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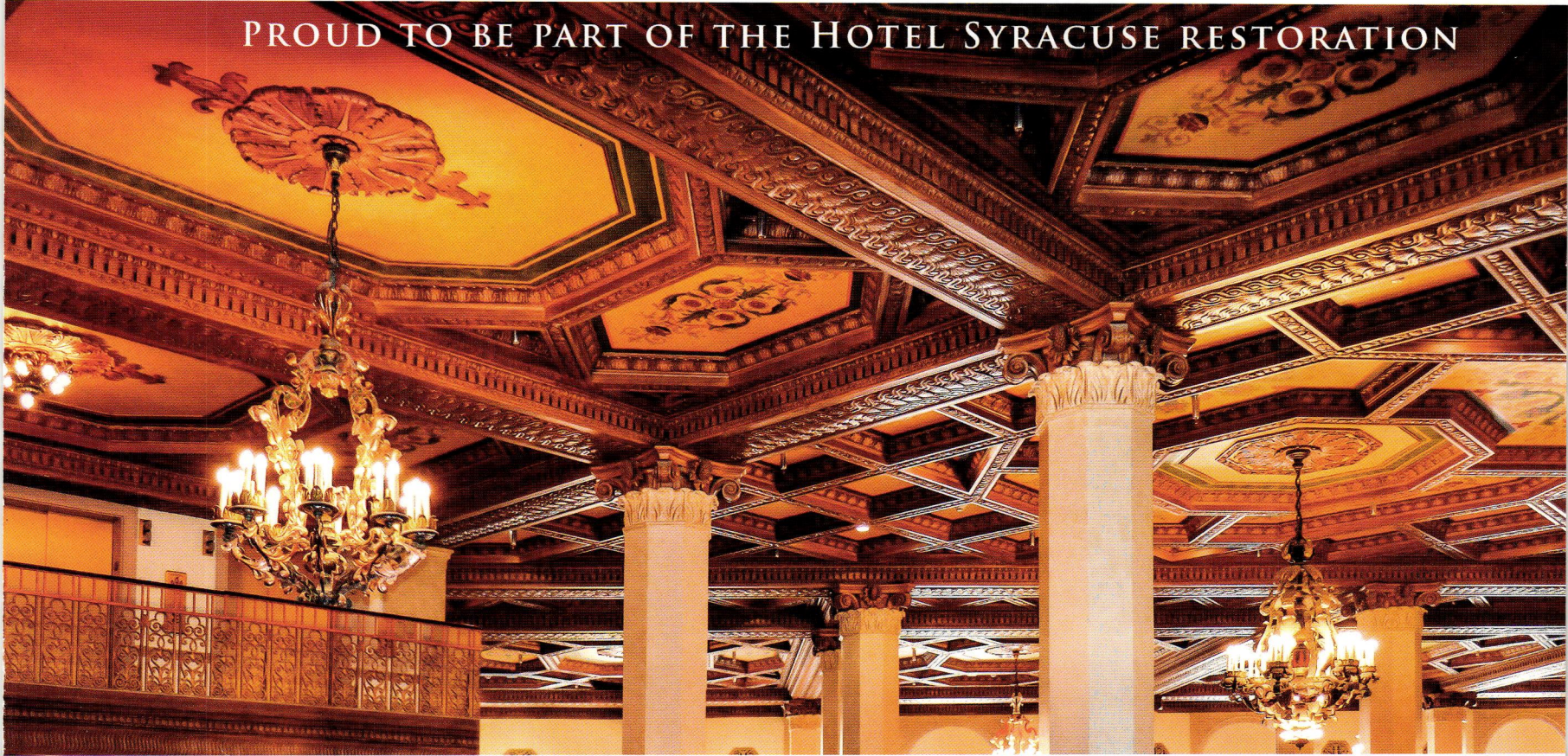


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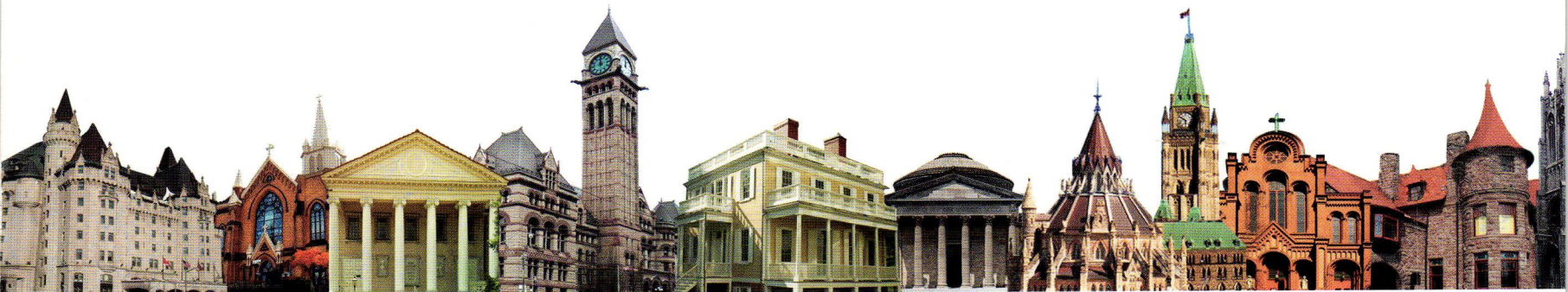
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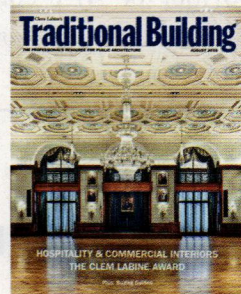
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By Alireza Sagharchi and Lucien Steil;
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Reviewed by Clem Labine



*on the
cover*

The Lincoln Ballroom in the Union League in Philadelphia has been restored.

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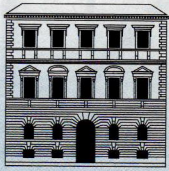
Photo: Jeffrey Totaro

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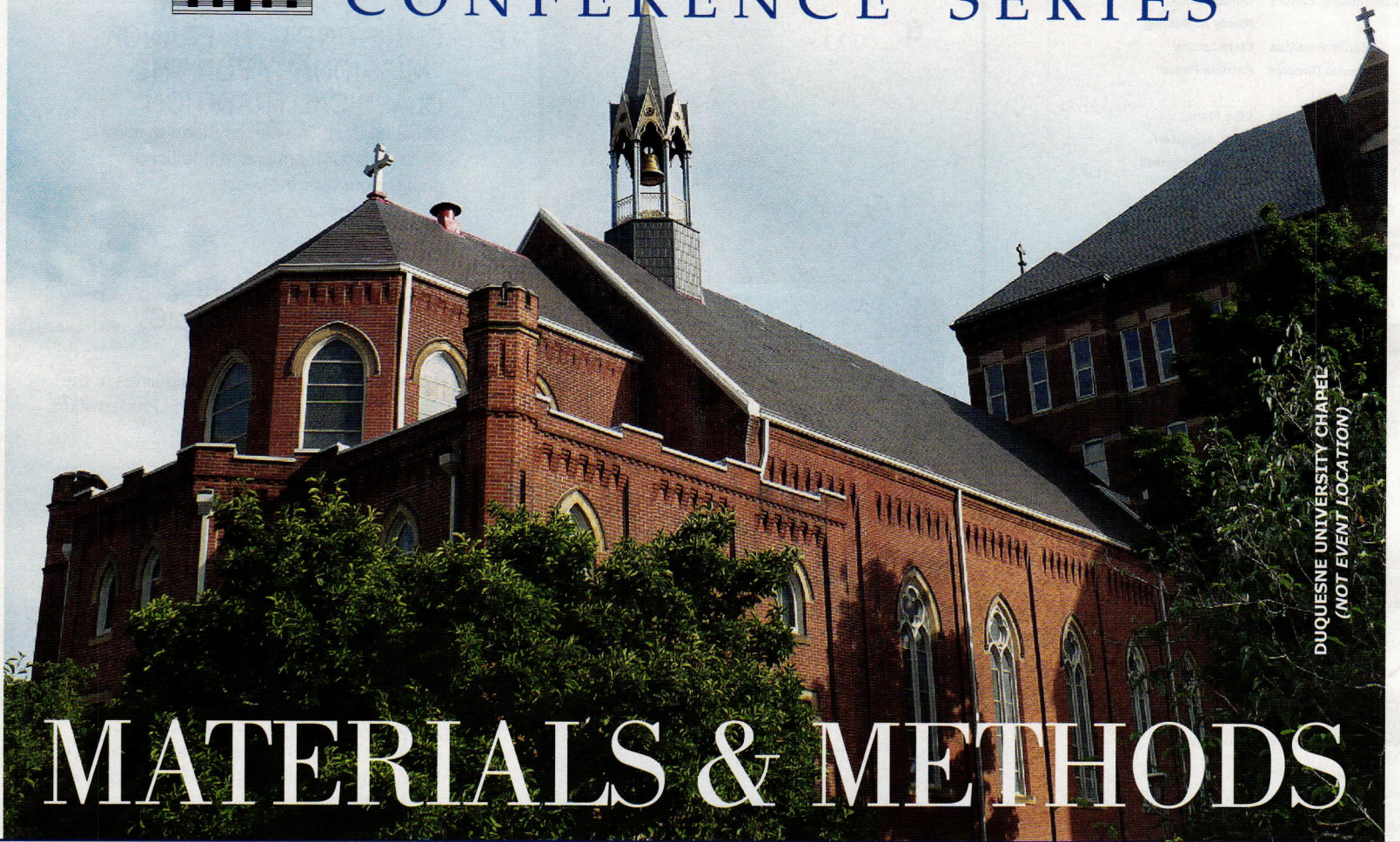
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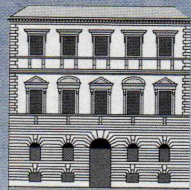
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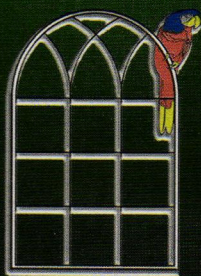
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Christine G. H. Franck

