES



Clockwise from top left: Maddie Putnam, conservation assistant, edge bonds original glass shards back together after cleaning them; Ariana Makau, Nzilani owner and principal conservator, builds a corner panel; Studio Head Armelle Le Roux solders a panel under a custom-built fume hood; Derrin Compton, glass conservator, inpaints a missing area on site using the natural light for seamless color-matching; the top, center panel mid-build using various lead widths as indicated on the rubbing of the damaged panel; Makau, replaces missing glass with old stock that has the same tint, color and texture as the original.

team used matching profiles to reconstruct the pattern. Wherever possible, they rebuilt the panels with original glass, repairing broken pieces with an epoxy that has the same refractive index as glass. Because it reflects light in the same way, the repair is nearly invisible, making restored pieces nearly indistinguishable from intact originals.

The Nzilani team used the same technique



to conserve the parrot centerpiece of a historic window at Spring Mountain Vineyard in Napa Valley. The window hangs above the staircase of the 1885 Victorian mansion Villa Miravalle, the primary filming location for the opening credit sequence of the 1980s TV drama *Falcon Crest*.

When the eight-foot-by-four-foot, 15-panel window was completely blown in by a strong rain storm, all that remained was a few twisted lead and glass fragments with splinters of the former wooden sash on the staircase landing. Key to conservation was salvaging the signature painted parrot piece, but only a few shards remained. Initially, the team painted a completely new piece to recreate the iconic bird. Later, when the vineyard's owners discovered additional original fragments beneath furniture, Nzilani was able to incorporate more of the historic material into the restoration.

The design also features a pattern of glass jewels, one of which was missing. Because these jewels are no longer produced in the United States, the team sourced a matching replacement from a studio in Germany. Following a painstaking and thoroughly documented conservation process, the vibrant window now appears much as it did when first installed nearly 150 years ago.

"What keeps this work really interesting is figuring out how to conserve as much of the original material as possible while honoring the fact that these windows exist in spaces where people live and use them," says Makau. "They have to function as originally intended—and still bring the art."

The result is windows that are as stunningly beautiful and historically faithful as they are architecturally functional. **TB**



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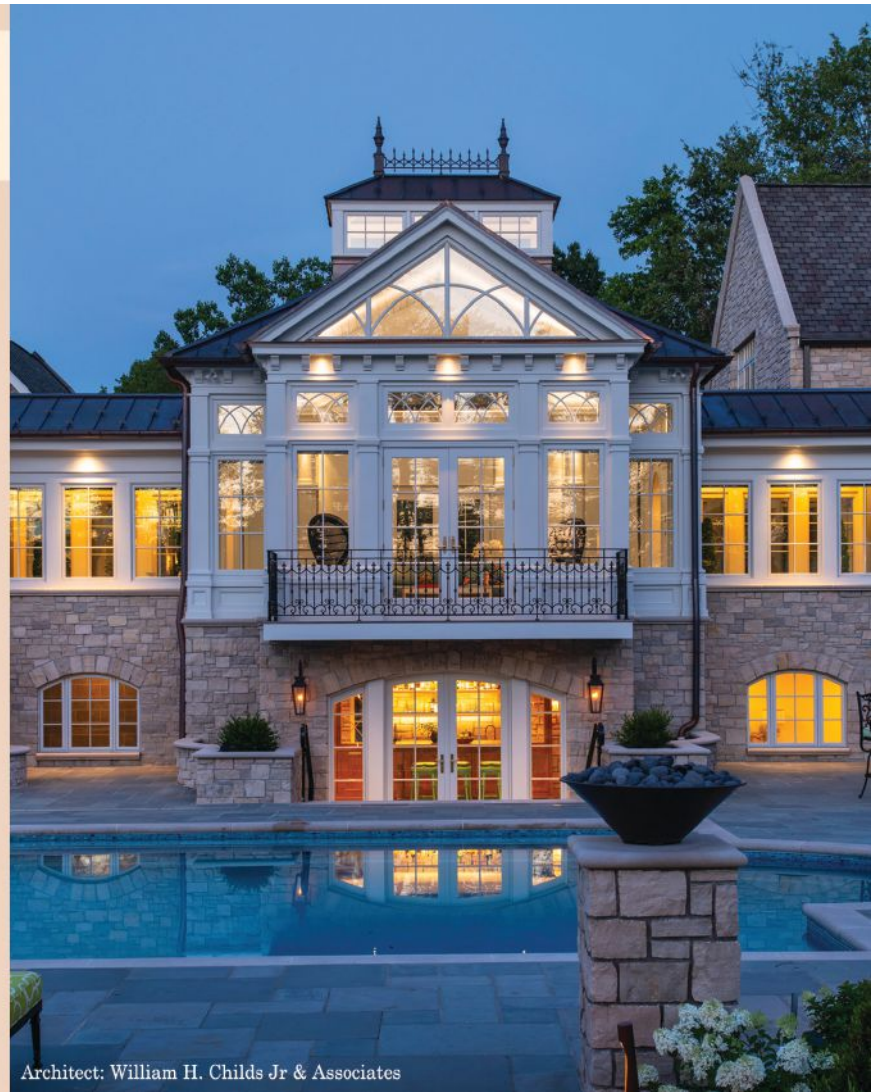


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Schönbrunn

AN IMPERIAL RETREAT OF POWER,
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From Baroque hunting lodge to Rococo masterpiece, Vienna's most famous palace reveals how the Habsburgs fused architecture, art, and landscape into a refined stage for imperial life.

BY **JOHN R. TSCHIRCH**, ARCHITECTURAL HISTORIAN

A beautiful spring — or schönbrunn in German — inspired the creation of one of Europe's greatest palaces and gardens. The summer residence of the Habsburg dynasty of Austria, holders of numerous imperial, royal, and archducal titles, Schönbrunn Palace stands on the outskirts of Vienna as a place that is at once luxurious and lighthearted, uniting pageantry with private family life. What began as a Baroque structure in the 1680s evolved into a Rococo retreat by the 1740s and remains a landmark of exceptional design and craftsmanship.

The landscape of Schönbrunn served for generations as a favored game preserve and hunting ground for the Habsburg monarchs. In 1693, Emperor Leopold I commissioned Johann Bernhard Fischer von Erlach to build a hunting lodge for his son. After Leopold's

death, construction stalled, and the site remained unfinished until Emperor Charles VI presented it to his daughter, Archduchess Maria Theresa. Succeeding her father as empress in 1740, Maria Theresa transformed her empire and made Schönbrunn her preferred summer residence.

The architectural landmark conceived by Fischer von Erlach was brilliantly remodeled in the mid-18th century by Nikolaus Pacassi, who added mezzanine floors to accommodate the empress's growing family of sixteen children. Pacassi and a legion of artisans created Rococo interiors marked by elaborate stucco ornament — swirls and curls framing doors and windows and cascading across walls and ceilings — all accented with gold leaf to produce a glowing ensemble. Envisioned as a complete work of art, every aspect of the interiors, from woodwork and light fixtures to



Entrance Court, Schönbrunn Palace.

mirrors, furniture, and textiles, was integrated into a harmonious whole. While the Great Gallery is rendered in white and gold, the smaller reception rooms are enriched with varied colors, standing as testaments to the extraordinary delicacy of Austrian craftsmanship.

Upon entering the main court, the visitor encounters a palace painted in pale yellow and gold, adorned with finely wrought ironwork in



curving vine and leaf motifs and anchored by a sweeping central staircase. An 18th-century courtyard could enter at the ground level and proceed directly to the expansive gardens or ascend the grand stairs to the principal reception rooms. The color palette immediately establishes a tone of lightness and informality, even within this most monumental of buildings. As one moves through the Great and Small Galleries, white and gold dominate, while rich ceiling paintings celebrate the

Above: Schönbrunn Palace and gardens with view to the Gloriette. The hunting lodge evolved into this grand ensemble in the 1740s when Empress Maria Theresa chose to make this her official summer residence.

Below: Great Parterre. The Hapsburg monarchs were devoted to horticulture. Maria Theresa's husband, Franz Stefan, took a leading role in the garden's development.



power of the Habsburg dynasty. Gilded wall sconces — all Rococo swirls and curls — appear to dissolve into mirrors and finely rendered stucco ornament.

While the state rooms are magnificent, it is within the more intimate spaces that the artisans truly excelled. In the Round Chinese Cabinet, Empress Maria Theresa often received guests amid black-and-gold lacquer panels and hundreds of diminutive Asian porcelains, each displayed on its own gilded bracket. The Millions Room features miniature paintings of scenes from the Mughal court of India, set in gilded Rococo frames against a backdrop of

WHAT BEGAN AS A BAROQUE STRUCTURE IN THE 1680S EVOLVED INTO A ROCOCO RETREAT BY THE 1740S AND REMAINS A LANDMARK OF EXCEPTIONAL DESIGN AND CRAFTSMANSHIP.

highly polished rosewood walls. At the corner of the palace, a small room lined with blue-and-white porcelain offered a private retreat. In each instance, these spaces showcased design and craftsmanship inspired directly by the imperial collections.



Above left: Detail, Floral mural in the Bergl suite of rooms. Above: The Great Gallery lined in mirrors and gilded woodwork. Left center and below: The Round Chinese Cabinet. A tour-de-force of exquisite craftsmanship featuring a parquet floor, black and gold lacquer wall panels, and Chinese porcelains. Below right: Imperial Chapel

The palace rooms were arranged on axis, or enfilade, in the French manner, creating an opulent setting for courtly processions and uninterrupted views through the interiors to the gardens beyond. Maria Theresa's devotion to her gardens was such that she had a suite of chambers on the ground floor decorated for her personal use, allowing her direct access to her flowers and wooded walks. Known as the Bergl Rooms, after the artist who decorated them, these interiors are richly painted with murals of hollyhocks, roses, exotic birds, and plants from across the globe. The Habsburgs were enthusiastic patrons of horticulture, commissioning the vast park and constructing an enormous orangery.

The gardens unfold from the palace like a luxurious carpet. First comes the grand parterre, with its elaborate flower beds,

culminating in a hillside pavilion known as the Gloriette, where the empress worked in the afternoons and entertained guests. Flanking this formal ensemble are the bosquets, a network of paths lined with clipped hornbeam hedges and converging on sculptural features such as the Roman Ruin, an aviary, and a marble pavilion built over the natural spring. Maria Theresa's husband, Emperor Franz Stephan, founded a zoo at the edge of the gardens — one of the oldest in Europe still in operation. Ancient tree walks, overarching canopies of greenery, and leafy avenues created an arcadian paradise that complemented the palace's essential role as a place of repose between episodes of imperial pageantry. For all her exalted position, Maria Theresa was often seen sitting quietly in the gardens, absorbed in her needlework.

The peace of Schönbrunn was periodically





**Top: Gardens of Schönbrunn. Above left: Roman Ruin and above right: Private Imperial Garden
Lower Left: The Garden Maze**

disrupted, notably during the defeat of Austria by Napoleon Bonaparte. Napoleon took up residence in the palace during his occupation of Vienna and following his marriage to Archduchess Marie Louise, the daughter of the Habsburg emperor. After his defeat, Europe's victorious crowned heads gathered for the Congress of Vienna, where diplomacy and dancing unfolded against the backdrop of the city's palaces, including Schönbrunn.

Restored to power, the Habsburgs continued to rule their vast empire. Emperor Franz

Josef, born at Schönbrunn in 1830, spent much of his life there. His wife, Empress Elisabeth — known as “Sisi” and celebrated as one of the most beautiful women in Europe — disliked the palace and its rigid court protocol. Franz Josef, however, remained devoted to Schönbrunn and died there in 1916. The empire did not long outlive him, collapsing under the strain of World War I in 1918, when the last emperor, Karl, signed a document at Schönbrunn relinquishing his power.

The palace was subsequently transformed into a museum — a time capsule of imperial taste shaped by the ideal of retreat within a garden. Today, Schönbrunn Palace is designated a UNESCO World Heritage Site. **TB**

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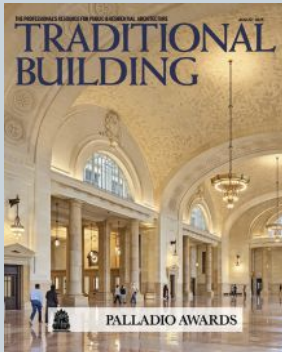
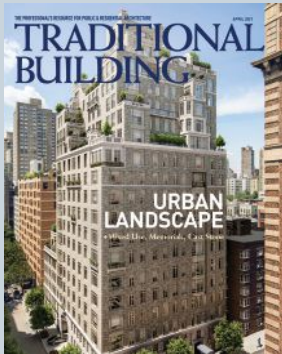
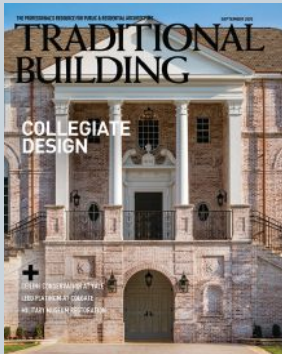
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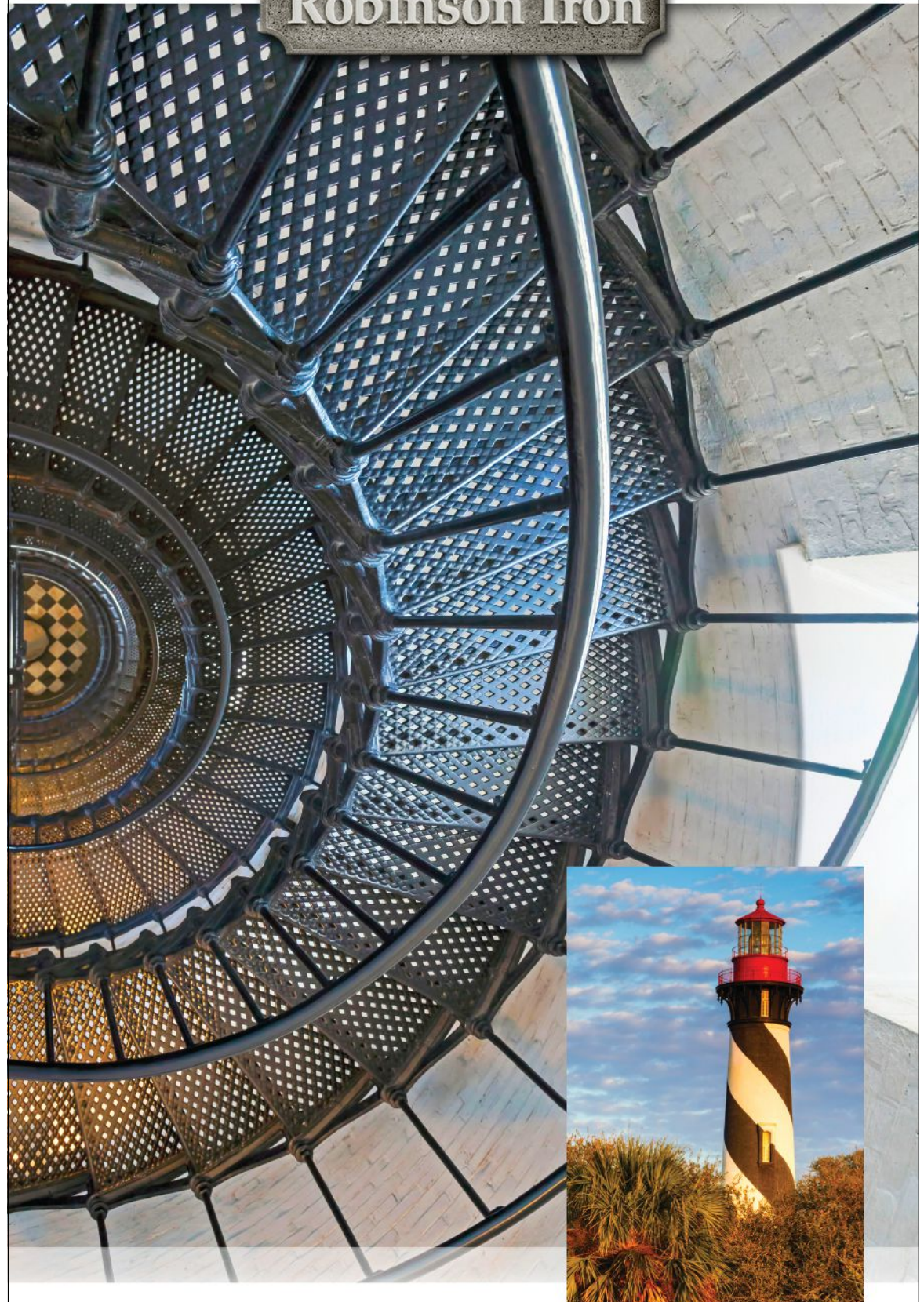
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Enduring ROOFS

Companies preserving the craft and materials behind historic and traditional roofing.

Choosing the correct roofing material is crucial to the authentic appearance of a historic or traditional-style house. The age-old options—ranging from slate and tile to wood shingles—were designed to endure; some structures can go decades, even a century or more, without requiring replacement.

Today, a select group of companies specializes in producing, replicating, and sourcing historic-style roofing materials for homes and landmark buildings in a wide range of classic architectural styles.