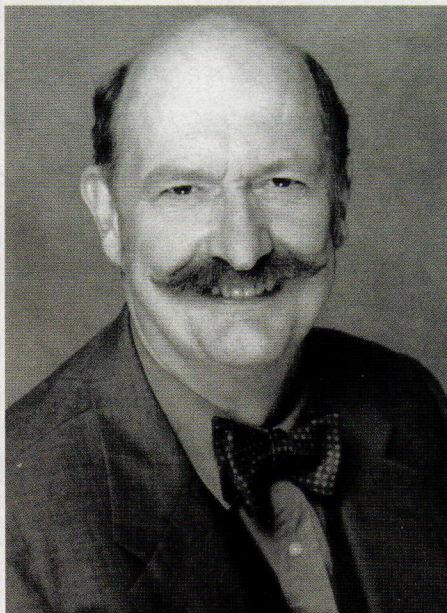
“Missionary for the Classical Tradition”

By Gordon Bock



RIGHT: Christine G. H. Franck
Photo: Rod Foster

**BELOW: Clem Labine, founder of
Old House Journal, *Traditional Building* and
Period Homes magazines**



Sometimes, words do have the power of actions, as when they're charged with the zeal of the traditional architecture gospel. By virtue of her demonstrated commitment – both professional and personal – to infusing humane values into architectural education, Christine G. H. Franck is the 2016 recipient of the Clem Labine Award. “Christine is a tireless networker,” explains Clem Labine, founder of *Traditional Building* and *Period Homes* magazines, “[who] through her writing, teaching, and public speaking, has stressed to both students and practicing professionals alike that architecture is a public and social art.”

In contrast to a design award that acknowledges an exemplary building, the Clem Labine Award, which began in 2009, publicly honors an individual's personal achievement. “The winner of the award is always an outstanding example of a life with a purpose,” says Labine, “given to a person who, over an extended period of time, has demonstrated both professional and personal devotion to creating a more humane and beautiful built environment.”

If a life-labor of preaching architectural education sounds comparable to a calling, the likeness is not far-fetched. “I think when you're mission-driven,”

says Franck, “what you really want to see is change in impact – whether it's in work as a designer or as an educator.” Labine, who has known Franck for 25 years, calls her a “missionary for the classical tradition.”

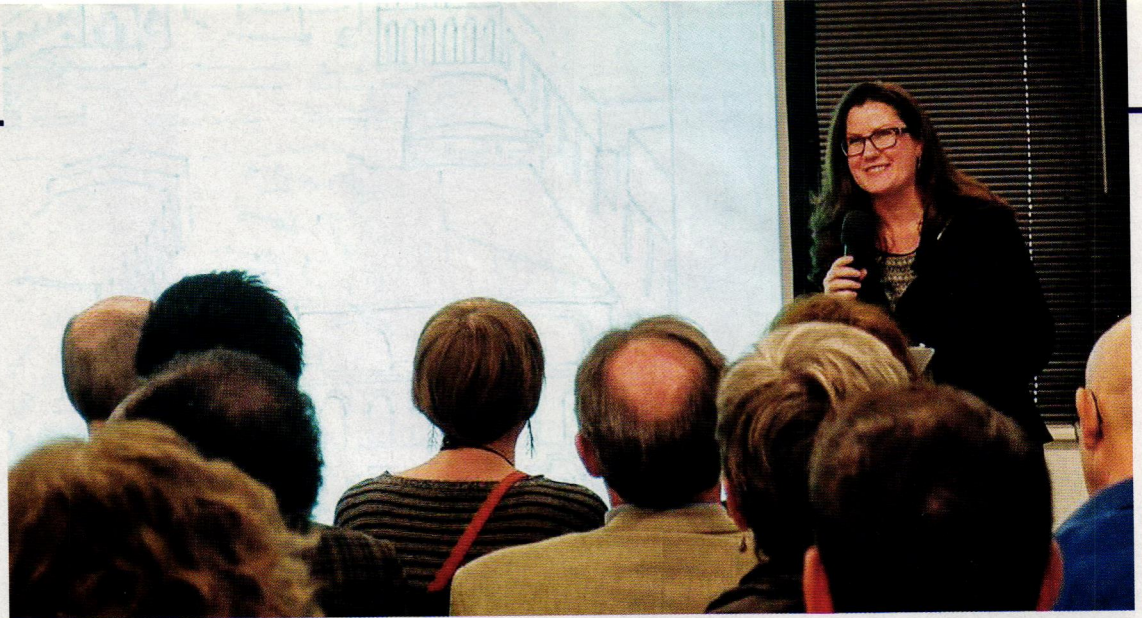
Indeed, over a career that began with architectural degrees from the University of Virginia and the University of Notre Dame, Franck has more than once converted from designer to academic, often helping to create whole new educational venues and for whole new organizations. The words “missionary” and “founder” surface regularly in her CV.

An early example is a set of seasonal programs that turned out to be an epiphany as much for Franck as for the students. In the latter 1970s, while working in the office of noted classical architect Allan Greenberg in Virginia, Franck got word that the then-named Prince of Wales's Institute of Architecture wanted to start a summer program in the U.S. – and with it an opportunity to develop and run the school. “I jumped at the chance,” recalls, “and scrambled around to put a proposal together.” Ultimately, she worked with the director of the program, Dr. Richard John, to administer a two-month course of study, which in turn opened doors to teaching a studio in Rome the next year for Notre Dame, followed by administering a second

RIGHT: Introducing Leon Krier's lecture to sold-out crowd at CU Denver at a CARTA event.

BELOW: With Inaugural Clinton Scholars Donors and Recipients at CARTA, the Center for Advanced Research in Traditional Architecture, at the College of Architecture & Planning at the University of Colorado Denver.

BOTTOM RIGHT: Speaking at an Arthur Ross Awards panel.



merican summer program for the Prince of Wales's Institute. "In a roundabout manner, this is how my career shifted from a primary focus on practice to a primary focus on education," she says.

Learning from a Landmark

anyway, the course for Franck's 'Life with a Purpose' was set at an early age – so early, in fact, she had yet to drive a car. "I grew up in Williamsburg, Virginia (a city that includes Colonial Williamsburg) and, as a child, I thought that was the kind of world that my people lived in – where you could walk or ride your bike downtown or go to a small grocery store." She says it was a world filled with beautiful buildings, in a town plan that's laid out in a way that makes the political logic clear. "It's everything that traditional architecture and urbanism is good at producing." However, when Franck later moved to the 1980s suburbs of northern Virginia and then began to study architecture, she sensed something was wrong. "We lived in the worst suburban sprawl where I had to drive everywhere. My father got up at 4:30 AM to commute to work. It radically changed me." While completing her Bachelor's and Master's degrees in Architecture, she set herself on a path of self-education that included working at firms

like Duany Plater-Zyberk & Company and Allan Greenberg, LLC. "Moving on to graduate school and working, I became aware that there were other people like me, and that there was a lot more to learn about how to make good places – that, in fact, we used to know how to do it very well."

She says she began to link up with this broad network of people who, at this stage, were just starting to find each other and connect the dots by forming organizations, such as the Institute of Classical Architecture (now ICA&A). Franck came to the fledgling organization when it was about five years old, first with a stint as Executive Director, and then through a succession of roles where needed.

"I was first put on our Advisory Council, and then joined our National Board, from 1998 until 2010," she says. Over the course of that tenure, Franck helped grow a variety of educational efforts that included summer programs, continuing education programs, and salons. "I continued the pattern that the Institute already had, but then added things, such as when Richard Cameron and I developed the Rome program, the Institute's first travel program." This program has become a series that now goes all over the world. "Through the academic programs committee that I chaired, we developed a really

robust continuing education program that now runs on a regular basis, including offering a certificate from the Institute."

In the mold of many true-believers, Franck is a classic self-starter. "I would say my work always has the same inspiration: If I see something that needs to be done, I try to do it myself, or figure out who can." As an example, Labine cites developing ICA&A tutorial seminars in association with the American Institute of Building Designers as one of her outstanding achievements. "This pioneering program exposed several hundred residential designers to the theory and principles of classicism," he says.

In fact, Franck describes realizing that two attendees for a New York continuing education class, Bud Lawrence and Bobby Morales, were actually from Florida. "Are you two really flying up here for classes three weekends in a row?" she asked. When they answered, "Yeah, because we really need to learn this, and all our guys need to learn this, and you're the only people teaching it," she took it as a sign. "Out of that conversation, the ICA&A hatched the idea of developing a program specifically for home builders and residential designers in Florida to help them learn about different American architectural traditions."