The Durable Slate Company **www.durableslate.com**

Working exclusively with traditional roofing and historic exteriors, The Durable Slate Company installs, restores, repairs, and replaces roofing systems, as well as historic roof drainage systems.

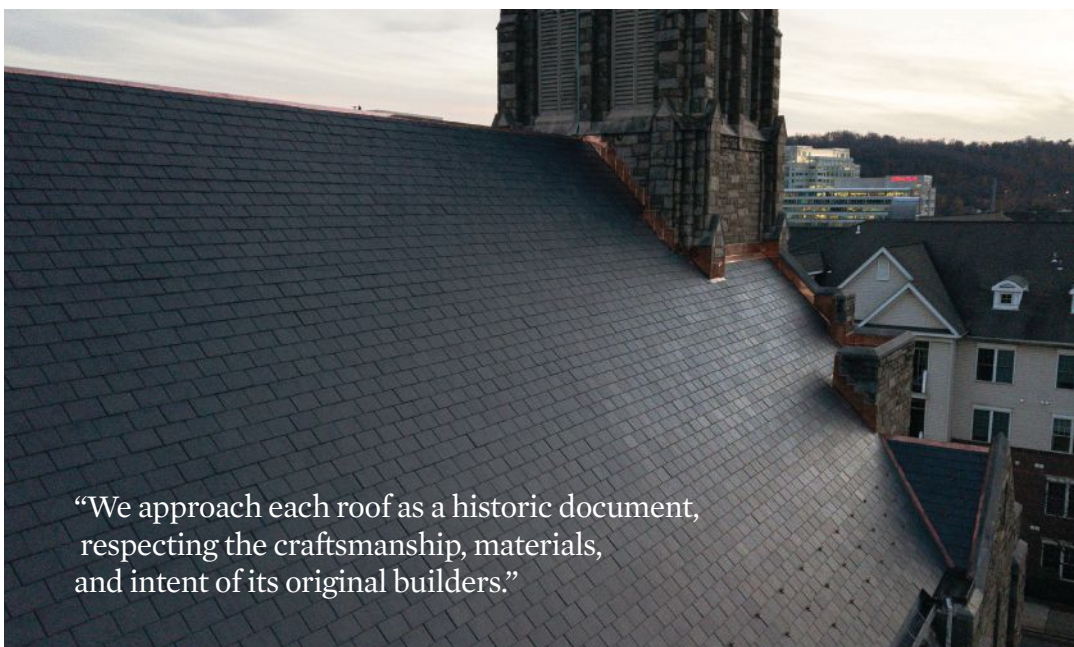
“Our work is focused on the technical design and execution of historically appropriate roofing assemblies developed for each building,” says Julie Butler, the company’s preservation director. “We view the building itself as our primary client, focusing on what is in the building’s best interest—an approach that makes us responsible and effective stewards of the structures entrusted to our care.”

Custom projects are executed in-house by master slaters, metal craftsmen, preservation masons, and restoration managers. Projects

Above right, Ludowici tiles crown the Pennsylvania State Capitol. *Photo by Ludowici*

Right, one of The Durable Slate Company’s projects was the roof at St. Mary Catholic Church in Conshohocken, Pennsylvania.

Photo by The Durable Slate Company



“We approach each roof as a historic document, respecting the craftsmanship, materials, and intent of its original builders.”

Right, The Durable Slate Company works on traditional-style roofs, such as that of the Maryland State House in Annapolis. Below, the company's work on the Logan County Courthouse in Lincoln, Illinois, included its clock. Their clients include the Basilica of St. Andrew in Roanoke, Virginia.

Photos by The Durable Slate Company

often include the replication of historic roof patterns and styles; custom-fabricated copper and ornamental metal components; historically appropriate fastening methods; and compatible underlayment and ventilation strategies.

"We approach each roof as a historic document, respecting the craftsmanship, materials, and intent of its original builders," Butler says, noting that teams collaborate closely with architects and engineers. "We study archival records, analyze material performance, and apply traditional methods alongside modern building science to ensure authenticity and longevity."

Founded in 1986, The Durable Slate Company has offices in the Midwest and the Mid-Atlantic and has expanded to include sister company The Durable Restoration Company, as well as Bain & Irvine, a fifth-generation Scottish roofing firm.

The company has supplied roofing systems to landmark buildings, churches, courthouses, universities, museums, and institutions throughout the United States.

"We view every project as an opportunity to safeguard cultural heritage through informed, hands-on conservation," Butler says. "Our passion lies in understanding how historic roofs were originally conceived, constructed, and expected to perform—and in designing interventions that extend their service life while retaining as much original fabric as possible."

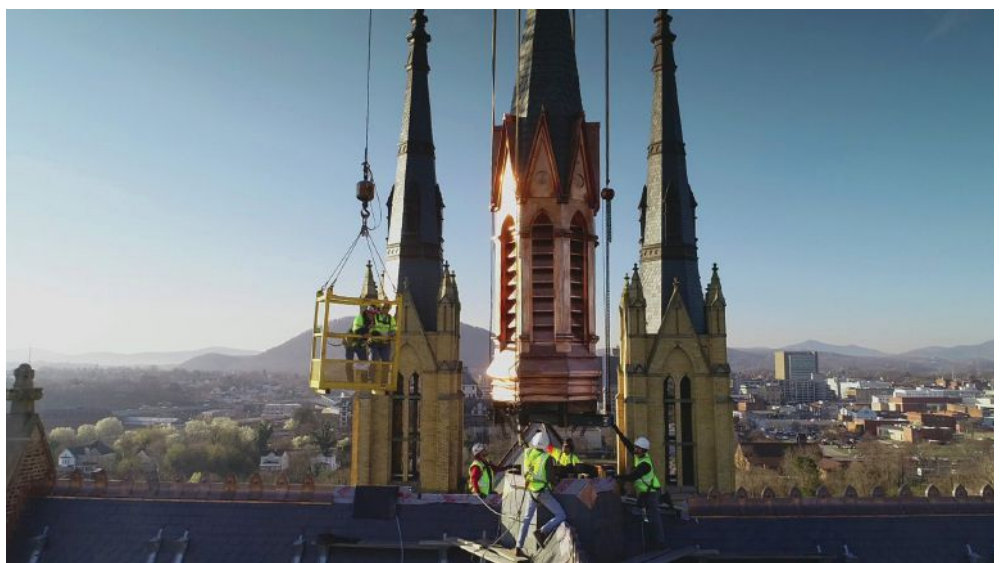
Ludowici

www.ludowici.com

Established in the United States in 1888, Ludowici is a master of terra-cotta tile creation and replication. The Ohio-based company traces its roots back hundreds of years to a studio in Rome, Italy, owned by the Ludovisi family.

Ludowici offers more than thirty standard roof-tile profiles—including flat tiles, stone looks, and shake and slate alternatives—along with matching accessories and more than fifty designer glaze colors. The company also offers bespoke options.

"Our tiles can be infinitely customized and handcrafted to the finest detail to match any color or fit any architectural style," says Lauren Bock, director of marketing.



IN-DEPTH PRODUCTS ROOFING

Right, Ludowici created the roof tiles for the Dayton Art Institute. Below, right, the roof of a residence in New Orleans is clad in Ludowici's French tile profile.

Below, Ludowici craftsman making tile.

Photos by Ludowici

Using samples from an existing roof or an architect's drawings, Ludowici's 120 craftsmen create custom molds to press tiles with hand-finished textures. Each tile is ASTM C1167 Grade 1 certified and Class A fire rated.

The tiles carry a seventy-five-year warranty that includes color and, according to Bock, "last a lifetime, even in the harshest environments." She adds, "Many times, we see 100- to 130-year-old structures with wonderfully performing original roof tile."

Ludowici works on new construction as well as historic projects around the world.

"Aiding in historic preservation allows us to protect the beauty, craftsmanship, and stories of the past—many of which we participated in the first time around," Bock says. "For us, it's about honoring what came before and making sure those buildings continue to be appreciated for generations."

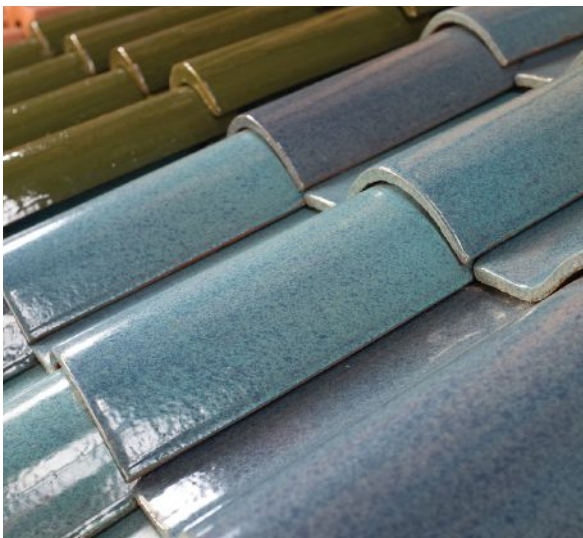
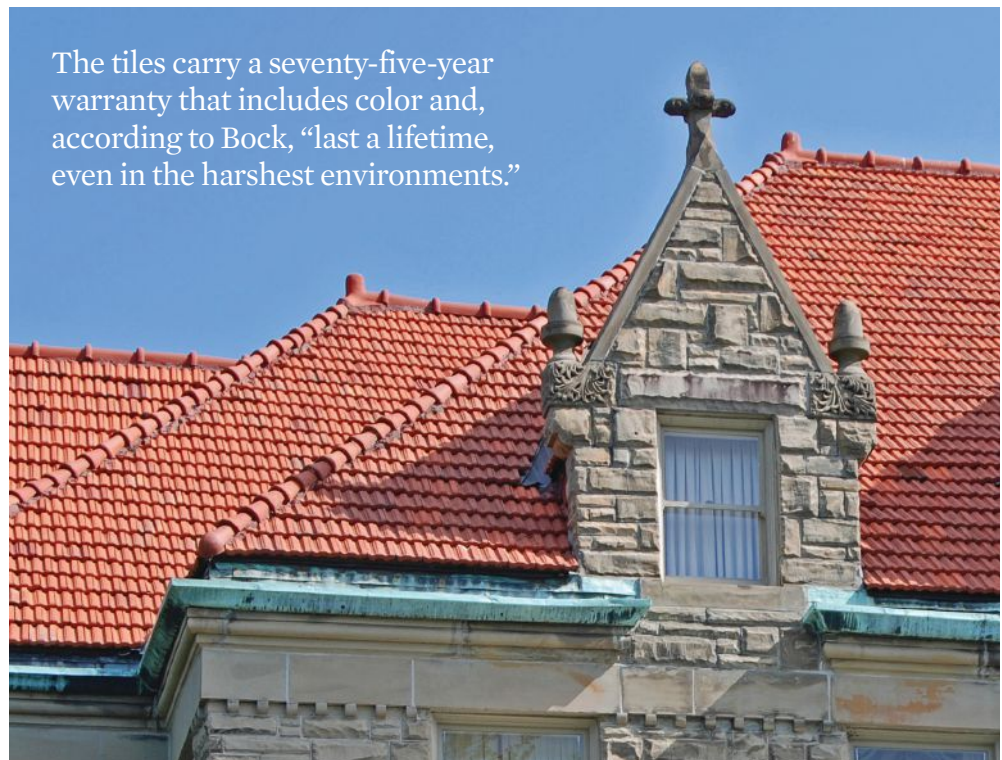
Northern Roof Tiles

www.northernrooftiles.com

www.rooftilesolutions.com

Working with established European and South American factories, the thirty-five-year-old Northern Roof Tiles sources high-quality European clay tiles used on luxury historic architectural projects. The company also operates Roof Tile Solutions, which specializes in reclaimed-tile sourcing and roof-tile matching.

"We specialize in identification, sourcing, and matching," says Adam Matthews, director of operations for the family-owned company





Clockwise from above, Northern Roof Tiles' Huguenot Gabarre blend, which has an aged, weathered look, replicates the warmth and variation of traditional roofs.

Photo by Edilians

Dreadnought ornamental tiles, supplied by Northern Roof Tiles, bring an artistic look to a wall.

Photo courtesy of Dreadnought

These English shingle tiles from Northern Roof Tiles are a blend of traditional red and brown.

Photo by Steve Blewitt



founded by his father, Stuart Matthews. “Through our extensive network and deep product knowledge, we can often locate exact or near-exact matches for roofs, whether using new-production tiles or reclaimed materials.”

Based in Delaware, with operations in Ontario, the three-person company provides hands-on service to clients across the United States and Canada. The team works closely with international manufacturers, freight partners, and roofing professionals.

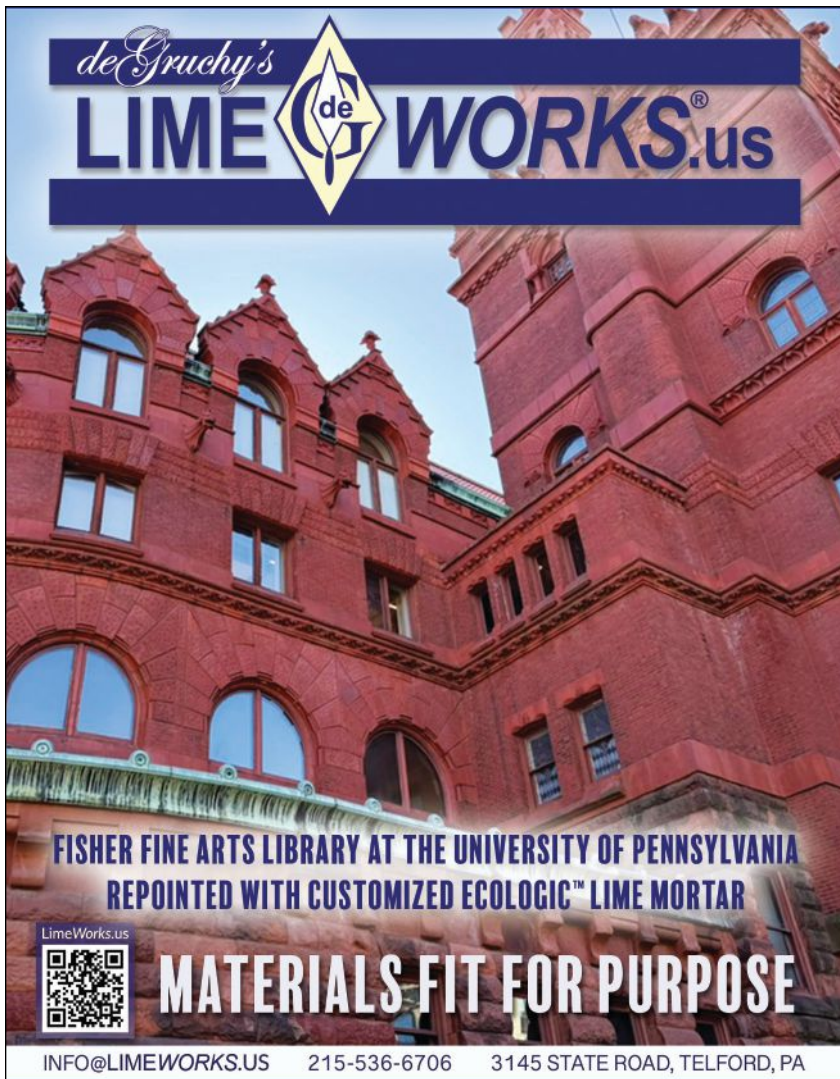
“We guide clients through tile identification, compatibility, quantities, logistics, and

long-term performance considerations,” Matthews says. “Whether it’s a historic restoration or a new custom home, we act as a consultant as much as a supplier—helping avoid costly mistakes and ensuring the finished roof looks right and performs for decades.”

Education, he adds, is a core component of the company’s approach.

“We spend a great deal of time helping clients understand why certain tiles, details, and installation approaches matter—even when that guidance doesn’t directly benefit us in the short term,” he says. **TB**

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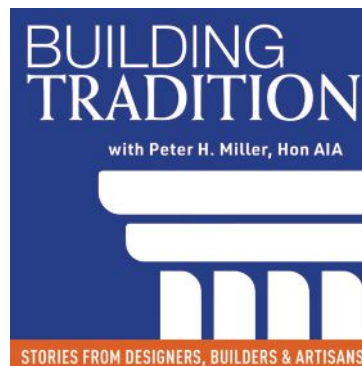


TOP LEFT: SCHWARZMAN CENTER, ROBERT A.M. STERN ARCHITECTS LLP, PHOTO BY FRANCIS DZIKOWSKI/OTTO.
BELOW LEFT: COLONIAL HOUSE, BORIES & SHEARRON ARCHITECTURE DPC, PHOTO BY THOMAS LOOF.