1



2



3



Where No Traditionalist Has Gone Before

For Franck, the process of growing architectural education programs has itself grown into something more. “There’s the direct educational work, in terms of developing new programs, teaching them, spreading them, and working with students,” she explains, “but then there’s the non-profit work of helping to develop organizations like the ICA&A.” She says she’s learned so much from service to the ICA&A (“I think I’ve been on just about every board committee we had.”) that, using the same kinds of models, she’s been able to help other organizations, such as INTBAU (International Network for Traditional Building, Architecture & Urbanism).

“INTBAU is an international organization that promotes the social and civic benefits of the world’s varied architectural traditions,” explains Labine. “Christine’s pro-bono work with INTBAU extended her influence beyond the U.S. borders, and her outreach work there has helped advance the cause of classical and traditional design on both sides of the Atlantic.” As she explains, early on in her information, among other activities, she helped with the set-up of INTBAU’s chapters, which now number some 22 around the world. This summer, 2016, Franck will be in Sweden for INTBAU’s first summer program.

Ever eager to take on a challenge, in 2013 Franck joined the College of Architecture & Planning at the University of Colorado Denver in order to create a new Center for Advanced Research in Traditional Architecture (CARTA). She currently serves as its first Director. “It’s not only a culmination of everything I’ve been doing so far,” she says, “but also I think it’s where we need to see the most change in terms of helping schools of architecture engage with and learn from the past.”

Says Labine, “Her work at CARTA will help shape architectural education for years to come. The center has to be self-funded, says Franck, “but thanks to a kind gift from the Driehaus Charitable Lead Trust and our founding sponsors, we have our basic operational costs covered for a three-year period.” But being a challenge grant means she has to raise additional funding. Nonetheless, Franck has made good use of her resources, awarding some \$30,000 worth of scholarships in the last three years and launching the College’s first Career Fair program.

The fair, which started with 12 traditional architecture firms, now features about 50 firms and involves the whole college. “For me, both my work and my pro-bono educational work have the same focus,” she says. “It’s making sure that we provide opportunities for students, architects, and anyone else who wants to learn about traditional architecture — what it is, how you make it, and why it’s beneficial.”

Gordon Bock, co-author of The Vintage House (thevintagehousebook.com), lists his fall 2016 courses, seminars and keynote addresses at www.gordonbock.com.

1: With a student at Prince of Wales Summer Studio in New Orleans, 2013.

2: At CARTA with second Clinton Scholars recipients.

3: Presenting to HRH The Prince of Wales at INTBAU.



Frank with the landscape crew at a Historic Cemetery Preservation Project.

one of Franck's designs, the Congregation Shearith Israel Historic Cemetery Preservation Project.

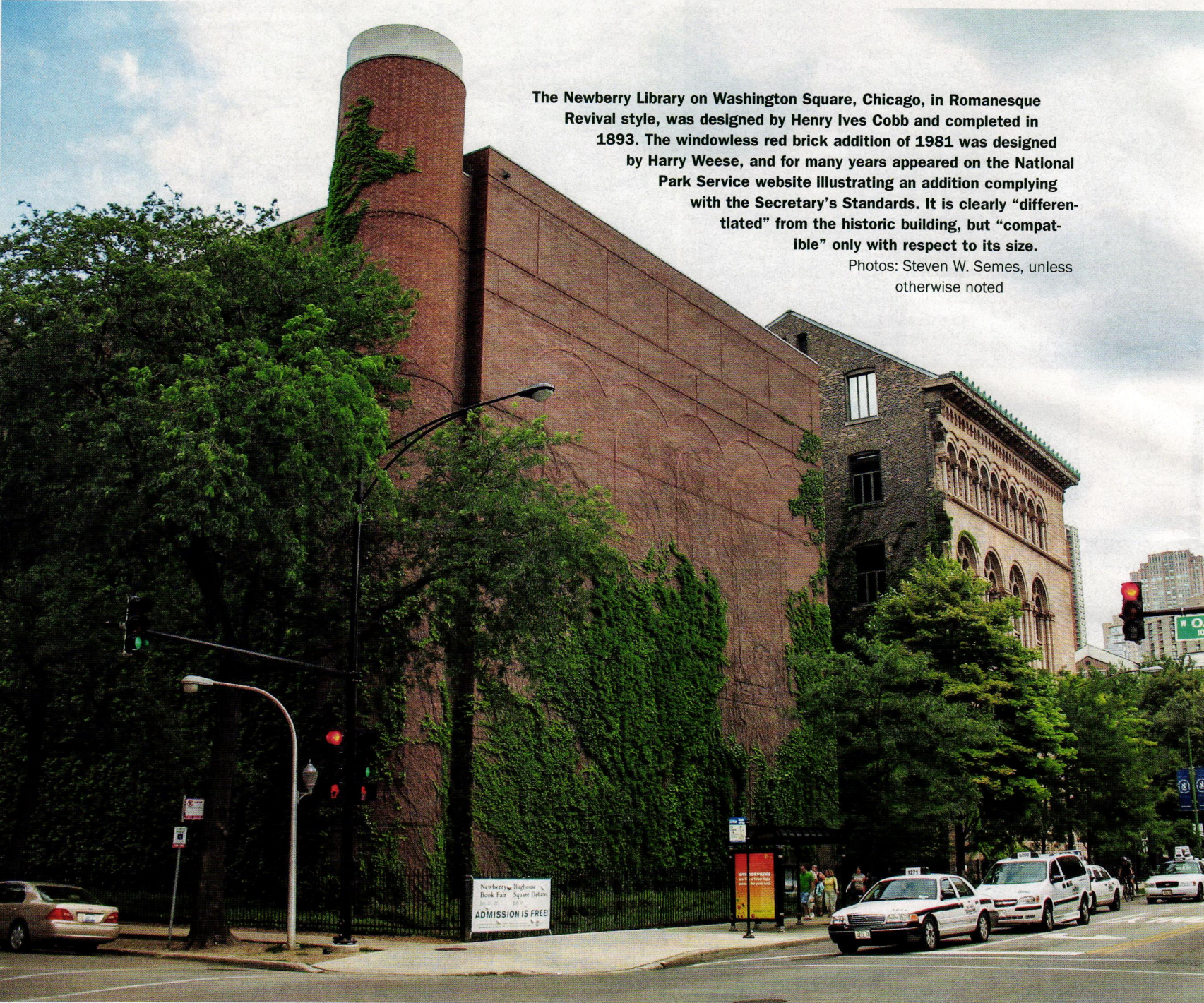
Christine Franck explains CARTA.

Interior view of one of Franck's designs, the Adsworth Cottage.



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The Newberry Library on Washington Square, Chicago, in Romanesque Revival style, was designed by Henry Ives Cobb and completed in 1893. The windowless red brick addition of 1981 was designed by Harry Weese, and for many years appeared on the National Park Service website illustrating an addition complying with the Secretary's Standards. It is clearly "differentiated" from the historic building, but "compatible" only with respect to its size.

Photos: Steven W. Semes, unless otherwise noted

Moving National Preservation Policy Forward

An opportunity to revise the Guidelines of the National Park Service for Historic Preservation.

By Steven W. Semes

During the month of April of this year, the National Park Service solicited public comment on proposed revisions to their *Guidelines for the Treatment of Historic Properties*, a document designed to supplement the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and offer more detailed advice for managing historic structures, districts and landscapes. The goals of the current revision were "to ensure that the guidance continues to reflect current historic preservation methods and technologies, show how historic structures can be made more sustainable, and support efforts to rebuild the economic vitality of historic and urban communities." These *Guidelines* (and *Standards* themselves) were last revised in 1995, and this is an important opportunity for the preservation community to influence the future direction of national policy in the field.

The most widely-applied of the *Standards for Rehabilitation*, dealing with the preservation and adaptation of buildings for continuing or new uses and to bring them into conformance with modern needs for accessibility and sustainability. In general, the new *Guidelines for Rehabilitation* offer some advice, especially regarding specific treatments for historic features and materials.

On the other hand, the sections dealing with the interface between historic and new construction, whether in the form of replacements for missing or irretrievably damaged elements, or additions to historic buildings and new structures in historic contexts, raise several challenging questions. As it is, the current draft may actually increase rather than reduce confusion on the part of state and local practitioners who rely on the *Standards and Guidelines* as best practices. Phrases like "false historical appearance" and "compatible contemporary design" perpetuate biases that have frequently led to stylistic choices that undermine the aims of preservation.

The *Guidelines'* repeated warnings against creating a "false historical appearance" will be interpreted to mean that designing new elements that appears to be a historical style is "not recommended," and instead only a "compatible contemporary" style should be used. But no historical style can be considered "false," and the term "contemporary" only indicate a temporal condition (i.e., design as practiced at the present time), not a style. Present-day architectural practice ranges from informed classicism and traditional design to avant-garde modernism, and some current tendencies are more sympathetic to historic architecture than others.

The choice of a style for new work in a historic setting should be consistent with the maximum preservation of historic character, and so a variety of approaches and styles is to be expected in practice, reflecting the variety of styles in contemporary use as well as within the historic sites themselves. The recommendation of a "compatible contemporary design," therefore, can only mean an appropriate design by a living architect in whatever style the architect chooses, so long as the result is compatible with the historic character.

In fact, the present draft is not consistent in its terminology, sometimes recommending against new features "not in a compatible contemporary design," and elsewhere barring new features that are incompatible with the existing historic character of the property." The latter is a far better formula and more consistent with "false historical appearance" and "com-



211 Elizabeth Street in the NoHo Historic District, New York, was designed by Roman & Williams and completed in 2007. It is a new structure consistent with the character of its setting while not being a copy of any other building. Without clarification from the NPS, some preservationists would see such a new design as not "differentiated enough" from its historic neighbors to avoid creating a "false historic appearance."

Photo: courtesy of Roman & Williams Architects

patible contemporary design" should be deleted.

Source of Confusion

A major source of confusion has been the use of the terms "differentiated" and "compatible" in Standard 9 of the *Secretary's Standards for Rehabilitation*, but the revised *Guidelines for Rehabilitation* do not address this. The introduction to the *Guidelines* says "A new addition should be compatible but differentiated enough so that it is not confused as historic or original to the building."

But what is "differentiated enough"? Should a relatively uninformed person be able to identify an addition at a glance? Or should it be distinguishable upon close inspection by a knowledgeable person, but otherwise visually congruent with its setting? In practice, many authorities have found it easier to evoke "differentiation" by means of stylistic and material contrast and relegate "compatibility" to mere conformance in size, resulting in unnecessary losses in historic character.

Distinguishing old and new construction can be accomplished by means other than stylistic contrast, including the use of interpretive materials that explain the historical development of the site, but these options are not clearly presented in these revisions. The result is likely to be continuing stylistic bias and visual dissonance.

The problem of "differentiation" goes to the heart of preservation philosophy and practice: is the purpose of preservation to make clear the date of construction of every part of a historic building or setting, thereby emphasizing the difference between the past and the present? Or is it to maintain the historic character of a site by preventing the introduction of new features whose contrasting character

would diminish the integrity of the setting?

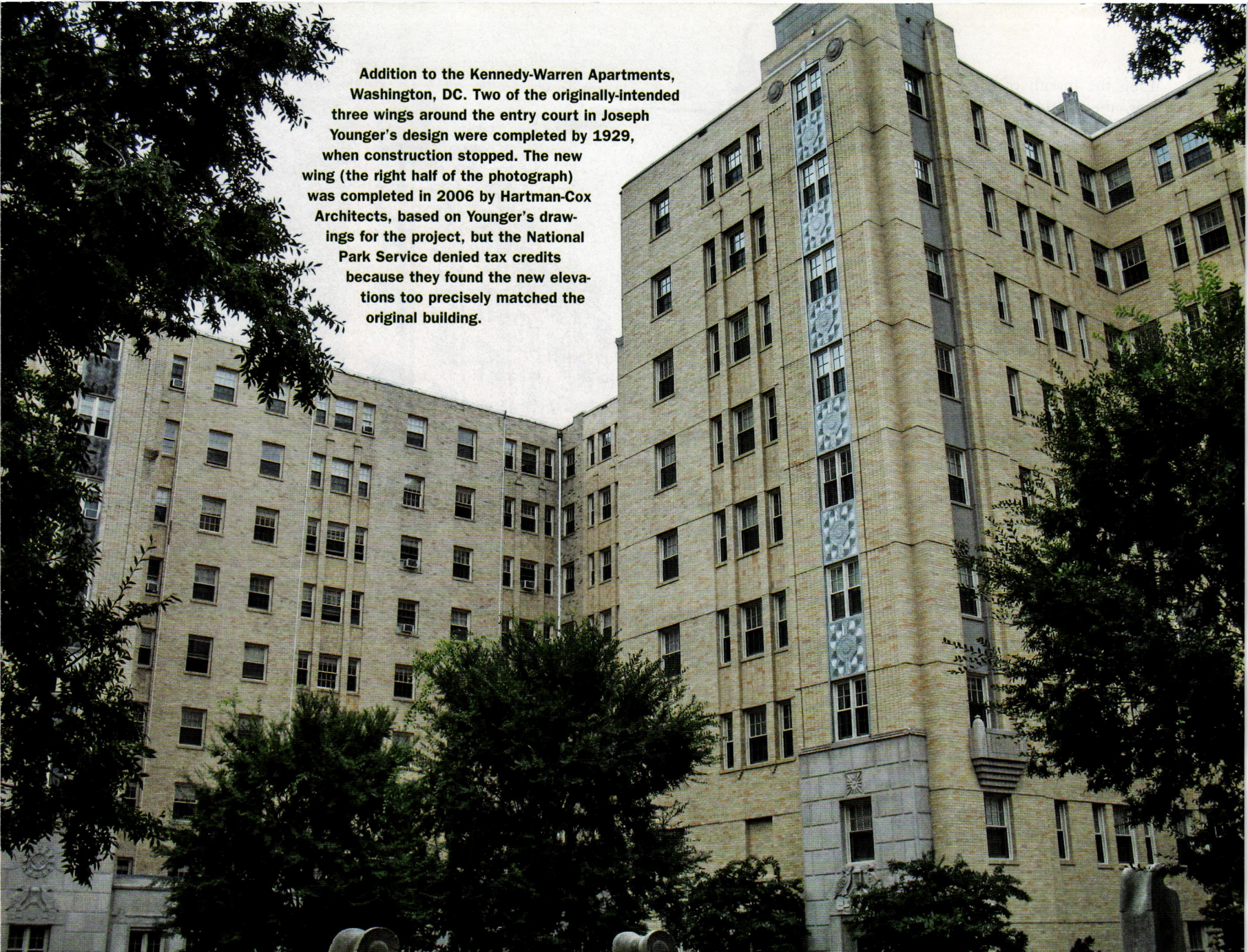
An alternative terminology was suggested by NPS Architectural Historian John Sandor in *Traditional Building's* Roundtable discussion in the February 2011 issue of *Traditional Building*, when he suggested substituting "deferential" for "differentiated," thereby emphasizing respect toward the historic building, rather than focusing on making the new parts "look different." Given the decision not to revise the *Standards for Rehabilitation* themselves, the *Guidelines* should take up this useful suggestion.

Replacement of Elements

Another issue raised by the proposed revisions to the *Guidelines* concerns the replacement of missing but documented elements that "did not coexist with features currently on the building." In the absence of any examples, it is difficult to understand exactly how this applies to specific cases. For example, would a replacement Georgian door hood (based on documentation) be permitted if it had been removed during an earlier alteration that at the same time added the Victorian cornice that is currently on the house?

If so, this introduces a concept of stylistic or period "purity" into the discussion and privileges the conditions currently found on the building at the expense of those from earlier, and potentially more significant phases. This seems inconsistent with the more flexible approach to replacement of missing features otherwise taken in the *Guidelines for Rehabilitation*.

The proposed *Guidelines* state that "Changes to a property that have acquired historic significance in their own right will be retained and preserved," but they offer no guidance for deciding which changes are historic "in their own right" and which constitute



Addition to the Kennedy-Warren Apartments, Washington, DC. Two of the originally-intended three wings around the entry court in Joseph Younger's design were completed by 1929, when construction stopped. The new wing (the right half of the photograph) was completed in 2006 by Hartman-Cox Architects, based on Younger's drawings for the project, but the National Park Service denied tax credits because they found the new elevations too precisely matched the original building.

“non-significant buildings, additions, or landscape features which detract from the historic character of the building” and, therefore, can be removed. There has been a tendency in some quarters to view as “historic” any change to a site that has survived for 50 years, regardless of its impact on our perception of the site and its significance. The alternative to this is to refer to the sources of significance listed in the National Register nomination form and give them priority.

Delayed Completion

A related issue concerns what I have elsewhere termed “delayed completion.” The Kennedy-Warren Apartments in Washington, DC, and other similar cases have raised the question of whether a design left unfinished in its original construction period can be completed at a later date according to the initial architect’s documented design intent, or whether doing so obscures our understanding of “how the building came down to us in history,” in the words of a former Chief Architect at NPS Technical Preservation Services.

The *Guidelines for Restoration and for Reconstruction* simply declare, “Designs that were never executed historically will not be constructed.” This strikes anyone familiar with European monuments as rather strange, since so many of them were completed only

after long and intermittent building phases extending into the modern era. To bar realization now of an architect’s initial intent is to freeze the site in a state of perpetual incompleteness. Instead, it would be appropriate to refer to the sources of the site’s significance listed in the National Register nomination to determine whether the original design intent or the historical development of the building through its various phases of construction should be recognized as the more important factor in the site’s significance.

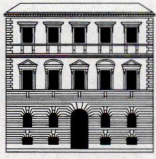
Finally, the *Guidelines* include a general prohibition of relocating structures. While it is certainly best to maintain buildings in their original contexts, there are circumstances when we face the choice between relocation or total loss of a resource. Since buildings were sometimes moved even within the historical periods, this blanket proscription seems unwarranted.

The case of the houses in New Orleans relocated after Hurricane Katrina, or to avoid the construction of the new Veterans Administration Hospital there, raised this issue with new urgency. Creating infill in a historic district by moving in houses of similar character from a nearby troubled neighborhood could be an appropriate way to preserve threatened structures without introducing non-conforming new construction into the new setting. While relocation should always be considered a last resort, the NPS

should provide guidance for those cases in which it may be the only alternative to loss.

Now is the time for the NPS to reconsider those aspects of the *Standards and Guidelines* that have become a source of confusion in the field and either modify them or offer more complete justification on a rational basis than has been offered until now. The future of the past is at stake.