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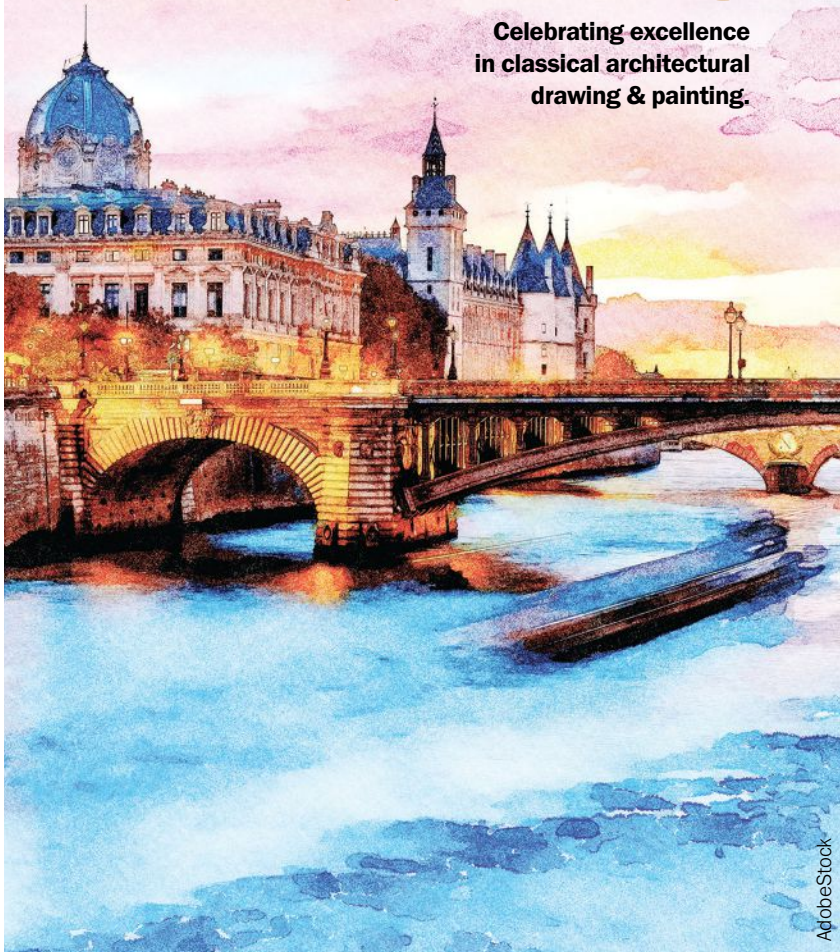
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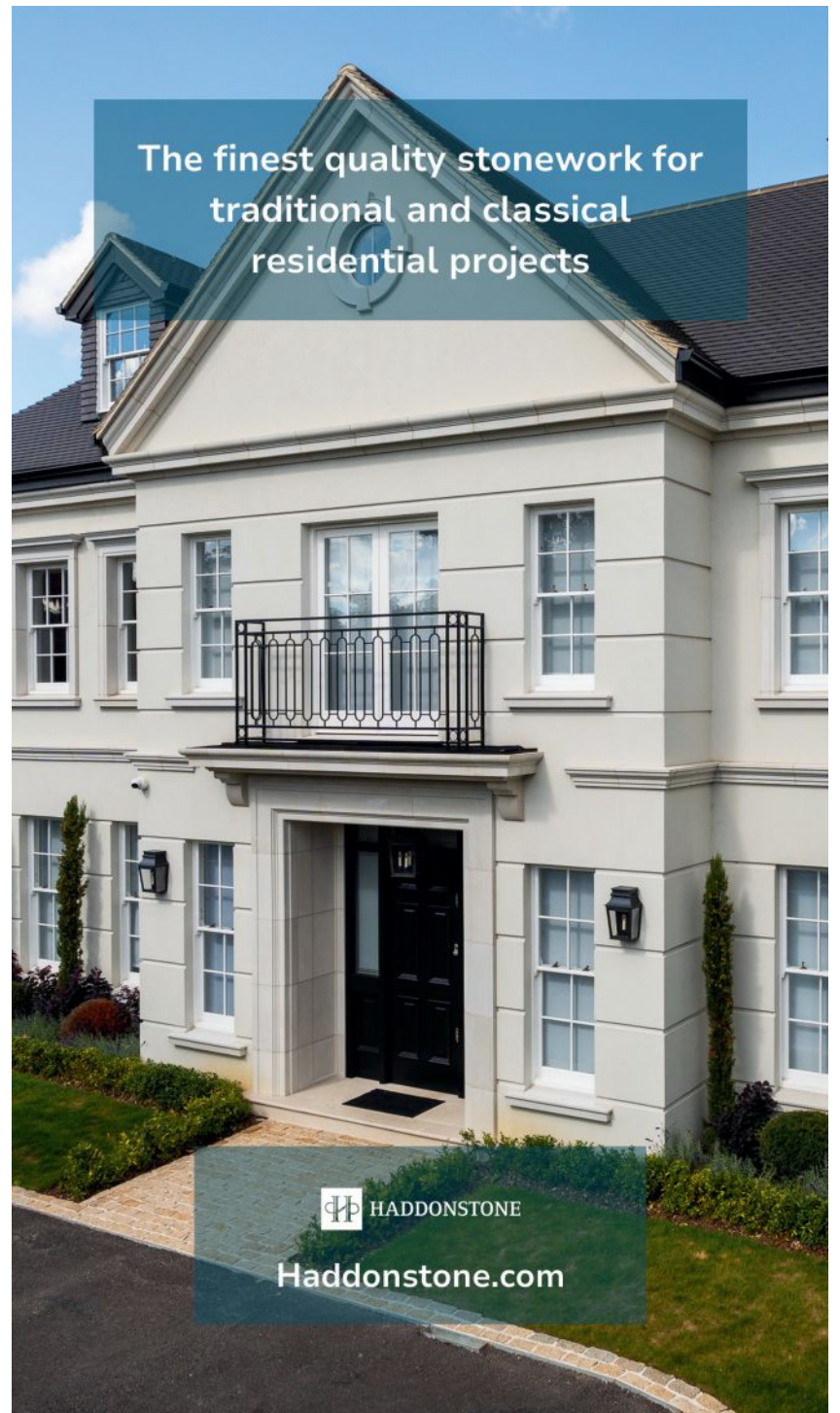


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Nansledan is a community in Cornwall, England. It recently was awarded the Gindroz Award for Excellence in Affordable Housing.

Nansledan

A CORNISH BLUEPRINT FOR BEAUTIFUL, AFFORDABLE LIVING

On England's southwestern coast, a 540-acre extension of Newquay is redefining community living—blending traditional architecture, walkable design, and a bold commitment to affordable housing.

PHOTOS BY HUGH HASTINGS

On England's southwestern coast, a breezy, walkable community—where life unfolds on foot rather than from behind a steering wheel—has been gradually taking shape over the past two decades. Nansledan, a planned mixed-use development on 540 acres at the edge of the seaside town of Newquay, adheres to the principles of traditional Cornish architecture and the use of durable, locally sourced materials. Crucially, affordable housing accounts for more than 30 percent of an inventory that will ultimately include over 4,000 homes, interspersed among elegant, colorful residences lining pedestrian-first streets.

Last year, the Institute of Classical Architecture & Art awarded Nansledan the Gindroz

Award for Excellence in Affordable Housing—a testament to the project's balance of high design standards, community engagement, and forward-thinking vision.

“We are all deeply committed to creating integrated, sustainable places where it is possible to live a healthy, happy life, and that are beautiful and enduring,” says Hugh Petter, design director at ADAM Architecture and Nansledan's master planner. “Nansledan demonstrates that strategic master planning, long-term stewardship, and an understanding of local needs and identity can lead to vibrant, sustainable, and popular communities reinforced by social and economic resilience and low-carbon lifestyles.”

Nansledan originated with a vision from one of the most prominent advocates of traditional architecture and New Urbanist principles: King Charles III. In his former role as Prince of Wales, Charles oversaw the 123,000-acre Duchy of Cornwall estate. In the 1990s, he spearheaded Poundbury, a



The plan calls for a phased rollout of home and commercial spaces. Construction began in 2014.

high-density extension of Dorchester widely regarded as a successful experiment in locally grounded, walkable, mixed-use development. In the mid-2000s, he sought to bring a similar vision to Newquay—a fishing port turned North Atlantic surfing destination that, like many tourist towns, faces the challenges of low-paying seasonal jobs and a shortage of affordable year-round housing.

Transforming that overarching vision into a workable plan for Nansledan—Cornish for “broad valley”—was a thoughtful and de-

liberate process. It involved a deep study of Newquay’s existing streetscapes and ecosystems, extensive consultation with residents, and long-term investment in the community. Petter and the Duchy of Cornwall drew on Newquay’s character to develop a pattern book and design standards that ensure cohesion, consistency, and flexibility throughout the development.

After securing local approval for a phased rollout of homes and commercial spaces, the Duchy enlisted three local homebuilders committed to the project’s long-term delivery. Construction began in 2014, and the first residents moved in the following year.





Today, more than 1,800 residents live in the 800-plus homes completed so far. Narrow, gently angled streets calm traffic, making walking and cycling the easiest ways to get around. Shops, cafés, workplaces, and homes share the same blocks, with row-fronted housing often sitting above retail spaces and

most daily errands within a ten-minute walk. A two-story primary school opened in 2019, and a commercial center anchored by a Tesco supermarket is underway. Approximately 300 acres of green space—including a community orchard—connect the development to Cornwall’s natural ecosys-

tems. Architecturally, Nansledan’s double-fronted houses, detached family homes, cottages, apartments, and commercial buildings draw on Cornish vernacular traditions, updated for contemporary living with tight building envelopes and durable construction. A bright, Easter-egg color palette contrasts





By embedding affordable housing within the broader fabric of the neighborhood, residents of all income levels share the same streets and public spaces.

with pitched roofs clad in local slate and window lintels and sills crafted from granite sourced from nearby quarries—materials well suited to the howling North Atlantic climate.

One of Nansledan’s defining features is its affordable housing strategy. More than 30 per cent of homes are designated for individuals and families on housing waiting lists. Rather than clustering these dwellings together, they are distributed throughout the development.

“Nansledan’s affordable homes range from apartments to family houses and are spread across the community, reflecting the local vernacular,” says Sam Kirkness, Nansledan development manager at the Duchy of Cornwall. “Because they are designed and built to the same high standards, they are indistinguishable from the other types of housing.”

By embedding affordable housing within the broader fabric of the neighborhood, residents of all income levels share the same streets and public spaces. The approach enables more young families to put down roots, fosters social cohesion, and supports Newquay’s economic vitality.

As part of a recent initiative to combat homelessness spearheaded by Prince William, an additional two dozen homes are nearing completion in Nansledan to provide temporary accommodation for people experiencing homelessness. The effort serves as a proof of concept for a broader model that could be replicated elsewhere in the United Kingdom.

At a time when housing shortages have become a global concern, Nansledan offers a replicable framework that extends far beyond Cornwall. “The Nansledan model is at the forefront of the drive to address the contemporary housing crisis,” says Eric Osth, ICAA board member and chair of the Gindroz Award Committee, “and we hope it will inspire additional communities in the UK, the United States, and worldwide.” **TB**

In an effort to combat homelessness, an additional two dozen homes have recently been completed. Bottom photo by Dylan Thomas



Embracing the Past, Stepping into the Future

Historic New England's ambitious, multiyear, and multimillion-dollar preservation project in Haverhill, Massachusetts, celebrates the city's industrial, shoemaking heritage while breathing new life into its future.

At the dawn of the 20th century, Haverhill, Massachusetts, was an industrial powerhouse, filled with towering shoe factories that by 1913 were producing one-tenth of all the shoes in the United States.

As in so many cities, though, Haverhill's shoe industry eventually died out, turning its "Queen Slipper City" heyday into a mere memory. Only the industrial buildings themselves were left behind, standing abandoned, neglected, or clumsily repurposed for decades.

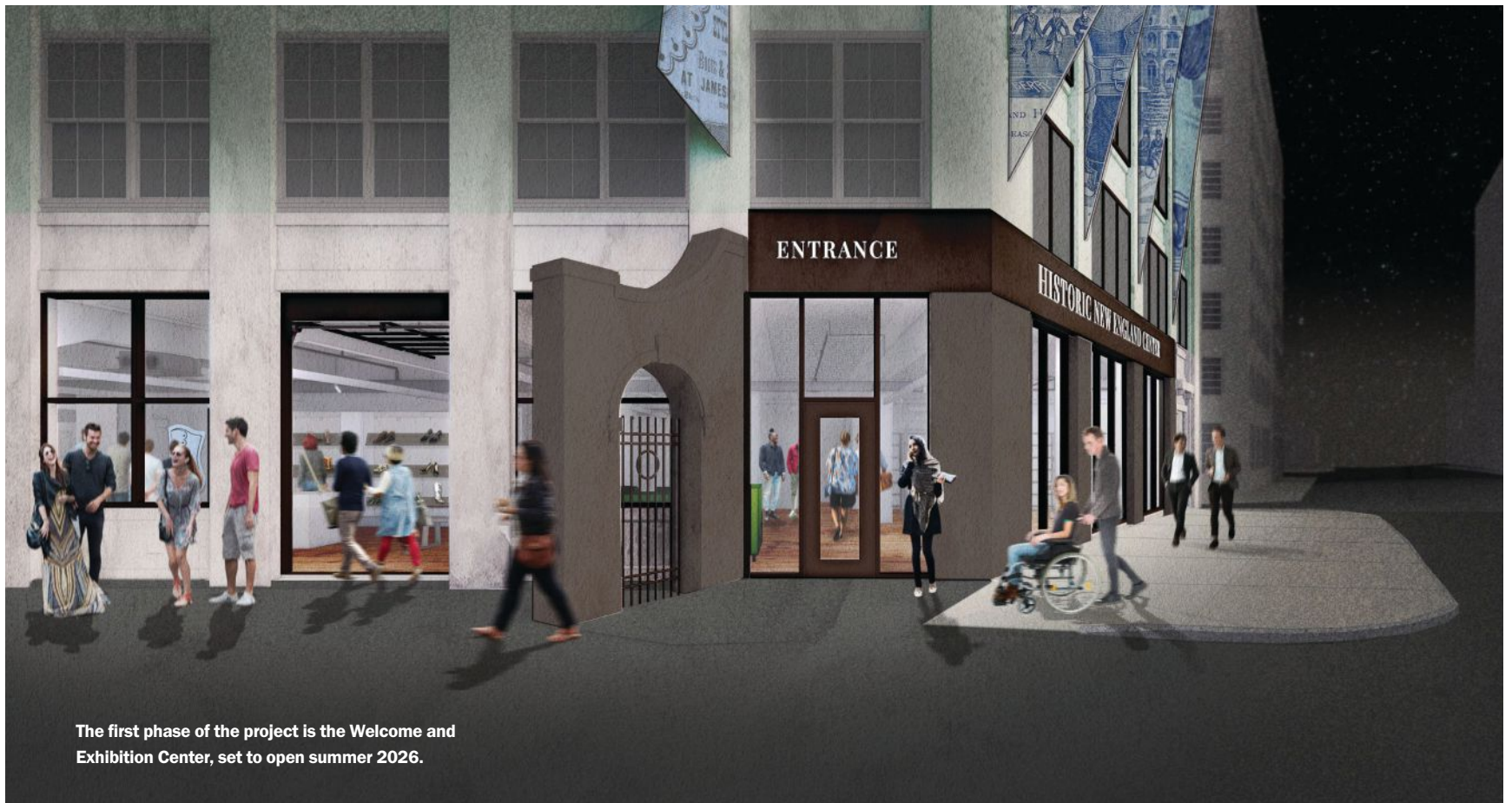
Now, an ambitious new project by the preservation organization Historic New England is reclaiming some of those buildings and that history, turning a gritty, downtrodden neighborhood into a living archive and world-class cultural center that promises to thrust Haverhill back into the spotlight.

The project will transform two historic former shoe factory buildings and several vacant properties across three acres of land into the Historic New England Center for Preservation and Collections. It will take roughly five to seven years to complete, will cost around \$150 to \$200 million, and may include housing, retail, a hotel, a theater, public green space, and spaces for artists and makers.

"We laid out, from the beginning with this project, a very ambitious idea of what preservation and culture can do as tools for revitalization, for communities, for the region, and beyond. And that



The new Historic New England Center will be housed in historic shoe factories in Haverhill, Massachusetts.



continues to be the goal and the purpose of what we're doing in Haverhill," says Carissa Demore, vice president and chief policy director for Historic New England.

Its first phase, the Welcome and Exhibition Center, will open in summer 2026 and showcase some of Historic New England's incredible collection, which includes more than 125,000 historic objects and artifacts and upwards of 1.5 million archival documents.

"It's a space that's meant to be a precursor to the entire large project that we're envisioning, creating the Historic New England Center for Preservation and Collections and really turning our facility inside out, creating a living archive, and bringing the public into conversation around what the history in those buildings means and can inspire in the future," Demore says.

The two shoe factory buildings at the heart of the project have storied histories of their own. Built as a pair in 1911 and 1912 respectively, the Lang and Burgess Buildings were constructed out of poured concrete after a devastating fire known as the "Great Conflagration" decimated many of Haverhill's factories in 1882. The concrete was a direct response to a new focus on fire safety and prevention.

"We laid out, from the beginning with this project, a very ambitious idea of what preservation and culture can do as tools for revitalization, for communities, for the region, and beyond."

"They display their character in an understated kind of way, where you can see the hands that built them," Demore says. "You can see the formwork of how the concrete was poured. You can see the way that the rebar was placed as the technology was evolving and we were learning how to create buildings of that scale out of concrete."