Steven W. Semes is Associate Professor and Director of the Graduate Program in Historic Preservation at the University of Notre Dame School of Architecture. He was Academic Director of the Notre Dame Rome Studies Program 2007-2011 and splits his teaching duties between Rome and the main campus. Educated at the University of Virginia and Columbia University, he is the author of The Future of the Past: A Conservation Ethic for Architecture, Urban Design, and Historic Preservation (2009) and The Architecture of the Classical Interior (2004), as well as dozens of articles. He has been a regular contributor to Tradition, Building and Period Homes, and his blog, The Year from Rome appeared 2010-15. From 2013 to 2015, he was Editor of The Classicist for the Institute of Classical Architecture & Art. He is currently writing a book about traditional architects of the inter-war period in Rome and preparing an English translation of selected writings of the pioneering Italian architect and restorer, Gustavo Giovannoni.



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RECENT PROJECT



Restoring a Grand Ballroom

PROJECT

Restoration of the Lincoln Ballroom, at the Union League of Philadelphia

ARCHITECT

BLT Architects, Philadelphia, PA; Eric Rahe, AIA, LEED AP, principal in charge; Donna D. Lisle, AIA, LEED AP, senior associate, project manager; Robert B. Graves, AIA, project architect



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LEFT: The historic Lincoln Ballroom in Philadelphia's Union League has a new lease on life, thanks to a \$10-million renovation led by BLT Architects. A significant part of the project was the creation of a new coffered ceiling based on an original sketch by Horace Trumbauer. All photos: Jeffrey Totaro



RIGHT: Before restoration, the room had become a banquet hall and the ceiling was a plain white.

PRESIDENT TAFT WAS ON HAND ON FEBRUARY 12, 1913, when the Lincoln Ballroom, a grand room on the second floor of the Union League of Philadelphia, was dedicated. The elegant 95x72-ft., 6,500-sq.-ft. room features a 32-ft. high ceiling, a chandelier that had been converted from gas to electricity, and walls lined with portraits of the former presidents of the League.

The Union League of Philadelphia itself was established in 1862 during the Civil War to support President Lincoln, and it brought in John Fraser to design the original French Renaissance-style building, completed in 1854. Two Beaux-Arts additions designed by Horace Trumbauer in 1910 included the Lincoln Ballroom.

While the ballroom has served the League and the city for years, it was never completed as designed by Trumbauer and over time, it had become out of date. In 1979, the building was added to the National Register of Historic Places. More recently, the recent renovation of the ballroom by BLT Architects completes Trumbauer's vision and brings it up to contemporary standards.

"The Lincoln ballroom is the sixth project we have worked on with Union League, starting with a master plan, and including meeting rooms, restaurants and lounge spaces," says Eric M. Rahe, AIA, LEED AP, principal in charge. "The ballroom is a significant space in Philadelphia. It is used both by members and for outside events. It has long history in Philadelphia."

The goal was to restore the character of the room and at the same time integrate lighting, acoustical, AV and foodservice, including the renovation of the main kitchen in basement, and service pantries on either side with modern food service equipment.

Perhaps the most visible part of the job was creating the elaborate coffered ceiling originally envisioned by Trumbauer, but never built. Luckily, the League kept archives and the designers were able to find drawings of his original plans for the ceiling. "The project included the ballroom and two foyers,

which were built as planned, but the ceiling in the ballroom was left as a flat plaster surface," says Rahe. "We came across drawings of original ballroom, and found that the original design was never built."

"The drawing was an unfinished sketch," says Robert B. Graves, AIA, project architect, "so there was a lot of speculation about the intent of the original colors." The designers worked with Barbara Eberlein of Eberlein Design Consultants, Philadelphia, and researched other projects to create the new design and the rich palette of colors. "We researched other Trumbauer buildings, and looked at period publications, and in the end it was an interpretation, based on similar work that he did at the time, in combination with finding something aesthetically pleasing for the space," says Rahe.

The result is a replacement in kind ceiling made of glass fiber reinforced gypsum (GFRG) framework with historically correct embellished profiles forming the dentil and coffer ornament. The GFRG ceiling was supplied by Formglas of Toronto, Ontario, Canada, and shipped to Philadelphia in pieces. It was installed by S&S Resource of Newtown, PA.

The ceiling included other challenges. "The ceiling came with a lot of difficulties, mostly in terms of lighting," explains Donna D. Lisle, AIA, LEED AP, senior associate, project manager. She notes that the ceiling is 32 feet off the floor, and the room is quite large (6,800 square feet) and it is used for a variety of functions – weddings, banquets and auditorium events. "They wanted focused pinpoint lighting on the tables, and in a room of that scale, there are many ways to arrange tables."

A complex lighting and controls arrangement was needed to accommodate many seating options, and to prevent glare as lights focused from the high ceiling. Updated lighting in the ballroom included LED downlights inserted into the coffer rosettes and recessed adjustable fixtures added to the perimeter molding. These can be controlled to illuminate flower centerpieces in a variety of arrangements. Hidden cornice lighting illuminates the fabric and frieze on



the walls and new lighting was also developed to light the presidential portrait gallery.

Another lighting consideration involved the large historic chandelier in the center of the room. This was restored and four complementary smaller corner chandeliers were added. These were created by Jefferson Art Lighting Co., Ann Arbor, MI.

In addition to incorporating this complex lighting system into the ceiling, the designers also had to consider modern HVAC systems at the same time. "Part of that interpretation was incorporating HVAC above the ceiling in a limited space," says Graves. "That affected the depth of the coffer design was. We needed to keep space for the new systems, so it was a careful balance."

He adds: "The drawing we found was a sketch. It

didn't have a lot of specifics on decorative elements. A certain amount was traditional, like egg and dart and acanthus leaves, but it took a lot of research to add detail, and make the ceiling work with new systems, allowing holes for air diffusers and lighting, and to light them up in ways that they didn't detract from the decorative pattern."

"Another decision we had to make concerned height of the coffers," says Lisle. "They were sketched to be much deeper than the space allowed. To ensure a design consistent with Trumbauer's style and intent, we went to a number of buildings that Trumbauer had designed, measuring coffers and noting details. Along with researching the Trumbauer archives at the Athenaeum historic library, we designed the ceiling to match decorative elements and utilize color to

add perceived depth."

The project also included the restoration of flooring and the decorative finishes on the and the full-height windows. Upholstered pane stretched damask on the walls provide a backdrop for the portraits of the League's past presidents contribute to the acoustics of the room.

A continuous frieze mural based on a 19th century example in Wightwick Manor in England was added to balance the rich walls and ceiling. It was created by Hugh Luck of Pine Street Studio in Wenonah, NJ.

In addition to the historic finishes and mechanical systems in the ballroom itself, the project also included updating the two flanking foyers, serving pantries and the large basement kitchen.



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LEFT: The Lincoln Ballroom can now accommodate a variety of different types of events. The original central chandelier was restored and four similar smaller ones were added to the corners of the room.

BELOW: The presidential portraits are now located on upholstered panels of stretched damask, which provide a handsome backdrop for the portraits and improve the acoustics of the room.



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...e League decided to redo the main kitchen at the same time," says Lisle. "There are a number of rooms and restaurants in Union League that are affected by this kitchen."

The ballroom pantries, one on either side, have restrooms from the main kitchen. "These were renovated at the same time," she adds. Projecting into the existing ballroom were large screens to shield the pantry service. We created new 'secret' doors to hide them, so the service is now unobtrusive, and the original room intact."

"Preservation has always been a part of our practice," says Rahe. "The Lincoln Ballroom has been a significant project for our firm."

— Martha McDonald

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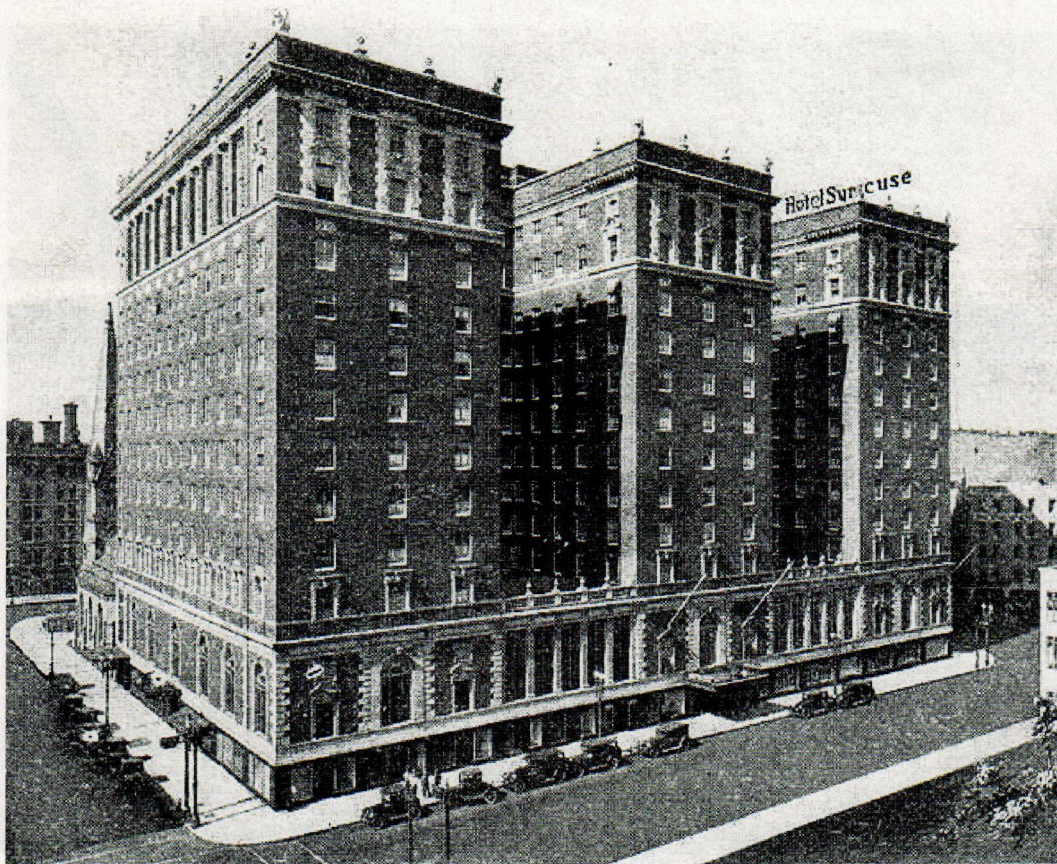
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ABOVE: Completed in 1924, the historic Hotel Syracuse (shown in this 1928 photo) was designed by William Stone Post of George B. Post & Sons and was the site of many gala events in the roaring 20s and beyond. The 473,000-sq.ft. hotel consists of three towers and originally had approximately 600 rooms. It has recently been saved by Ed Riley of Syracuse, working with Holmes-King-Kallquist & Associates and MLG Architects. Photo: courtesy of Hotel Syracuse