The eight-story buildings were never home to a single company. Rather, they housed many different companies, including one where famed shoe designer Stuart Weitzman apprenticed under his father, shoemaker Seymour Weitzman, at his eponymous shoe company, Mr. Seymour, in the Lang Building.

Stuart Weitzman recently donated 127 pairs of shoes from his personal collection

to Historic New England, including many that were originally designed by Seymour Weitzman and manufactured in the Lang Building.

Highlights of the Weitzman collection will debut this summer in the welcome center's opening exhibition, "Shoe Stories: Past, Present, Future." The exhibition will also feature a large-scale video wall; archival materials from Historic New England's collection, like vintage shoe advertising; examples of shoes from contemporary designers; and other elements.

Within only a few years of the Lang and Burgess Buildings being built, the shoe industry in Haverhill began to change and eventually faded completely, but the buildings and the memory of what they witnessed remained. Now, thanks to the Historic New England Center for Preservation and Collections, they're gaining new life, helping to revitalize a whole neighborhood and providing a living testament to the way historic preservation can breathe new life into cities and towns.

"It honors things that are important about the past, it recognizes what kinds of decisions have brought us to the point that we're at, and it provides inspiration and solid grounding for how we make decisions for the future," Demore says. **TB**



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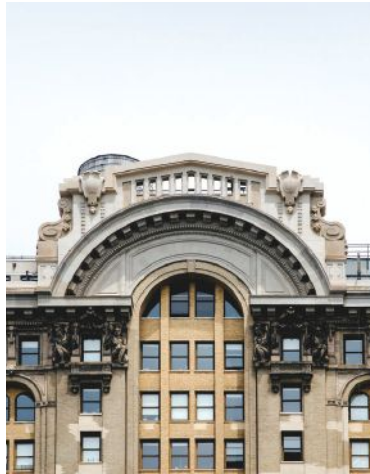




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REIMAGINED MILLS

In Lawrence, Massachusetts, the oldest mill in the city has been transformed into affordable and energy-efficient housing.

By **Alexandra Pecci** | Photos by **Ed Wonsek**

When the Essex Company Machine Shop was constructed in the late 1840s, it represented the height of innovation and progress. It was not only one of the first industrial buildings erected in what would become Lawrence, Massachusetts, but was an engine and symbol of the Industrial Revolution, harnessing electricity generated by the Merrimack River and propelling Lawrence into a global powerhouse of industry.

Now, after sitting nearly vacant for years, Essex Company Machine Shop is once again at the forefront of innovation and an electric-powered future thanks to Stone Mill Lofts, which turned the almost 200-year-old mill building into an energy-efficient, all-electric, affordable apartment community.

“Even in the 1850s, they were thinking about sustainable energy,” says Scott Maenpaa, who worked on the Stone Mill Lofts as its lead designer and project manager for the Chelsea, Massachusetts-based firm, The Architectural Team. “It’s great to be able to preserve that history.”

Old meets new

The \$39.2 million adaptive reuse project was an ambitious one, with its developer, Boston-based WinnDevelopment, aiming to combine energy efficiency with comfortable, modern living and careful historic preservation. Since the project would be receiving state and federal historic tax credits, the team also worked closely with the National Park Service to meet its preservation goals.

The development company worked closely with the National Park Service to meet preservation goals.

First came ensuring that the exterior of the building, which is a local landmark, retained its original look and character.

“We wanted the building to look almost as it looked when it was first constructed. We didn’t want to make it perfect,” Maenpaa says. “We wanted to bring out the natural beauty in it without having to add too many things.”

The building’s signature granite fieldstone exterior was in great shape, requiring only gentle cleaning that brought out the stone’s natural pinkish-ochre hue. The team also replaced the historic slate roofing with new tiles from a quarry in Vermont that matched the original and restored more than 400 windows, retaining their look while making them more energy efficient.

Inside, the team needed to strike a thoughtful balance between energy efficiency, livability, and preservation. For instance, the desire to retain some of the exposed stone walls posed a challenge when it came to properly insulating the building, so the team made a clever compromise. Since the rear of the building is backfilled and below grade, the ground on that side offered some natural insulation. Putting the building’s amenity space in the back allowed for exposed stone walls in those areas and insulated

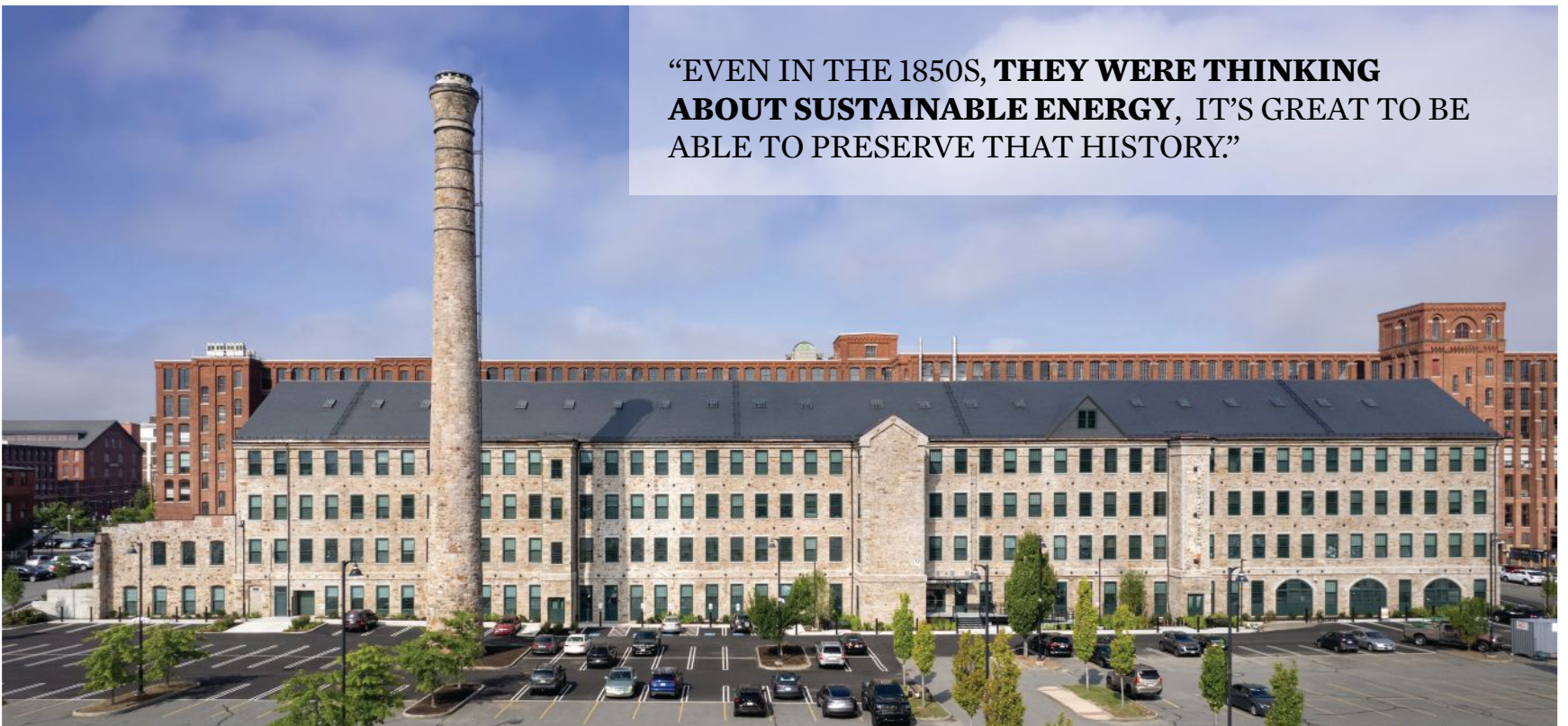
the walls in the resident units. Polished slate floors, elevated ceilings with original wood beams, shiplap, and historic wood trim add to the building’s industrial aesthetic.

Another touch that Maenpaa calls his “favorite moment in the building” is a window cut into the lobby’s stone wall that reveals 1840s-era pipes that once powered electricity-generating turbines.

“You’re looking back at what the height of technology was when the mill was constructed,” he says. “It gives you that connection to the past, which is what we’re trying to do when we do these adaptive reuse projects.”



“EVEN IN THE 1850S, THEY WERE THINKING ABOUT SUSTAINABLE ENERGY, IT’S GREAT TO BE ABLE TO PRESERVE THAT HISTORY.”





Looking forward

After several years of construction, Stone Mill Lofts started welcoming residents in September 2024. The 149,220-square-foot building has now been transformed into 86 mixed-income rental apartments, including just 17 market-rate units.

“That’s the great thing about working with Winn,” Maenpaa says. “They’re an affordable housing developer and manager, first and foremost. It’s near and dear to them. They feel like everyone deserves a place to live.”

In addition to the one-, two-, and three-bedroom apartments, the building offers a range of amenities, including a shared lounge with a catering kitchen and billiard table; work-from-home spaces; a children’s playroom; a fitness center; laundry on every floor; an outdoor terrace with a seating area; and landscaped outdoor areas. The building is also completely handicap accessible and has designated handicap units, Maenpaa says.

Its sustainability features are impressive as well, with a performance that’s competitive with passive house development. It’s also completely free of fossil fuels; uses ultra-efficient heat pumps for heating, cooling, and hot water; and is projected to use 46% less energy and emit 33% fewer greenhouse gases than a typical gas-powered multifamily structure, according to The Architectural Team.



The building’s amenities include a shared lounge as well as outdoor terraces.

KEY SUPPLIERS

Architect & Designer

The Architectural Team
architecturalteam.com

Developer

WinnDevelopment
winncompanies.com

Builder

Keith Construction
keithconstruction.net

Building Materials

Windows

Series 1060 Commercial Triple Pane
DH Window from Universal Window & Door

Slate Roofing

North Country Black from New England Slate

LVT Flooring

Textured Stones from Interface

Skylights

FCM Fixed Skylights from VELUX



The original stone walls were left exposed. Architect Scott Maenpaa says these historical buildings show the level of skill, craftsmanship, and ingenuity of the past.

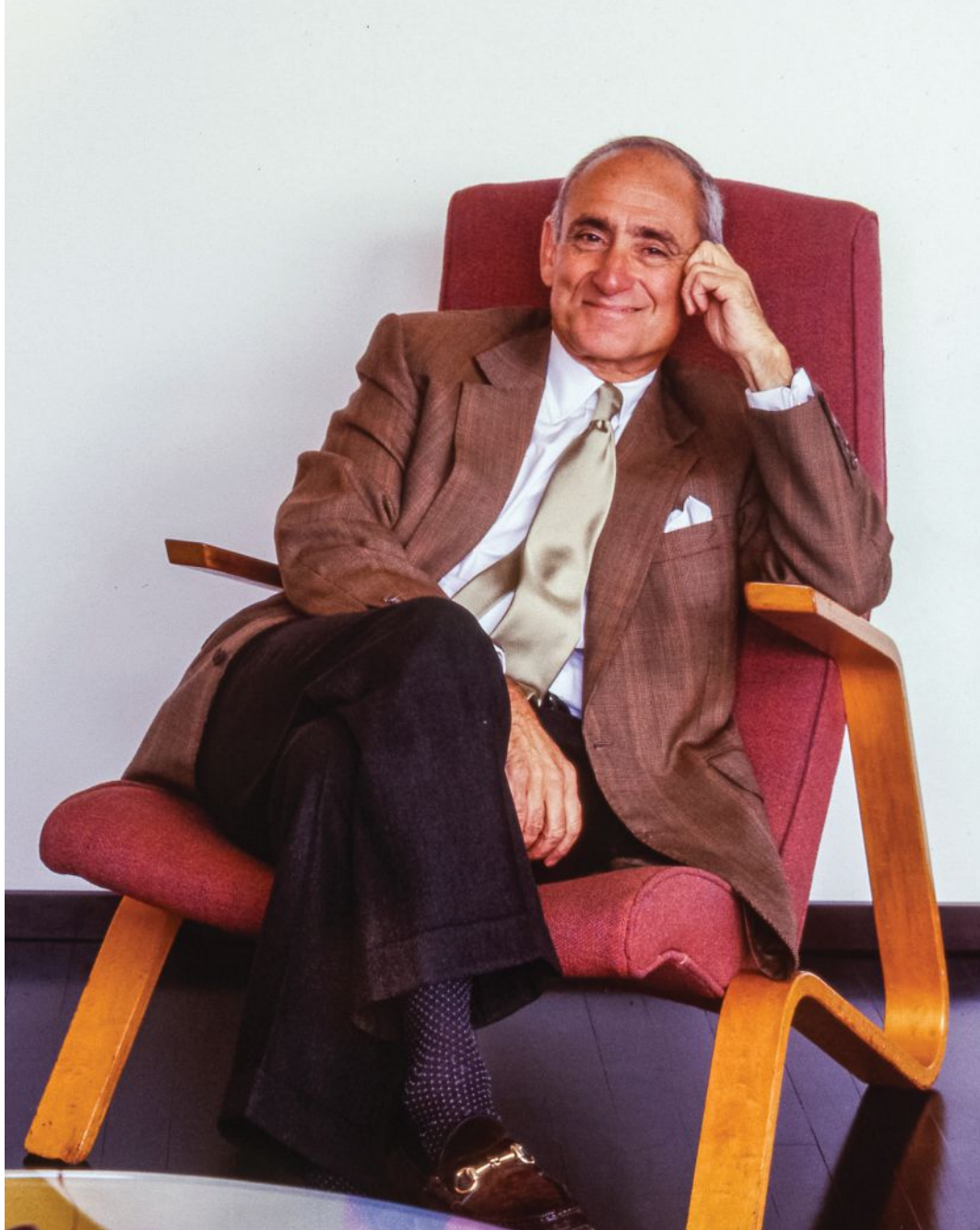
The project is a testament to the city of Lawrence, its history, and its resilience, too. WinnDevelopment received \$2.8 million from a rebuilding fund established after the 2018 Columbia Gas explosion caused widespread destruction in the region. Other funding came from sources like MassHousing, an independent, semi-public agency that funds affordable housing in Massachusetts; the Massachusetts Executive Office of Housing & Livable Communities; and from the city itself.

Maenpaa says adaptive reuse projects like Stone Mill Lofts show the skill, craftsmanship, and ingenuity of the past.

“I think it’s just a nod to the tradespeople and the contractors, the people that built these buildings back in the day that they’re still standing and able to give us a palette to bring them into the 21st century and give them new life and a new a new identity within a changing world,” he says. **TB**



THE PROJECT IS A TESTAMENT TO THE CITY OF LAWRENCE, ITS HISTORY, AND ITS RESILIENCE, TOO.



ROBERT A.M. STERN

on the Right Side of History

Through buildings, planning, and pedagogy, Stern changed the trajectory of contemporary architecture by insisting that history is not an obstacle to innovation, but its foundation.

By **Gary Brewer** and **Peter Morris Dixon**

Photos by **Peter Aaron**

Robert A.M. Stern, who died last November at the age of 86, was a defining figure in the advancement of architecture over the course of his long career, and in particular in the renewed appreciation of history within the profession. Stern changed the trajectory of contemporary practice by arguing that architects should look to established architectural languages that convey meaning and capture the spirit of place, rather than inventing a new vocabulary “every Monday morning,” as he put it. His advocacy—and the success of the projects he built—helped shape generations of colleagues, students, and members of the public. Many of his peers and disciples were eager to speak with us in the weeks and months following his death to recall how

important Stern was to them personally, and to all those whose architectural practice embraces tradition.

Most essays written after Stern’s death have cited his achievements in three arenas—his architecture, his publications, and his teaching—and many have praised his preeminence as a historian and educator, while giving short shrift to his architectural legacy, which too many within the architectural establishment dismissed as unserious or as pastiche. While this article touches on all three spheres, it emphasizes Stern’s architectural practice, arguing that the extraordinary range of projects realized by Stern and his colleagues was instrumental in restoring deep reverence for history and tradition to widespread professional acceptance.

Opposite page, Robert A.M. Stern in his New Haven loft (1999).

Right, the Cohn house on Martha's Vineyard (1983) adopts the forms, if not the details, of the Shingle Style.

Below, Stern adapted the Postmodernist Hans Hollein's palm tree columns to enliven a pool addition to a historic house in Llewellyn Park, New Jersey (1982).

An Auspicious Start

Born and raised in Brooklyn, Stern earned his undergraduate degree at Columbia University before pursuing graduate studies at the Yale School of Art and Architecture. There he benefited from the mentorship of Paul Rudolph, chair of the architecture department, and of Vincent Scully, the architectural historian and author of *The Architecture of the American Summer*, his exposition of the Shingle Style. The school—with its essentially Modernist curriculum and the opening of Rudolph's Brutalist Art & Architecture Building—stood on the precipice of change. Philip Johnson, another of Stern's mentors, famously told students, "You cannot not know history."

Stern stood out among a strong cohort of classmates. As editor of Yale's architecture journal *Perspecta*, he orchestrated the double issue 9/10, which presented two of the urtexts of late-twentieth-century architecture—excerpts from Robert Venturi's *Complexity and Contradiction in Architecture* and Charles Moore's essay "You Have to Pay for the Public Life." These appeared alongside contributions by Rudolph, Scully, Johnson, Henry-Russell Hitchcock, Louis Kahn, and others, forming what Stern later described as "the beginning of a new kind of critical discourse about architecture." It was an auspicious beginning to a long and influential career.

After graduating from Yale in 1965, Stern spent a year as a fellow at the Architectural League of New York, where his exhibition "40 Under 40" (1966) foreshadowed a lifelong pattern of identifying and promoting a pantheon of distinguished architects—always including himself. He later repeated this strategy with another "40 Under 40" for *A+U* magazine (1977), with his curation of the "Strada Novissima" for the 1980 Venice Biennale, and with his book *Modern Classicism* (1988).

Following a brief period in Richard Meier's office and time working for the City of New York, Stern opened his own practice in 1969, initially in partnership with John Hagmann. The firm focused at first on weekend houses and the renovation of New York apartments, adopting a distinctly Postmodern sensibility.

At a moment when the East End of Long Island—which Stern insisted should never be called "the Hamptons"—was filling with Modernist weekend houses, Stern's early residential work charted a different course. His Wiseman House in Montauk, New York (1967), was essentially a shingled Modernist box with soaring arched cutouts suggesting a hipped roof; it was included in Scully's *The Shingle Style Today*. Stern's Lang House in Washington, Connecticut, featured on the cover of the April 1975 issue of *Progressive Architecture*, was another Modernist composition, painted a bold yellow-orange, with standard lumber profiles tracing white allusions to Baroque motifs. "Bob Stern is remembered in all sorts of ways," recalled Andrés Duany, founder of DPZ, who worked briefly in Stern's office that summer, "but he was the most radical architect on earth at that moment—and I think he should be remembered that way."



Peter Pennoyer, now a principal of a respected firm of his own, began working for Stern in 1979 while still a student in Stern's undergraduate studio at Columbia. The small office—no more than half a dozen people at the time—was, Pennoyer recalled, "spilling over with Postmodernist ideas." Stern, he said, was "trying to get to a language that was as expressive and inventive as he wanted without being pictorially shallow," which Stern later came to see as a weakness of Postmodernism.

According to Mark Alan Hewitt, whom Stern invited to teach with him in Columbia's preservation program in 1985, Stern "knew how to get the best out of young talent and assembled a supergroup." Even in those early years, Stern's commitment to architectural history was unmistakable. Thomas Kligerman, now head of his own successful New York-based firm, was a student in Stern's undergraduate studio in the late 1970s. "One of the first things Bob had us do," Kligerman recalled, "in addition to our design projects, was to draw a historic house at quarter-inch scale—plans, sections, and elevations—ink on Mylar with Letraset lettering." The drawings became part of a growing library documenting houses by architects such as Lutyens, McKim, Mead & White, and Adolf Loos. "Bob was very demanding," Kligerman said, "but obviously the best teacher I ever had."

The Disney Casting Center in Florida (1989).

Opposite page, Stern's Lawson house on the Hamptons dunes (1981) was replaced by a more elaborate, and more literate, Shingle Style RAMSA house in 2013.



Even at this stage, Stern had established the mode of leadership that would define his practice. “Bob would draw little more than rough schematic sketches on trace,” Pennoyer explained. “His real design input came through incisive critiques and by directing us to history books where we could learn how to do better.” That research, Pennoyer added, “bred an interest in—and respect for—correct, thoughtful design.”

By the early 1980s, Stern's office numbered about a dozen people and occupied a suite of small rooms near the southwest corner of 72nd Street and Broadway in Manhattan. Alongside young architects—several of whom would later become partners or partners emeriti at RAMSA—worked writers engaged in research for what would become the first volume of Stern's six-volume history of New York City's architecture and planning, *New York 1900*. The office was steeped in the creative exuberance of 1980s New York that brought together artists of all kinds with the city's movers and shakers.

From Postmodernism to Traditional Architecture

As the 1980s progressed, Stern's explorations in Postmodernism evolved toward increasingly authentic interpretations of traditional architecture. “I don't think Postmodernism has been given enough credit as a transition toward the legitimization of traditional and classical architecture,” said Elizabeth Plater-Zyberk, a founder of DPZ and dean of the University of Miami School of Architecture from 1995 to 2013. “It wasn't merely cosmetic or tongue-in-cheek. It represented a genuine re-encounter with history, which the academy and the profession had largely ignored.”

Gary Brewer, introducing the “Reconsidering Postmodernism” conference he organized for the Institute of Classical Architecture & Art in 2011, memorably described Postmodernism as “the gateway drug” to a more literate traditional architecture.

Stern's pivot from Postmodernism to traditional architecture was decisive—and, given his growing public profile, highly influential. The

Stern's pivot from Postmodernism to traditional architecture was decisive—and, given his growing public profile, highly influential.

firm produced increasingly serious interpretations of the Shingle Style, still bearing traces of Postmodern symbolism, such as the Lawson House on Long Island's South Shore (1981) and the Cohn House on Martha's Vineyard (1983). These were followed by a series of houses that more faithfully captured the expressive variety of the Shingle Style.

Stern's fascination with precedent and history was clearly a driving force behind this evolution, as were his clients' aspirations for gracious and evocative summer houses. But practical considerations also played a role. John Ike, who studied with Stern and worked in his office from 1980 to 1988 before founding his own practice, recalled Stern asking a simple question: “Why not just do work that resolves practical issues using strategies that are time-tested and longer-lasting?”

Brewer recalled bringing a prospective client in the late 2000s—who had purchased the Lawson House with plans to renovate it—to visit a newer, larger, and more traditional RAMSA house nearby. She remarked on how much more sophisticated it was, and how convincingly it captured the spirit of its historic precedents. “Bob learned a lot in six years,” she observed. The house Brewer later designed for her at RAMSA now stands on the site formerly occupied by the Lawson House.

As Stern's firm expanded, it undertook a wide variety of historically grounded projects: the white clapboard Norman Rockwell Museum in Stockbridge, Massachusetts; the Roger Tory Peterson Institute, whose rough-hewn log columns suggest an Ionic order; and the H.H. Richardson-inspired Ohrstrom Library at St. Paul's School. In 1986, Stern brought his ideas to a broader audience through the PBS television series *Pride of Place: Building the American Dream*, which featured visits to significant sites across the country and interviews with a wide range of architects. In 1994, *Life* magazine inaugurated its annual “Dream House” feature with an affordable and adaptable Shingle Style design by Stern; readers purchased hundreds of plan sets.

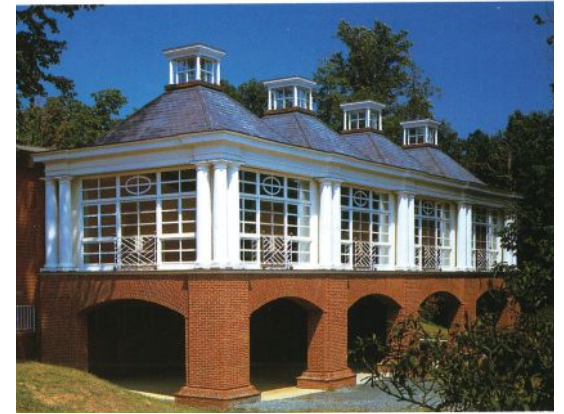
Two major projects at the University of Virginia illustrate the firm's evolution from Postmodernism to scholarly Classicism. The first involved



renovations and additions to the Observatory Hill Dining Hall, an undistinguished brick building. When Thomas Kligerman joined Stern's office in 1982, this became his first assignment. "Bob told me what he wanted in very broad terms—columns along the glass walls," Kligerman recalled. "When he saw my drawings, he asked, 'Tom, are those real columns or cute columns? Where's the *American Vignola*?' " During Kligerman's time in graduate school, Stern had shifted decisively away from cartoonish Postmodernism toward a more rigorous Classicism. The elevations were redrawn using the Doric order directly from Vignola, and the building's massing was pavilionated, echoing Jefferson's strategy for the University's earliest buildings. Completed in 1984, the project was controversial at the time and was ultimately demolished in 2004 to make way for a larger, but far less distinguished, dining facility.

Just eight years later, in 1992, Stern's firm won the competition for the new Darden School of Business, located about twenty minutes from Jefferson's Lawn. This project represented a far more scholarly engagement with Jeffersonian principles—not only architecturally, but organizationally. Drawing inspiration from Jefferson's Central Grounds and from twentieth-century precedents such as Delano & Aldrich's Yale Divinity School (1932), Stern and his colleagues broke the program into a series of pavilions linked by arcades that defined lawns and courtyards. The success of the Darden campus led to commissions from dozens of colleges and universities seeking new buildings that would reinforce, rather than disrupt, the historic character of their campuses.

The Spangler Campus Center at Harvard Business School (2001), which *Boston Globe* architecture critic Robert Campbell called "the best



Above left, UVA's Darden School of Business (1992). Right, the Observatory Hill Dining Hall at the University of Virginia (1984).

Below, the Spangler Campus Center at Harvard Business School (2001).

piece of traditional architecture to be built in Greater Boston since the early decades of the twentieth century," extended the Georgian identity established for Harvard in the 1920s by McKim, Mead & White. Literate in its use of precedent and inventive in its planning, it exemplified Stern's mature approach to tradition.

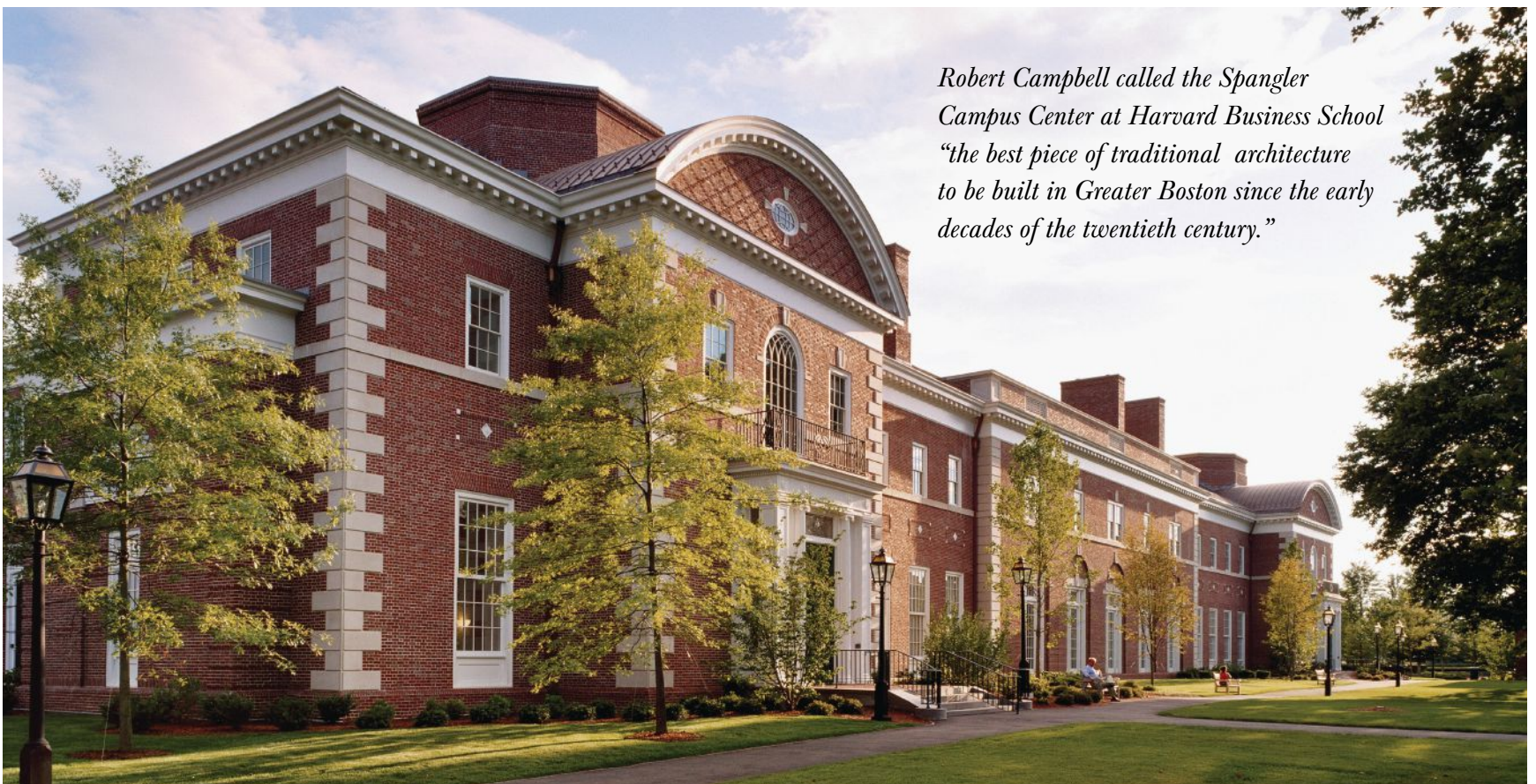
By contrast, Stern's George W. Bush Presidential Center at Southern Methodist University (2013) adopted a highly reduced Classicism. Balancing SMU's desire to continue the campus's Georgian character with the Bush Foundation's wish for modern building for the first presidency of the 21st century, Stern sought what he described as "the essence of Georgian." A subsequent RAMSA building at SMU—the Cox School of Business, completed in 2024 closer to the campus core—adopted a more conventional Georgian vocabulary.

The firm also completed important buildings in other traditional idioms, including classical public libraries in Nashville and Jacksonville, classical courthouses in Charlotte and Atlanta, and Collegiate Gothic buildings at the University of Notre Dame, the University of Arkansas,

and the University of Portland.

Although Stern insisted that traditional architecture, when appropriate, be executed with scholarly rigor, he remained agnostic about style. Under his leadership, RAMSA also produced a number of overtly Modernist buildings, always filtered through historical understanding. Discussing the tapered form of the glass-clad Comcast Center in Philadelphia (2008), Stern noted that the obelisk itself is a classical form. He also argued that the glass curtain wall had become a vernacular language for American office towers. Patrick Pinnell, who designed the ornamental program for RAMSA's two Gothic residential colleges at Yale (2017), observed that "as unlikely as it may seem, Bob had his eye on Eero Saarinen—in his belief in finding the style appropriate to the job, and in his ability to do very different things well."

The firm's record-setting residential towers in New York were more consistently inspired by the masonry apartment houses of the interwar years. Through careful study, Stern and his colleagues reinterpreted their virtues—well-proportioned rooms, compatibility with townhouse-scale neighbors—for contemporary life. A Sotheby's broker recently described this approach as "the Robert Stern school of architecture: limestone façades, classic finishes, timeless." As the firm exported these ideas to cities across the country and around the world, its towers were always adapted to local context and culture.



Robert Campbell called the Spangler Campus Center at Harvard Business School "the best piece of traditional architecture to be built in Greater Boston since the early decades of the twentieth century."



The George W. Bush Presidential Center at Southern Methodist University in Dallas (2013).
Below, Stern's two new Gothic residential colleges at Yale University (2017).

Traditional Town Planning

Throughout his career, Stern also made significant contributions to New Urbanism—though he disliked the term, preferring to speak of “traditional town planning.” “When we began our planning work, hardly anyone else was thinking seriously about suburbia,” Plater-Zyberk recalled. According to Pennoyer, “Bob believed the profession—and especially the academy—had developed an inappropriate antagonism toward suburbia and toward American middle-class values. He thought suburbia could offer solutions to urban problems.”

This early interest led Stern to develop the Subway Suburb project, presented at the 1976 Venice Biennale, and later to publish *The Anglo-American Suburb* (1982), co-authored with John Massengale. “The obituaries underplayed this early work,” Plater-Zyberk noted. “Bob understood that planning could have a greater impact than designing one building at a time.”

Decades later, Stern applied these lessons as co-master planner of Celebration, Florida (1997), The Walt Disney Company’s new town, and in a number of large-scale communities in China that RAMSA master-planned in the 2010s and 2020s. Another influential planning effort—the revitalization of the theater district along New York’s 42nd Street—succeeded through Stern’s respect for history and his commitment to mixed-use urbanism. All of RAMSA’s planning projects, and the firm’s building projects as well, were designed with future development in mind.

Stern’s work for Disney extended beyond planning. His firm designed numerous buildings for the company, including the Casting Building in Florida, with its harlequin façades, and the Feature Animation Building in Burbank, whose entrance is marked by a giant sorcerer’s hat—a zenith of Venturi’s “building as sign.” Hotels designed for Disney resorts became essays in historical styles: Shingle and Stick Style in Florida, Art Moderne



at Tokyo Disneyland, and, at Disneyland Paris, a New England-style inn alongside a resort inspired by Western movie backlots.

Stern’s work for Disney, as well as his engagement with suburbia, led many in the academy to consider him unserious. Reed Kroloff, then editor of *Architecture* magazine, memorably dismissed him as “the suede-loafered sultan of suburban retroecture and Disney party boy.” But it



Above, 15 Central Park West in New York City, completed in 2008. Right, Comcast Center in Philadelphia, also completed in 2008.

was on the strength of his commissions that Stern served on Disney's board of directors for eleven years, an unusual distinction for an architect. According to his son, Nicholas Stern, "being on the Disney board taught Bob how to listen and communicate with a room of powerful businesspeople, setting him up for the most successful chapters of his life."