Historic Hotel is Saved

IF ED RILEY HAD NOT STEPPED UP TO THE PLATE, Hotel Syracuse, one of the city's most revered landmark buildings, would probably be starting at a wrecking ball today. In 2014, some 90 years after the hotel's gala opening, Riley acquired the beleaguered structure and announced a \$70-million+ restoration project aimed at returning the expansive historic spaces to their former grandeur.

By hotel standards then and now, the Hotel Syracuse is massive. Triangular in shape and comprised of three main towers totaling 473,000 square feet with 612 guest rooms, the architecture is compelling throughout, with towering ceilings, opulent chandeliers, and elegant, extraordinarily detailed decoration and embellishment.

Walk into the huge lobby (think of a football field) and you are transported to a bygone era. Stand in the magnificent Persian Terrace (formerly the Terrace Room) and you can hear a big band orchestra playing swing music to a packed dining

room, everyone dressed to the nines, eating, singing, dancing and surreptitiously sipping on small flasks. Gaze around the palatial Grand Ballroom and you can conjure all those lavish weddings, bar mitzvahs and high school proms, and you can feel the wild and raucous celebration of a great old New Year's Eve.

It was the Roaring Twenties and Hotel Syracuse was one its symbols. People knew how to have a good time back then and they did their carefree merriment in style. It was an affluent era and Hotel Syracuse was the place to be. Five presidents stayed there along with countless celebrities, including John Lennon, who celebrated his 30th birthday by staying for an entire week.

The hotel was designed by William Stone Post of George B. Post & Sons. George Post was a prominent New York architect whose eclectic designs include the New York Stock Exchange Building, Cornelius Vanderbilt's French chateau on Fifth Avenue and the Williamsburgh Savings Bank Building in Brooklyn.

His eight-story Equitable Life Assurance Society on Broadway was the first building designed to have elevators.

A fourth-generation native of Syracuse, Ed Riley has great passion for his hometown. This is where his extended family resides, where he went to school, got married and raised three children. He even took his eventual bride-to-be to the high school prom at the Hotel Syracuse.

A Passion for Old Hotels

Riley's other great passion is old hotels that are architecturally significant. An architect for more than 40 years, he specializes in their restoration and has a resume that includes such historic gems as the Fairfax at Embassy Row Hotel in Washington, D.C., the Arizona Biltmore Hotel in Phoenix and the Claremont Hotel in San Francisco. Naturally, he has a special fondness for Hotel Syracuse. "To me, the hotel is the heart of Syracuse. It's where the





PROJECT

Hotel Syracuse, Syracuse, NY,
 renovation of the Marriott Syracuse
 downtown

ARCHITECTS

Michael Riley, formerly of Pyramid
 Hotel Group, Boston, MA;
 Holmes-King-Kallquist &
 Associates (HKK), Syracuse, NY,
 Bruce King, AIA, Jamie Williams,
 AIA; MLG Architects, New York,
 NY, Mario LaGuardia, AIA.

NOTE: In the Grand Ballroom, the plaster,
 decorative finishes and skyscape were
 restored. All photos: Robert Watson Photography
 and John Felipe unless otherwise noted

NOTE: The main lobby was filled with debris
 when the work began. It has now been restored.

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ABOVE: Restored faux wood with gilding in the Persian Terrace. Also shown is one of two split-tail mermaids representing the four seasons.



The faux finishes in the tenth-floor elevator lobby were restored and replicated.

BELOW: The ceiling finishes in the tenth-floor ballroom lobby were replicated.



keeps its memories. It was painful to see it so abandoned and neglected. I just could not abide the idea of letting it die, especially in my hometown," he says.

According to Riley, Hotel Syracuse is one of the best and last examples of neoclassical design, which is derived from three enduring principles of architecture:

Firmitas (Durability) – It should stand up robustly and remain in good condition.

Utilitas (Utility) – It should be useful and function well for people using it.

Venustas (Beauty) – It should delight people and raise their spirits.

Riley's acquisition of the Hotel Syracuse came after decades of ownership changes, dubious reconfigurations, failed restoration attempts and questionable business models that led to a shutdown in 2007 and bankruptcy in 2008, accompanied, of course, by protracted litigation. The legal wrangling ended in early 2014 when the City of Syracuse wrested the property out of limbo by applying the power of eminent domain. This opened the door to a \$1.6-million sale to Ed Riley, contingent upon his commitment to restore the building and revive the hotel. Riley poured down \$500K of his own toward the sale.

When he purchased Hotel Syracuse, Riley was fully aware that the grand "Old Gal" (as he calls it) of central New York was in a moribund condition, which is to say that it had become an astounding smorgasbord of dilapidation and debris: extensive water damage from a profusely leaking roof; broken pipes and no running water; an antiquated electrical grid from 1924; a missing original lobby reception desk; fallen pieces of plaster in every room; the marble and wood floors damaged and covered in holes in almost every wall and ceiling; all decorative finishes painted over in white; a delaminating plaster-on-metal-lath ceiling in the Persian Terrace; marginally functional elevators; damaged ornamentation in every room.

The list goes on and on, and doesn't even include the many questionable additions that would have to be ripped out. And to make matters worse, the place was stuffed with debris – in the main lobby, in the hallways, in the guest rooms – everywhere.

So, when confronted with this seemingly impenetrable mess, and very much aware of his predecessors' failed attempts at sustaining the hotel, what did Riley do? He decides to leave his plush skyscraper office and well-paying job as Senior Vice President of the Pyramid Hotel Group, a top architectural restoration firm in Boston, and plant himself in a makeshift office in a vacant building with no running water, to take on a challenge that arguably no other person on this planet would even consider.

"I realize that this is quite an undertaking, but I'm very much aware of the hotel's history," says Riley. "But I've done this type of restoration many times before and I know what it takes to do the right thing. Yes, it is a somewhat more daunting challenge than the others I've taken on, but it can be done. In the end, it will be worth it."

The first part of the daunting challenge was to raise the \$70 million+ to pay for the restoration. This was achieved through a complex array of public and private financings along with government grants, incentives and tax credits. Suffice it to say that Riley was able to get the deal done because there are enough people of culture and influence in Central New York who appreciate that Hotel Syracuse deserves to be preserved, and that Ed Riley is the man to preserve it.



With the financing in place, Riley's next task was to move all the debris from the building, demolish unwanted additions and choose the right architect to design and oversee the restoration. The sole objective of this project was to restore the building's grandeur, remaining as faithful as possible to the original design and decoration.

Riley chose locally-based Holmes-King-Kallquist Associates (HKK) to provide architectural services relating to all the historic components of the building's restoration, including the overall preservation strategy.

Exterior restoration included parapet reconstruction; the patching, replacement and cleaning of brick masonry, decorative cast stone and terra cotta ornaments; the restoration and recreation of historic window systems; the replication of ground-floor storefront systems, historic marquees and signage; the replacement of all roofing systems.

Interior restoration included all historic spaces on the ground floor, lobby, mezzanine, typical hotel floors, and tenth-floor ballroom level. Historic elevator cab interiors, main reception desk, original artwork, decorative cast plaster and polychromatic painted wall and ceiling finishes and numerous other original architectural components were recreated. In addition, HKK was responsible for the design of the new restaurants and bars in the historic interior spaces.



TOP: The entry to the Grand Ballroom shows the artistry of the plaster and decorative finishes.

ABOVE: The 40-ft. mural behind the reception desk, completed in 1948 by Carl Roters, had been hidden behind mirrors. It was restored by Marek Mularski, art conservator with John Tiedemann Inc.



Many Challenges

“This entire project presented myriad challenges,” says architect Jamie Williams, senior associate with HKK, which was responsible for preparing all of the design and construction documents. “The one that stands out in my mind was conducting months of field work over the course of a Central New York winter in an unheated building. Man, it was cold.”

Williams cites one other particularly difficult challenge involving the severely damaged historic masonry façade, which required extensive restoration of complex components, including brick, decorative cast terra cotta, monumental wood windows, a bronze revolving door entrance, and the replication of the original decorative marquis.