After Stern's appointment as dean of the Yale School of Architecture in 1998, initial concern that he would impose a historicist approach quickly faded as he brought in architects of all stripes—Leon Krier, Zaha Hadid—as visiting professors and studio critics, leading Kroloff to concede that "Bob Stern may be the best school of architecture dean in the United States."

Leopoldo Villardi, who worked in RAMSA's research department and served as Stern's amanuensis on his memoir *Between Memory and Invention* (2022), wrote in his tribute in *Architectural Record*, "perhaps more than for his buildings, Stern will be remembered for his contributions to architectural pedagogy." Stern served as dean at Yale for an unprecedented eighteen years. Mark Ferguson, of Ferguson & Shamamian Architects, consulted Stern before accepting the deanship of the School of Architecture and Allied Arts at Catholic University in 2020. "He counseled me to be present, visible, and accessible, and to serve two or more terms." Beyond that, Ferguson said, "Bob's critical understanding of positions of people who are, as he put it, either nostalgic for the past or nostalgic



for the future, helps me navigate a pluralistic world." It was precisely by bringing so many prominent Modernist architects to Yale that Stern was able to return new traditional architecture to its rightful position at the center of academic discourse.

Stern's leadership as senior partner at RAMSA was similarly influential. He set the direction for every project and remained involved as a critic throughout their development. Arthur Chabon, a former RAMSA associate partner, recalled that presenting work to Stern was a formative experience. "We modeled our firm on Bob's," said Brian Sawyer, who co-founded a successful practice with fellow RAMSA alumnus John Berson in 1999. "Architecture, landscape architecture, and interior design were all integrated under one roof." Berson added that Stern demanded clarity of thought and presentation at every level of the firm.

Equally important was Stern's integration of design and management, disciplines too often separated in large practices. "Bob taught us how to work," Sawyer said. That model proved scalable, as partners and senior staff assumed increasing responsibility—both within RAMSA and throughout what Berson described as "the RAMSA diaspora."

Stern the Historian

Stern was not an architectural theorist so much as a historian. He was interested in history as a tool for practice rather than in abstract philosophy. His publications fall into two main categories. The first comprises the many monographs documenting his firm's work: eight volumes of

Buildings and Projects books covering the years from 1965 to 2019, along with large-format books organized by building type. Through these, Stern modeled the kind of documentation he hoped architects would leave behind for future generations.

Stern's library—numbering more than 10,000 volumes—was in constant use at the office. He frequently willed into existence books he wished he had at hand, especially monographs on underappreciated architects of the early twentieth century. “If you were to search for ‘books with a foreword by Robert A.M. Stern,’” observed Samuel G. White, author of several books on McKim, Mead & White, “you would find that he caused many of them to be written.” Stern contributed forewords to books on Lutyens, Grosvenor Atterbury, Cross & Cross, and Warren & Wetmore by Peter Pennoyer and Anne Walker; to Hewitt's monograph on Mott B. Schmidt; to Charles Warren's reissue of *The Architecture of Charles A. Platt*; and to a collection of essays on Cass Gilbert—all essential texts for architects working within historical traditions.

Stern himself wrote only one architectural biography, on George Howe (1975)—an architect who worked successfully in both historicist and Modernist idioms. Stern subtitled the book *Toward a Modern American Architecture*, echoing Le Corbusier. His most significant scholarly contributions, however, were his expansive histories: the six-volume *New York* series, chronicling the city's architecture from the end of the Civil War to the present, and *Paradise Planned: The Garden Suburb and the Modern City* (2013), written with David Fishman and Jacob Tilove.

These long-term research projects were integral to Stern's practice from the outset. In his early office, John Massengale and Gregory Gilmarin worked in a dedicated “writers' room.” As Stern later wrote, “For an architect, writing is one way of reconsidering history while working in the present—always in search of the best from the past and the present, which allows us to invent for the future.”

Stern was also an ardent preservationist. He directed the preservation program at Columbia University's Graduate School of Architecture, Planning, and Preservation from 1992 to 1998, and preservation remained central to his work. Roberta Brandes Gratz wrote in *Common Edge* that Stern taught students “not just architectural history, but the importance of saving buildings.” He was an early and vocal advocate for landmarking Modernist buildings as well as older masterpieces.

Peg Breen, president of the New York Landmarks Conservancy and a close collaborator on numerous preservation campaigns, recalled: “Robert A.M. Stern was a great friend to the Conservancy. He supported us whenever we asked—writing letters, opinion pieces, and testimony. Bob was, and always will be, my hero.”

The Future of Stern's Legacy

“You cannot write the history of architecture over the last several decades without Bob in a central place,” Pinnell observed. For more than fifty-five years, Stern led the firm that continues to bear his name, expanding a small boutique practice into one of the world's most prominent firms working in traditional idioms.

Stern and his colleagues completed

more first-rate traditional buildings—and across a wider range of types—than perhaps any other contemporary practice: modest houses, grand residences, institutional buildings, residential towers, and entire new towns. Yet Stern's influence extended well beyond the projects his firm realized. “Bob created a comfort zone for architects interested in traditional practice,” said White. Ferguson added that Stern was “an enthusiast, aficionado, critic, author, visionary, teacher, and entrepreneur,” always available with thoughtful, often witty advice informed by deep historical knowledge.

In reflecting on Modernism's unrealized promise to transform quantity into quality, Duany offered a characteristically pointed assessment: “Bob delivered both,” he said, making Stern “the only true modern architect.”

Massengale, Stern's longtime collaborator, recalled a lunchtime conversation in which Stern said, “I have three goals in life.” The first was to become dean of the Yale School of Architecture; the second, to design a building New Yorkers would remember; the third, to establish an author's department within his firm. By the end of his life, all three had been achieved.

In his final days, Nicholas Stern said, his father was “at peace with his legacy.” As Hewitt observed, Stern “achieved every goal he set for himself.” With his passing, Robert A.M. Stern has himself become part of the history he so deeply cherished. **TB**

About the Authors

Before launching his own practice in 2024, **Gary Brewer** was a longtime partner at Robert A.M. Stern Architects (RAMSA), where he led the design of projects including the 1994 *Life* magazine Dream House, the new campus for the Darden School of Business at the University of Virginia, the Spangler Campus Center at Harvard Business School, and the widely published classical beachfront cottage in Seaside, Florida. garybrewerarchitect.com

Peter Morris Dixon served as director of external communications at RAMSA, coordinating the firm's business development and public relations efforts and helping craft the narrative of the firm's work in publications for more than two decades.



A 2006 RAMSA oceanfront cottage brought high Classicism to the DPZ-planned town of Seaside, Florida.



Master CLASS

From hand-forged hardware to historically accurate windows and moldings, eight expert craftspeople are keeping traditional building arts alive in a contemporary world.

By Jennifer Sperry

In workshops across the country, master craftspeople are quietly continuing the tenets of traditional building. Every day, they dive deep into the wells of their expertise to produce windows, doors, lighting, hardware, moldings, and more with historic accuracy and functionality in mind.

For this article, we step inside the studios and factories of eight companies whose work proves that age-old craftsmanship is alive and well in a modern world.

IAN AGRELL | AGRELL ARCHITECTURAL CARVING

It was lucky for the U.S. that Ian Agrell decided to move from England to Denver in 1988.

The elected British Master Carver came to this country to teach wood carving, but architects and designers soon recognized his talent, and major projects came his way. Ian founded Agrell Architectural Carving, and the business continues to be well established in the U.S. and U.K.

Agrell Architectural Carving grew to meet the needs of its clients. The company has always maintained a substantial full-time team, continuing with 18 carvers since the mid-1990s, making it one of the largest groups of experienced, classically trained carvers in the world. The resulting portfolio is a veritable who's who of high-profile projects, with the largest so far, an elaborate wood paneled library, requiring 60,000 hours.

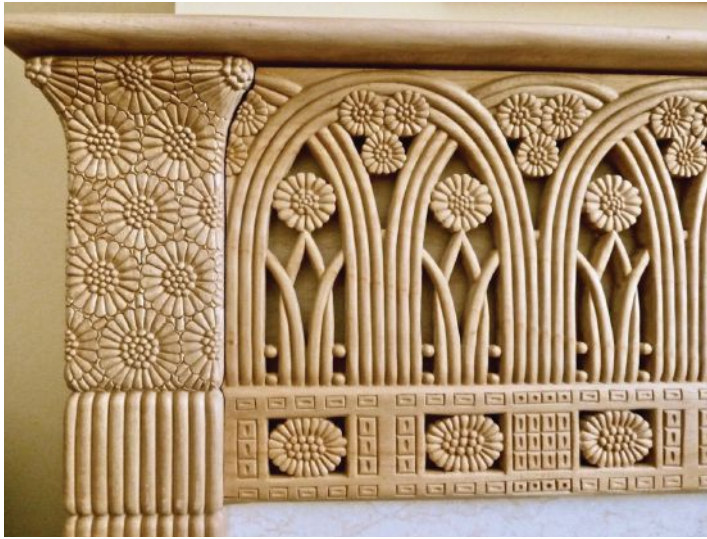
"We have a large team because timely delivery is essential and integrated with other trades," explains Ian. "I don't know of any other clas-



Wood-carved Corinthian capital by Ian Agrell.

sical architectural company that employs so many full-time carvers."

Ian's daughter, Kate, has been an integral part of Agrell Architectural Carving. After working in the Bay Area, she returned to the U.K. in 2002 to establish the company's U.K. branch. She now oversees its international operations.



Ian Agrell does all of his work by hand, using traditional tools—chisels, gouges, and wood mallets.



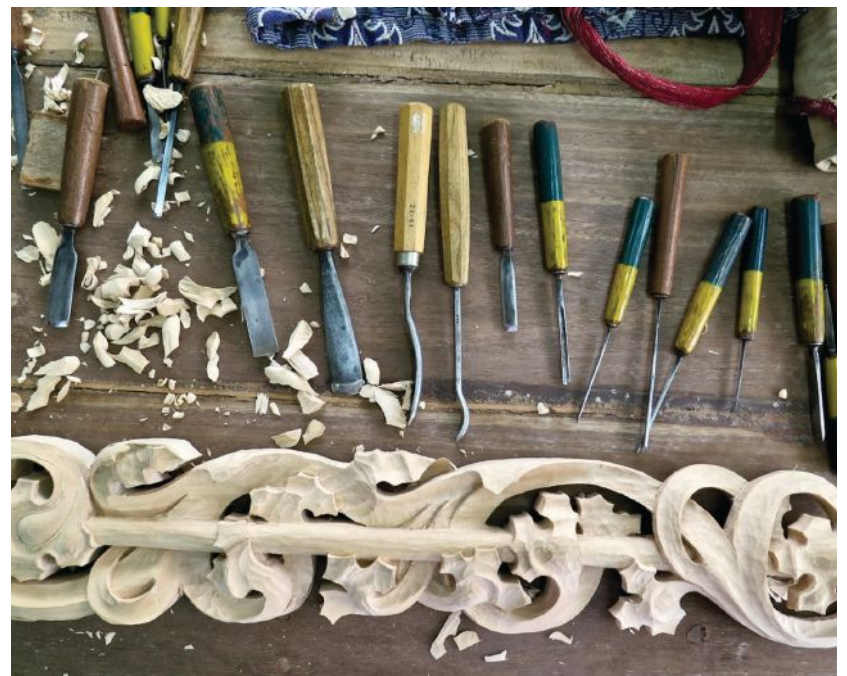
“Our work is so varied and demanding that using machines is impractical. It’s much faster and more efficient to use skilled carvers.”

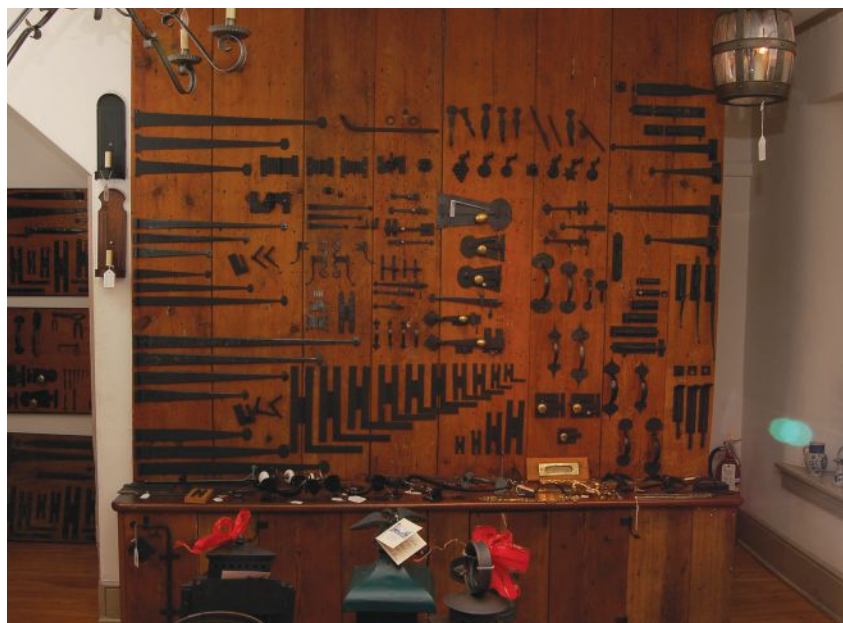
Ian Agrell

Some companies outsource certain aspects of their operations, but not Agrell. Here, all carvings are done by hand using traditional tools of the trade: chisels, gouges, and wood mallets (plus an accommodating bench, notes Agrell with a laugh). Artisans produce hand-carved moldings, corbels, capitals, decorative panels, fire surrounds, furniture, and more.

“We never use machines except to take down a background. And that’s not just for tradition; it’s because our work is so varied and demanding that using machines is impractical. It’s much faster and more efficient to use skilled carvers,” says Ian, who regularly shares his expertise in design and architectural woodcarving on the Agrell Architectural Carving YouTube channel.

With more than 50 years of professional experience and 40,000-plus hours of carving logged annually, Agrell is the go-to for ambitious projects with demanding timeframes. It’s the pinnacle of architectural woodcarving.





Ball & Ball's metal works skills go back generations to 18th-century England.

BILL BALL | BALL & BALL LIGHTING & HARDWARE

At Ball & Ball Lighting & Hardware, metalworking is a family affair. In fact, prior to 1700, Ball ancestors were skilled metalworkers in England, holding an appointment as armor makers to the crown. Now that is company history.

Bill Ball and his brother, Bob, represent the third generation. Their grandfather and his brother founded the company in 1932, and their father, Whit, ran the company until 1990. From 1932 until the early 2000s, Ball & Ball's main product was furniture hardware. However, the catalog has always included quality reproductions of antique lighting and door hardware. These two categories have become a focus over the past 30-plus years as the market for 18th-century reproduction furniture declined.

For traditional buildings, door hardware is a small but mighty detail. "It's the first thing you touch and use," notes Bill, who himself is an expert metalworker with over 40 years' experience. Historic lighting designs can complement any aesthetic but look most at home in traditionally styled environments.

"Our lights are handmade to have the character and quality of old-time craftsmanship," says the owner. "For historic applications, we build lights using solid brass, bronze, copper, pewter, tin, and iron. Our glass is offhand blown where possible. And all fixtures are UL listed and meet current building codes," he adds.



Everything is manufactured in Ball & Ball's boutique plant in Exton, Pennsylvania, complete with a locksmith, blacksmith, foundry, finishing shop, and full machine shop.

What sets Ball & Ball apart is the owners' dedication to traditional craft, which is why their creations grace many historically significant buildings, including the White House, the U.S. Supreme Court, James Madison's Montpelier, and Philadelphia's Independence Hall.

Bill says: "We copy antique designs using the same techniques, the same materials, the same fabrication methods used historically. We feel that's the best way to make any reproduction."



Brian Cooper began his career saving historic structures that were slated for demolition.



BRIAN COOPER | THE COOPER GROUP

Cooper Historical Windows grew out of a need. In 1977, Brian Cooper started a company, Early New England Restorations, with the goal of saving historic structures that were unfortunately slated for demolition. Each building would be carefully documented, numbered, and professionally dismantled for future reassembly at a new location. As part of his efforts, he needed a reliable source of historically correct windows.

“As time went on, energy efficiency was introduced to the conversation. But combining historic accuracy with high performance is something the industry hadn’t seen before, making sourcing optically correct glass in large formats difficult,” recalls Cooper. “So, I hired consultants and figured out how, using very specific controllers, to manufacture beautiful, optically correct glass in a large format.”

Thus, sister company Liberty Restoration Glass was born. Liberty produces glass that matches the look of most cylinder glass from the

“I hired consultants and figured out how, using very specific controllers, to manufacture beautiful, optically correct glass in a large format.”

Brian Cooper

1800s through 1920. However, it is always flat, enabling its inclusion in insulated window units. This industry-changing coup meant it would be possible to infuse historic structures with never-before-seen energy efficiency.

Cooper innovated again and developed a build that replicates the look of putty glaze on divided lites using Accoya wood.

Accoya is Cooper’s preferred wood choice due to its exceptional durability, dimensional stability, and eco-friendly credentials that can contribute to LEED certification requirements.

“The profile has been approved by Beacon Hill in Boston, arguably one of the toughest historic districts out there, and has since been approved by a dozen others,” Cooper explains.