The renovation and restoration of the hotel guest rooms and housing quarters were assigned to New York-based MLG Architects, which has a track record of designing memorable, high-quality hospitality spaces. MLG’s primary task was to convert 600+ small guest rooms into 281 spacious, luxury rooms and historic suites, replete with ornate decorative finishes and the finest modern fixtures.

The restoration of the Hotel Syracuse involved more than 100 trades and an army of tradesmen, including artisans and craftsmen of the highest skill. A prime example is the venerable and locally based

Stickley Audi & Company (formerly L. & L.G. Stickley Inc.), which made the furniture for the hotel’s opening. It was only fitting that Riley would hire Stickley to refurbish the original wood “coffin guest room doors.”

Grand Light of Seymour, CT, had the very challenging task of taking down, refurbishing, rewiring and replicating the amazing array of chandeliers located in the Persian Terrace, Grand Ball Room, and Main Lobby. The chandeliers in each location were originally fabricated using a wide range of different materials, including plaster, brass, bronze and steel, which required the Grand Light artisans to use a considerable variety of restoration techniques.

For the chandeliers in the Grand Ballroom, thousands of crystal beaded strands were replicated using Austrian crystal. A key element in the restoration of both the old and new fixtures was to ensure that all of the colors applied during this process were historically accurate and matched the originals, as well as complement the colors of the ornate murals in the hotel.

The Color Scheme

Riley is particularly proud of the restoration of the entire color scheme in the Persian Terrace and Grand Ballroom, conducted by New Jersey’s John

Tiedemann Inc. (JTI), which was also responsible for restoring the extensive historic ornamental plaster and flat plaster, and for consolidating a delaminated section of plaster-on-metal lath ceiling.

After removing the white overpaint, JTI and artisan Katerina Spilio created exposure windows to reveal the colors and styles of the original decorative painting throughout the huge rooms. Riley then developed a color palate and techniques involving 15 different finishes to match the original decorative schemes, including faux marble, faux wood, decorative glazes, faux stone and stencils. “It was important for us to get back to the original colors and designs,” Riley says, making special mention of the faux plaster painting on the Persian Terrace ceiling that uncannily resembles wood.

Riley also points to the restoration of the 40-foot mural located behind the lobby reception counter, which had been inexplicably hidden by mirrors. The mural was painted in 1948 by artist Carl Rotter and depicts the history of Syracuse to celebrate its centennial birthday. Marek Mularski, art conservator with John Tiedemann Inc., began the mural’s restoration by carefully removing old varnishes and grime from the surface. He then repaired the damaged areas and in-painted wherever necessary, being careful to match Rotter’s long and distinctive brush strokes.

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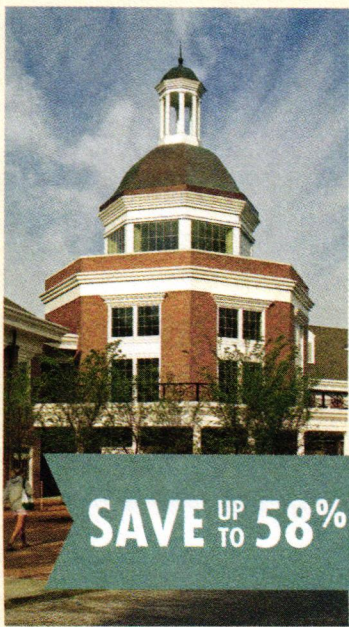
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ing forward, Hotel Syracuse will operate under the banner of Marriott Syracuse Downtown, which will be the official hotel for the Onondaga County Convention Centre just two blocks away. The hotel expects the convention centre to generate 20 percent of the hotel's guests. It should also draw well from the nearby hospitals and Syracuse University. The hotel has already booked 90 weddings for the next 12 months.

The restored historic hotel was scheduled to open in August of this year, following the "Forever 1920 Syracuse Gala," which was attended by 1,500 guests. When operating at full throttle, the hotel will feature three restaurants, five bars and employ 300 people.

The "Old Gal" has come back to life, her venustas has been restored and she's ready to delight and raise the spirits again. The timing couldn't be better. Just a few short years until 2020 and the start of what Ed Riley hopes will be a renewal of the 1920s Twenties.

— Neal Mednick



A view of the restored balcony in the Ballroom.

TOP AND BOTTOM: These are two of many historic chandeliers restored by Grand Light. Photos: courtesy of Grand Light

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By John Leeke, historic building specialist. All photos by the author.

Window Preservation: Sash Joint Dutchman

The window sash repair described here was part of a larger window preservation and barn repair project at the historic Sabbathday Lake Shaker Village in New Gloucester, ME. While working on the windows we could see they were entirely hand crafted, not factory made products. We did some research and determined that the windows were probably made onsite by Shaker craftsmen in the late 18th or early 19th century for an earlier building, and then re-used in the Shaker horse barn in the late 19th century.

On this project we had guidelines from the Shakers to do effective low-cost repairs that respected the historic character and cultural significance of these windows. Eldon Lindamood worked along with me as an intern craftsman. In our work we followed this guiding principle from the national Window Preservation Standards:

“Window Preservation is maintaining, repairing and upgrading older and historic windows. This is a creative process that depends on knowledgeable and skilled workers. A typical window preservation project saves all the existing windows. The emphasis is on craftspeople earning a living by doing best work, providing for the needs of the occupants and the building owner, while sustaining local economies.” – “National Window Preservation Standards,” 2013, page 6.



Step. 2

Note the tenon and wood peg.



Step. 1

Split and broken wood in the joint of the meeting rail and stile.

Sash Joint Dutchman Procedure

Step 1. Assess Conditions

During the window conditions assessment, I noted this broken joint between the meeting rail and the stile of the upper sash and scheduled the sash to be pulled and taken to the shop for repair.

Step 2. Plan the Repair

Here the sash has been deglazed (glass pane removed) and the heavy paint buildup has been removed so I can get a clear view of the damage. A piece of wood has been split off of the end of the rail, leaving part of the tenon and wooden peg exposed. All the remaining wood is sound.

Repair Methods Considered

Wood Dutchman: Remove the stile from the sash by drifting out the wooden pegs and disassembling the mortise and tenon joints. Even up the split wood surfaces. Make a wood dutchman to fit the void and glue it in place. Make a new mortise in the dutchman. Assemble the repaired stile onto the sash and peg it in place. This would result in an “open joint” that could be disassembled in the future.

Whole Part Renewal: Remove the broken stile from the sash. Make an all new stile to match the old exactly in size, shape and function, including mortises and glazing rabbet. Fit the new stile onto the sash and fasten it at the mortise and tenon joints with wooden pegs. This would result in “open joints” that could be disassembled in the future.

Wood-Epoxy Repair: Embed two 3/16-in. dia. fiberglass reinforcement rods in the sound wood to the right extending them through the void of missing wood to the end of the stile on the left. Saturate the interior joint surfaces and exposed split wood surfaces with epoxy consolidant to act as a primer. Fill the void with epoxy paste filler. Trim the cured filler down flush with adjacent surfaces. This repair could be done without disassembling the sash. This would result in a “locked joint” that could not be disassembled in the future.

In this case I decided to use the traditional wood dutchman method because of the historic nature of the sash. From a historic preservation point of view I wanted to preserve as much of the historic fabric of the sash as possible, but also I just felt like respecting the Shaker craftsman who originally made the sash by using a traditional repair method.

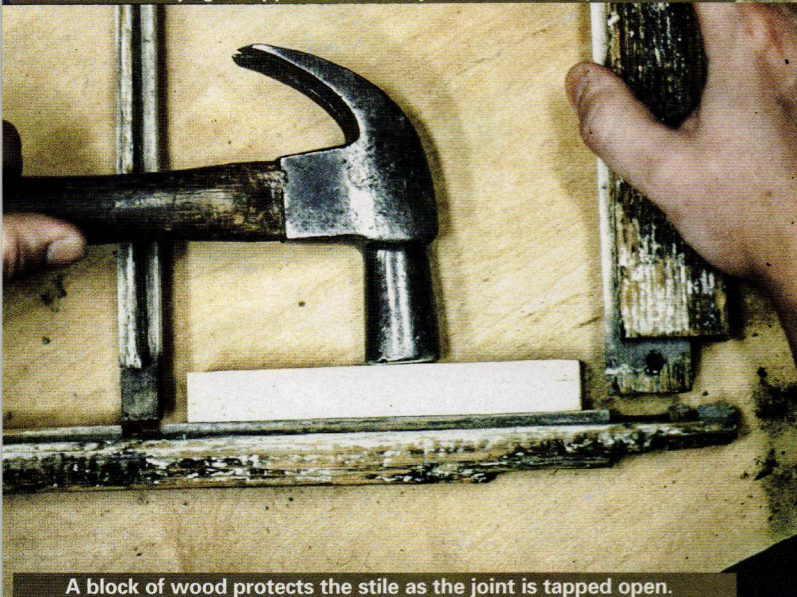
Costs: This repair using the dutchman method took 1.1 hours (66 minutes) and used \$1.90 in materials. The wood-epoxy repair method would have taken the same time and used \$6.50 in materials. A whole new stile would have taken 1.5 hours and used \$4.00 in materials.