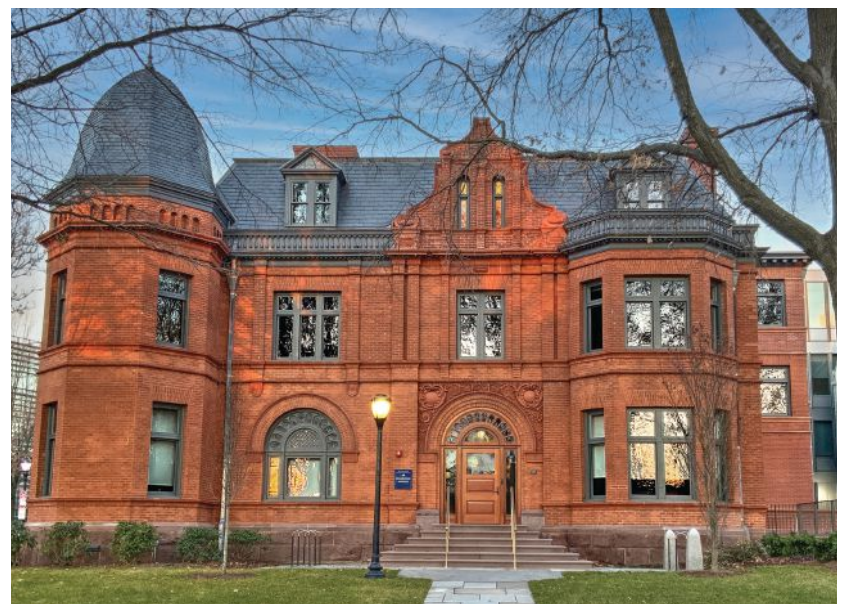
Today, Brian Cooper manufactures historically accurate windows for period-inspired buildings.

These achievements are revolutionizing the way architects and builders upgrade historic buildings. Every Cooper Historical Windows order is fully customizable, with argon and krypton gas options and R values ranging up to 22.7. Along with energy efficiency, the various choices provide improved light passage, 100% UV blockage, AAMA rankings of 180 mph wind ratings, and sound attenuation (a necessity in urban environments).

Cooper Historical Windows can manufacture new windows, restore existing windows, or execute a hybrid approach. One of its most successful, high-profile restorations was for Yale University. Cooper's expert team meticulously disassembled and restored 124 windows at Connecticut Hall, built in 1750, the oldest surviving building on campus.

Cooper's foresight to build his own glass was a game changer. Liberty produces 60,000 square feet of restoration glass annually, with 20,000 going to market and the remainder incorporated into Cooper Historical Windows.

"We win a lot of jobs based on our glass innovations," says the founder, adding that the latest news is a partnership with Vitro Glass (specifically its VacuMax™ product) to develop restoration Vacuum Glass.



STEPHANIE CROCE | J. P. WEAVER

Many times, clients come to J. P. Weaver with nothing more than fragmented pieces of a ceiling crown or frieze. Then the company's designers get to work, creating models and molds, filling in the gaps, and recreating the pattern to expertly revive the ornament.

As the country's preeminent restorer and conservator of ornamental moldings, J. P. Weaver is adept at piecing together clues from the past. This is evident in one of their most transformative projects, the restoration of California's State Capitol Building in Sacramento. J. P. Weaver's then president, Lenna Tyler Kast, was instrumental in restoring the building to its original splendor without the help of any original plans or drawings.

Using a small, faded photograph of the governor's office from a 1931 Christmas party, she identified the size of the room and scaled the design. J. P. Weaver artisans built huge molds of the surviving designs and replicated plaster moldings. The effort—completed with the building envelope buttressed for safety—was integral to the restoration, preserving one of the state's most sophisticated historic buildings.

Another chapter in the company's history began when Stephanie Croce walked into the Glendale, California, studio. She was immediately struck by the beauty of the craft, and, armed with an art history degree from NYU, asked Tyler Kast to apprentice. The partnership was so successful that Croce is now co-owner with Tyler Kast's son, Rob, and stepson, Adam.

Besides restorations, the company is adept at achieving any desired architectural style via new cast moldings (its catalog includes over 10,000 catalogued ornamental pieces). It executes these castings in either plaster, resin, or composition ornament while accommodating lights, sprinklers, and smoke detectors. Petitsin flex molding is its go-to for challenging ceiling shapes.

Ornamental plaster flourished from the 18th century until the 1940s, and the accomplishments of plasterers in the U.S., Britain, Italy, and France are deserving of respect and preservation. Thanks to J. P. Weaver, their work lives on.



JP Weaver restores and conserves ornamental moldings.



CRAFTSPEOPLE

SHARYN OLESKER | LANTERN MASTERS

When Stuart Olesker, an engineer by trade, set out to create a lighting factory, he could never have predicted that it would grow into one of the country's most distinguished custom lighting manufacturers.

Together with his wife, Jackie, Stuart established a factory in Los Angeles, California, in 1978. Today, their daughter, Sharyn, serves as vice president of manufacturing, proudly continuing the family legacy.

In collaboration with architects, interior designers, and various trades, Lantern Masters specializes in the design and manufacture of an extensive line of interior and exterior lighting along with custom fixtures crafted from high-quality materials. One of its distinct specialties is replicating historic fixtures, utilizing traditional forging techniques, and creating ornamentation through processes such as lost wax casting, stamping, inscription, and appliques.

Thanks to its architectural-specific focuses, Lantern Masters often produces lighting in styles of Spanish and Mediterranean Revivals, drawing inspiration from architects such as Addison Mizner, as well as Italian and French designs. Nevertheless, the company is fully capable of executing designs from any era for projects around the globe.

While the L.A. manufacturer excels in historic lighting, it also embraces the idea of modernizing classic designs. "Some clients prefer a fresher aesthetic for their period pieces, so instead of ornate art glass, we might choose clear glass, or we may apply a contemporary matte finish," Sharyn explains, emphasizing the importance of balance.

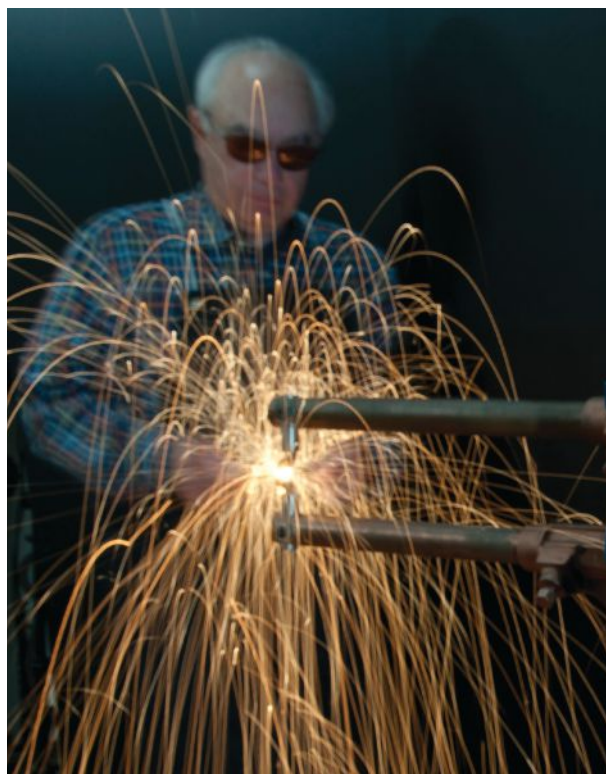
For instance, the company designed large sconces for the Pacific

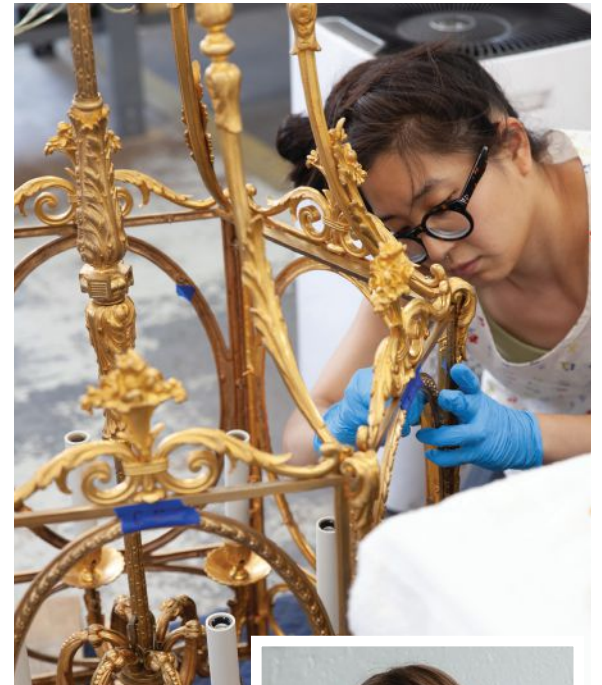


Lantern Masters designs custom lighting for period designs. The company was founded in Los Angeles in 1978 by Stuart and Jackie Olesker. Today his daughter, Sharyn, is serves as vice president of manufacturing.

Electric Building in L.A., which was being renovated into modern lofts. Working closely with the architect, the lighting experts crafted two types of sconces (one primary design is six feet tall and a secondary sconce is four feet tall) that harmonize with the building's Beaux-Arts style. The designs evoke age-old Victorian torches but with a contemporary flair.

"We have an incredible group of artisan craftspeople who have been with us for a long time," shares Sharyn about the company's continued success. "One of the most rewarding moments is when we finally see our work come to life."





LEEANN LATSCH | REMAINS LIGHTING COMPANY

At first, Remains Lighting Company was an off-the-beaten-path antique resource. Owner David Calligeros—who has an art history-focused degree and a natural curiosity for how old things tick—focused on architectural salvage of everything from bathtubs to stone cartouches.

“Eventually, David decided to specialize in lighting, and back in the early 2000s, this was a boon to the business because of the renewed interest in classical and traditional interiors at the time,” says Leeann Latsch, vice-president of business development, who has been with the company for eight years. “He’s still very involved and is our main engineer and estimator.”

Inside its 25,000-square-foot, LEED Gold-certified factory in Brooklyn, the company boasts a team of lighting designers, engineers, and artisans who conceive of and handcraft every fixture. Besides its Brooklyn factory, Remains has in-house representation in Los Angeles, Chicago, Atlanta, and by-appointment at its flagship Manhattan showroom.

Remains craftspeople have restored thousands of historic fixtures and approach projects with a conservation mindset. They

prioritize careful cleaning, structural repair, and preservation of original finishes, when possible, while updating fixtures with code-compliant, modern wiring.

“Complex restorations, like a church or state house, seek us out because of our large-scale production potential but also for our ability to safeguard vintage pieces. It requires a special hand to take care of antique lights, and that’s become a niche of ours,” notes Latsch.

Beyond preservation, Remains also executes bespoke commissions, collaborating with architects and designers to develop new fixtures from scratch, adapt existing designs, or produce new work “in the spirit of antiques” across luxury residential, institutional, religious, hospitality, and commercial settings.

From its Brooklyn manufacturing facility, this lighting resource delivers on the details. Each fixture displays meticulous craft. The result is enduring beauty.



Remains Lighting is located in Brooklyn, New York. Founder David Calligeros was an art history major.





GABE OCKRIN | VINTAGE DOORS

Vintage Doors, situated in New York between the foothills of the Adirondacks and the St. Lawrence River, started out making solid wood screen doors as a one-room operation in the back of a hardware store. Since its start in 1990, it grew slowly but steadily and began to also produce high-quality, solid wood exterior and interior doors in a variety of configurations.

When the founder decided to retire several years ago, he sold the business to current owner Gabe Ockrin. Ockrin happily agreed to a long transition period. “My predecessor was here every day, and we worked alongside each other to ensure that transfer of knowledge.

The existing crew stayed on, too,” he adds, “which was essential since these doors are handmade with great attention to detail.”

Built around a shared love of woodworking and architecture, the Vintage Doors team brings together diverse backgrounds in woodworking, engineering, design, and hospitality. These disciplines shape how the doors are made and how clients are served. The mix informs a culture where precision and craftsmanship go hand in hand with strong relationships, thoughtful problem-solving, and a commitment to delivering beyond expectations.

In the New York facility, a small team of craftspeople builds all the doors from scratch, using traditional rail and stile construction.

The rough lumber is kiln dried and milled in house, with close attention paid to color and grain. Vintage Doors uses two traditional joinery methods: centuries-old mortise and tenon and dowels, which became popular during the late 1800s.

No matter the style—a Gothic door for one of the country’s oldest universities, a Dutch door for a historic farmhouse, or a church entry—Ockrin says his goal is to help customers realize a product that feels and looks like it’s always belonged.

When it comes to a successful preservation or new-old construction, the details matter, and doors are high up on that list. “We always say that the door is a home’s most touched architectural element,” notes Ockrin. “There’s nothing like pushing open a solid wood door, its weight and feel. It’s an important piece of any project, and I’m glad to be a part of that.”

Gabe Ockrin creates vintage-inspired doors in his shop located at the foothills of the Adirondacks.



AMOS FISHER | VINTAGE MILLWORK & RESTORATION

At Vintage Millwork & Restoration, custom wood doors are a defining expertise.

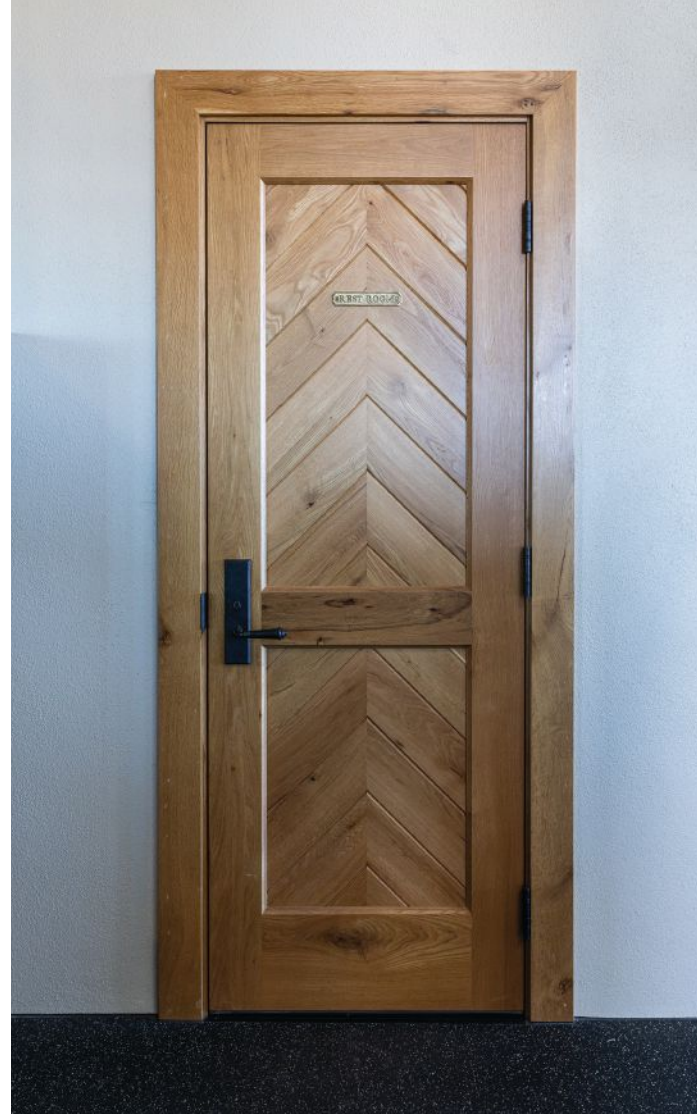
“We do take on select millwork projects, and there are times when the two go hand in hand, especially on larger or historic projects. But doors are where our expertise and passion truly lie,” explains General Manager Amos Fisher.

For Vintage Millwork & Restoration, details are not optional; they are foundational. The goal is to produce doors that feel authentic to the period while still meeting modern performance standards.

“Profiles, joinery, wood species, glass, and hardware preparation—every element needs to respect the original design,” contends Fisher, adding, “Accuracy matters not just for appearance, but for integrity.”

All work is executed in-house at the company’s Paradise, Pennsylvania, facility, where a team of 20 skilled craftsmen oversees each stage of production. From milling and joinery to finishing, every step remains under one roof, ensuring rigorous quality control and consistency.

By maintaining hands-on oversight throughout the process, the firm delivers custom doors and select millwork that meet the exacting demands of architects, preservationists, and builders committed to traditional design. TB



Vintage Millwork & Restoration is located in Paradise, Pennsylvania, where 20 skilled craftsmen oversee production of exquisite doors.



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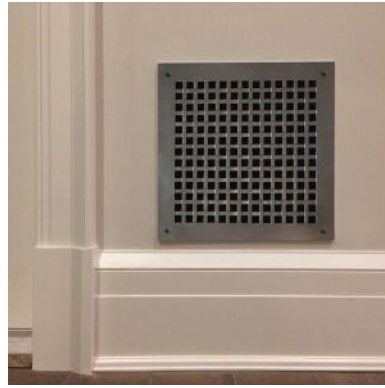
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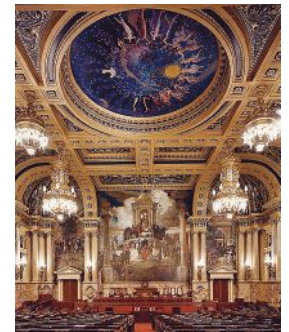
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Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 35 years.

SEE OUR AD ON INSIDE FRONT COVER.



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.

SEE OUR AD ON PAGE 37



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.

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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).

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Royal Corinthian

800-265-8661, 630-277-9084; Fax:
www.royalcorinthian.com
West Chicago, IL 60185

Manufacturer of architectural columns, balustrade systems, cornices, pergolas, domes, fireplace surrounds, and exterior shutters from long-lasting composite materials (fiberglass, FRP, PVC, synthetic stone, polyurethane, wood, GFRC, and cast stone).

Thousands of standard products. Specializes in custom orders.



Chadsworth Columns

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TRADITIONAL BUILDING CONFERENCE SPONSOR

METAL, WOOD + COMPOSITE WINDOWS



Architectural Components

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

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

SEE OUR AD ON PAGE 71



Blackberry Systems Inc.

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

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

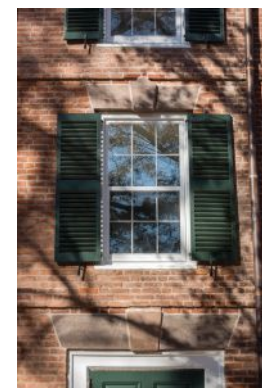
SEE OUR AD ON PAGE 17



Caoba Doors

800-417-3667; 215-747-6577;
Fax: 215-747-8908
www.caobadoors.com
Philadelphia, PA 19143

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



Cooper Historical Windows

860-599-2481

www.thecoopergroupct.com
North Stonington, CT 06359

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



Heartwood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760
heartwoodwindowsanddoors.com
Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 68-year-old company.



Hope's Windows, Inc.

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

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

SEE OUR AD ON PAGE 2



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



Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

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



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.

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TRADITIONAL BUILDING CONFERENCE SPONSOR



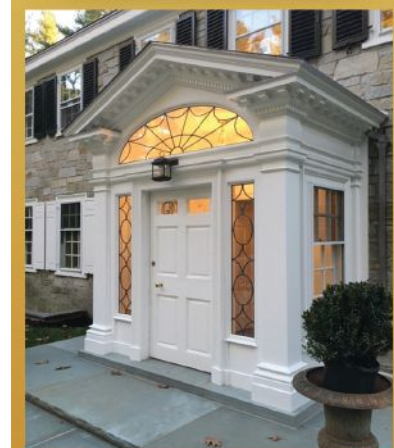
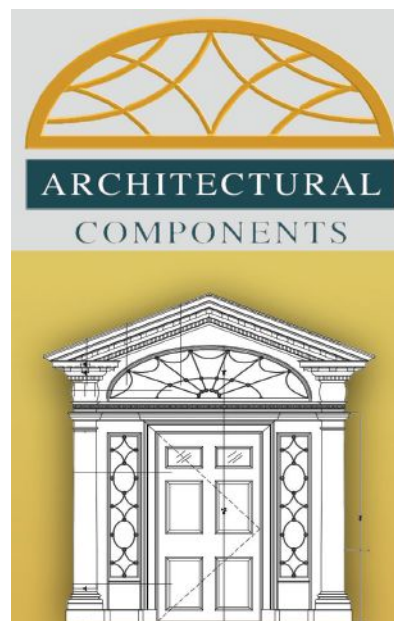
Renaissance Conservatories

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs.

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TRADITIONAL BUILDING CONFERENCE SPONSOR



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

413-367-9441
architecturalcomponentsinc.com



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.

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TRADITIONAL BUILDING CONFERENCE SPONSOR



Hope's Windows, Inc.

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Pilkington Glass

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

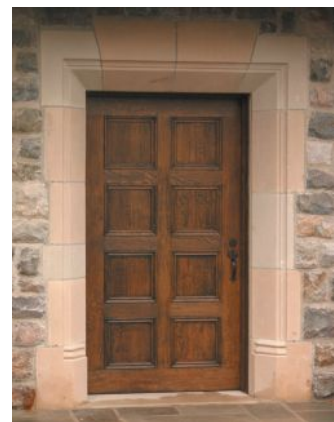
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

SEE OUR AD ON PAGE 71



Brownstone Door Co.
718-832-1058
www.brownstoneddoors.nyc
Brooklyn, NY 11220

Specializing in expertly crafted reproduction of historic doors, entryways and storefronts. Our knowledge of New York City historic door details is unparalleled. We provide custom entry door solutions from conception to installation for historic and designer homes and commercial landmark properties.

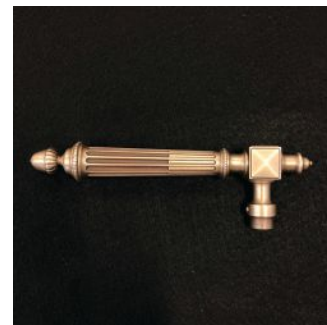


Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

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

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TRADITIONAL BUILDING CONFERENCE SPONSOR



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

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

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TRADITIONAL BUILDING CONFERENCE SPONSOR



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

Vintage door hardware: solid brass, new construction or historic renovation; over 20 doorset patterns with coordinating cabinet hardware & accessories; dealers throughout US & Canada.

SEE OUR AD ON PAGE 3



Oliveri Millworks
561-478-7233
www.oliverimillworks.com
West Palm Beach, FL 33405

Architectural line of mahogany windows and doors, steel, stainless steel, bronze, interior doors, and custom designs.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Vintage Doors
800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammond, NY 13646

Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, porch enclosures, Craftsman & Victorian Styles; solid wood & glass panels available.

SEE OUR AD ON PAGE 6



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

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



Regal Brands
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Vintage Doors
SEE OUR AD ON PAGE 6



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.

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TRADITIONAL BUILDING CONFERENCE SPONSOR



Wilmette Hardware
847-251-0187; Fax: 847-251-0281
www.wilmettehardware.com
Wilmette, IL 60091

Entry hardware, bespoke hardware, levers, cabinet hardware, push plates, trim locks, hinges, other hardware.

TRADITIONAL BUILDING CONFERENCE SPONSOR



Accurate Machine-Made Metal Weatherstripping

207-887-9231

www.accuratemachine.com
Gorham, ME 04038

Double-hemmed spring bronze weatherstrip for windows & doors. Available in 100 foot rolls of 3/4 inch to 1 3/8 inch.



American Historic Hardware

607-547-1900; Fax: No fax

www.ahhardware.com
Cooperstown, NY 13326

Supplier of unused, original stock builders hardware: for doors, windows & furniture; variety of styles & finishes; stock from ca. 1860 to 1940; hardware restoration.



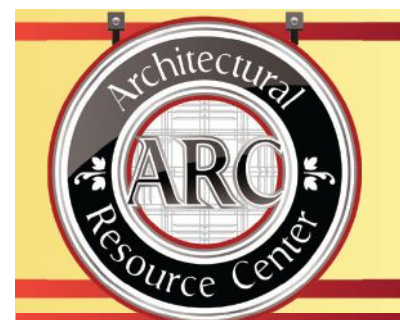
Architectural Resource Center

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.

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TRADITIONAL BRASS HARDWARE

"A Veteran Owned Business"

PULLEYS



CHAINS



LOCKS



LIFTS



STACKABLE WEIGHTS Iron & Lead Square or Round



Customer Service

1-800-370-8808

www.aresource.com



Guerin, P.E.

212-243-5270; Fax: 212-727-2290

www.peguerin.com
New York, NY 10014

Foundry since 1857: bath, door, window & cabinet hardware, furniture & lighting; stock line with short lead time & made-to-order line of over 50,000 items; custom work, casting, hand-chasing, milling, reproduction, refinishing, plating; catalog at peguerin.com or print \$40.



Phelps Company

603-336-6213; Fax: 603-336-6085

www.phelpscompany.com
Hinsdale, NH 03451

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, push-out casement hardware, storm/screen-door latch sets & more.



SRS Hardware

401-954-9431

www.srshardware.com
Dallas, TX 75219

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

BIRD CONTROL



Bird-X

800-662-5021; Fax: 312-226-2480

www.bird-x.com
Elmhurst, IL 60126

Bird-X specializes in humane bird and wildlife control solutions. Chicago-based company supplies a complete line of unique products including spikes, netting, shock track, bird wire, repellent gels, ultrasonic and sonic deterrents, and visual deterrents for all types of structures. Contact us for free consultations.



Nixalite of America, Inc.

800-624-1189; Fax: 800-624-1196

www.nixalite.com
East Moline, IL 61244

Manufacturer of humane bird-control products: stainless-steel needle strips, Fliteline wire deterrent & 3 types of bird netting; visual, chemical & audible systems; free technical & planning services with direct order.



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.

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TRADITIONAL BUILDING CONFERENCE SPONSOR

STORMS, SCREENS + SOUNDPROOFING



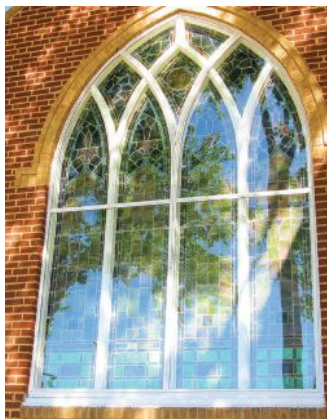
Allied Window, Inc.

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.

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TRADITIONAL BUILDING CONFERENCE SPONSOR

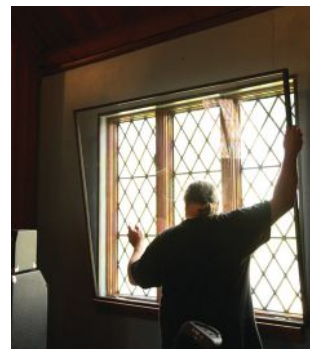


Arch Angle Window & Door

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.

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Climate Seal

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

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



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.

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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



Allied Window, Inc.

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Mon-Ray, Inc.

800-544-3646; Fax: 763-546-8977
www.monray.com
Hopkins, MN 55343

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

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TRADITIONAL BUILDING CONFERENCE SPONSOR

FLOORING FOR INTERIOR + EXTERIOR SPACES



Carlson's Barnwood Co

309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

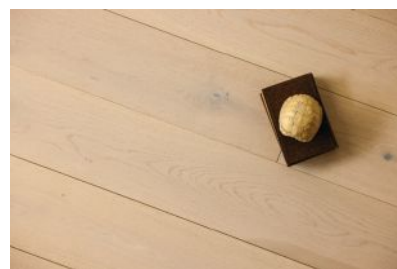
Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting & art glass; hardware.



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.



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.

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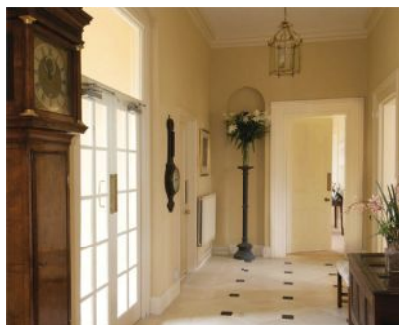
TRADITIONAL BUILDING CONFERENCE SPONSOR



Goodwin Company

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

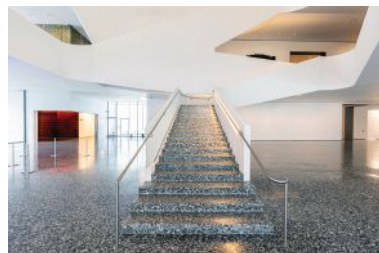
Supplier of centuries-old, river-recovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished.



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.

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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.

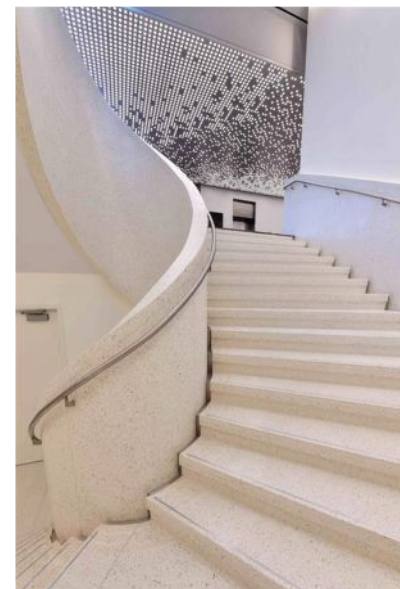
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TRADITIONAL BUILDING CONFERENCE SPONSOR



The European Company

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National Terrazzo & Mosaic Association

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STOREFRONTS + FACADES



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.

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Historical Arts & Casting, Inc.

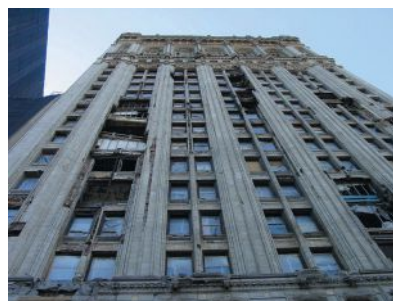
800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

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

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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 facades & storefronts; natural stone, tile & terracotta; commercial, institutional & religious buildings.

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Timberlane, Inc.

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

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

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

For more information, please visit traditionalbuildingshow.com



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.

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Buffalo Plastering

716-885-9020; Fax: Same as phone
www.buffaloplastering.com
Buffalo, NY 14216

Custom fabricator of moldmaking & original sculpture: interior & exterior GRG & FRP columns, domes & more; historical restoration & custom moldings as per drawings.



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.

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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.

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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).

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Kuiken Brothers Company, Inc.

201-705-5375; Fax: 201-475-2175
www.kuikenbrothers.com/classical
Midland Park, NJ 07432

Supplier of classical wood molding: KB Classical Moulding includes 70 classic American molding profiles; Early American, Georgian, Federal, Greek Revival, Colonial Revival & Traditional Revival; all in stock; milled from domestic Appalachian Poplar; CAD files available; online catalog; ships nationwide.



White River Hardwoods-Woodworks

800-558-0119; Fax: 479-444-0406
www.whiteriver.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved linden products & adornments for cabinetry & furniture in cherry & maple; capitals; lineals, finials, mantels & range hoods; ceiling medallions.



Zepsa Industries, Inc

704-583-9220; Fax: 704-583-9674
www.zepssa.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 Zepsa Industries.

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J.P. Weaver Company

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Zepsa Industries, Inc.

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JUMP IN THE CONVERSATION

@PeriodHomes

@TradBuilding

@TradBldgShow

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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.

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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.

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Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

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

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TRADITIONAL BUILDING CONFERENCE SPONSOR



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.

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Robinson Iron Corp.

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

www.robsoniron.com

Alexander City, AL 35010

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

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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.

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413-582-6909; Fax: 413-582-6908

www.sundialwire.com

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Wiemann Metalcraft

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

www.wmcraft.com

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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.

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St. Louis Antique Lighting

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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.

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Hartstone

704-905-0583

www.hartstonetile.com

Louisville, KY 40213

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Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

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

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TRADITIONAL BUILDING CONFERENCE SPONSOR



Robinson Iron Corp.

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

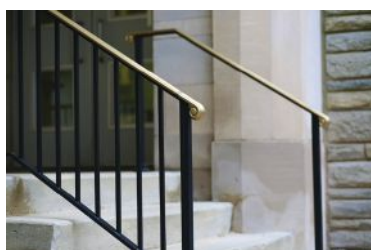
www.robinsoniron.com

Alexander City, AL 35010

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

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STAIRS + RAILINGS



Julius Blum Company

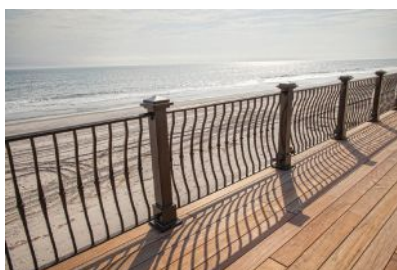
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www.ironworkclassics.com

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Historical Arts & Casting, Inc.

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

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West Jordan, UT 84081

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Historical Arts & Casting

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Julius Blum Company

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Wiemann Metalcraft

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

www.wmcrafter.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.

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www.zepssa.com

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www.bbsheetmetal.com
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www.tinman.com
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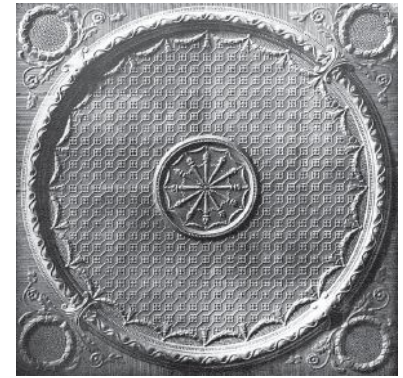


NIKO Contracting Co.

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www.nikocontracting.com
Pittsburgh, PA 15213

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W.F. Norman Sheet Metal MFG Company

800-641-4038; Fax: 417-667-2708
www.wfnorman.com
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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.

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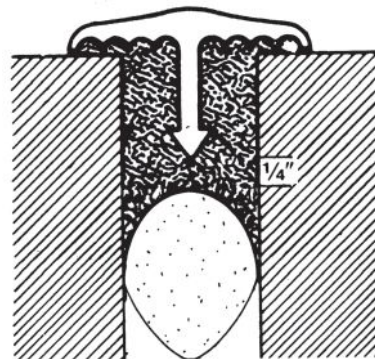


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