Durability: I have seen several sash dutchmen and part replacement repairs that were done 110 and 125 years ago, so I think of those as

methods with a service life measured in centuries. I have done wood-epoxy repairs like this that are still performing well after 37 years, but I have seen some wood-epoxy repairs that rotted out after just 10 or 20 years. So, I consider these more modern methods to have a proven service life measured in decades.



Wood peg is tapped out of the joint with a drift pin.



A block of wood protects the stile as the joint is tapped open.

Step. 3 Disassemble the Sash

Most old sash are made with mortise and tenon joints and can be taken apart. Here I tap the wooden pegs out of the joint with a hammer and drift pin. Traditionally glue was not used in sash joints. The sash makers knew that the joints needed to flex and move a bit for long-term durability. Glue would limit that flexibility and trap moisture leading to decay. An advantage is that we can now easily take apart the sash for repairs.

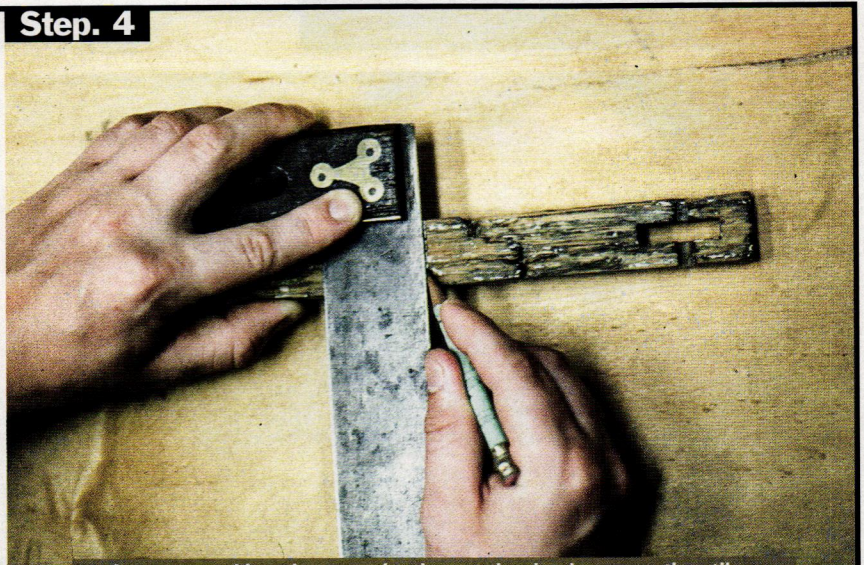
Step. 4. Dutchman Layout

The dutchman will lap onto adjacent sound wood. The laps are half the thickness of the stile and at least three times longer than the width of the stile. The end of the dutchman is beveled underneath the old sound wood just for a little more strength in the connection.

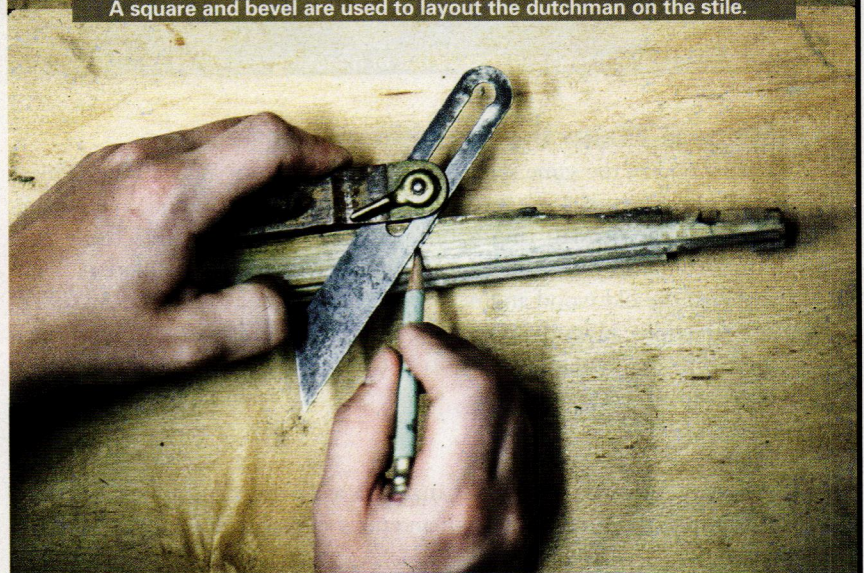
Step 5. Shape the Socket

I saw the end of the socket with a fine toothed crosscut saw and flatten the bed of the socket with a chisel. With sharp tools and practiced woodworking skills on a few dutchmen this task goes much faster than if using power chop saws and routers. It's true, the power tools could step up the production rate if there are dozens of dutchmen to do at the same time, but here I used hand work because it is more controlled and less likely to damage the original wood.

Step. 4



A square and bevel are used to layout the dutchman on the stile.



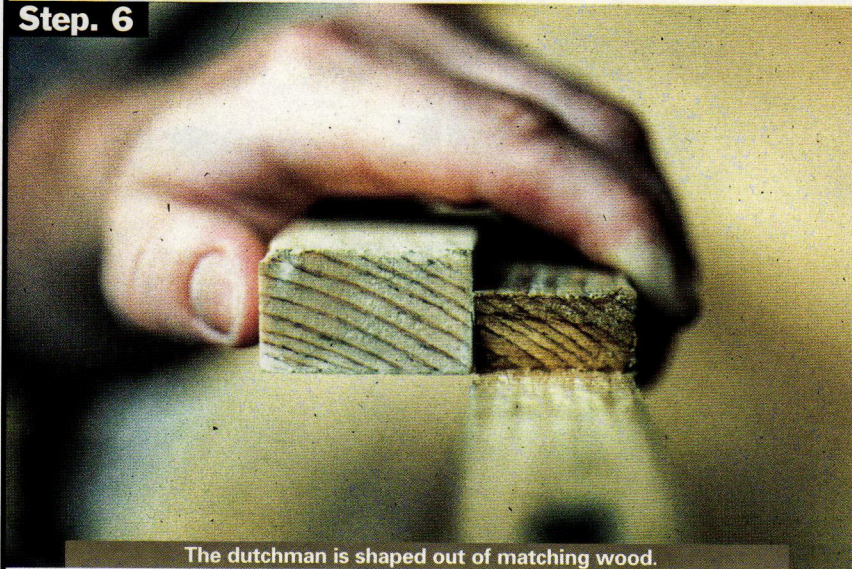
Step. 5



The stile socket is shaped with traditional woodworking tools.



Step. 6



The dutchman is shaped out of matching wood.

Step. 6 Make the Dutchman

I use wood of the same species, in this case Eastern White Pine. This is old-growth wood. I select for straight grain, all heartwood, even trying to match the growth ring count per inch. I definitely match the ring orientation, here on a slanting diagonal. If the ring orientation is not matched the old wood and new wood will expand and shrink in different directions, potentially stressing the joint resulting in a loose or open joint. The dutchman is shaped to fit the beveled end and flat bed, and is oversized a bit.

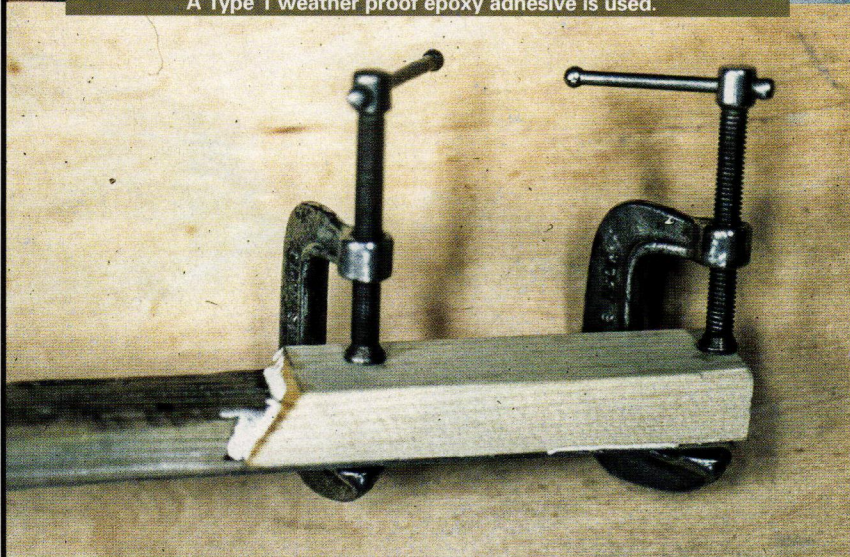
Step. 7 Glue Up

Here I'm using two-part epoxy materials as a primer and adhesive system. First I treat the bare wood with an epoxy consolidant to act as a primer,

Step. 7



A Type 1 weather proof epoxy adhesive is used.



then I apply a gap filling epoxy paste. Only light clamping pressure is needed with this epoxy adhesive system.

While I used modern epoxy materials on this repair, I have seen century-old sash dutchmen repairs still performing admirably. They were simply made with new wood lapped onto old wood as shown here, fastened with two wood screws and no adhesive. Some of the joints were filled with lead-paste. The lead paste was used to keep water out of the joint and prevent decay. I would not use lead-paste now, but have used wood screws with zinc paste as an effective substitute. This method of fastening is holding up well.

Step 8. Trim and Shape

First I hand plane the dutchman's surface to be exactly flush with surround surfaces and then layout the mortise with a square and straight edge. I can chop out up to four mortises with a chisel and mallet in the time it would take to set up my mortising machine.

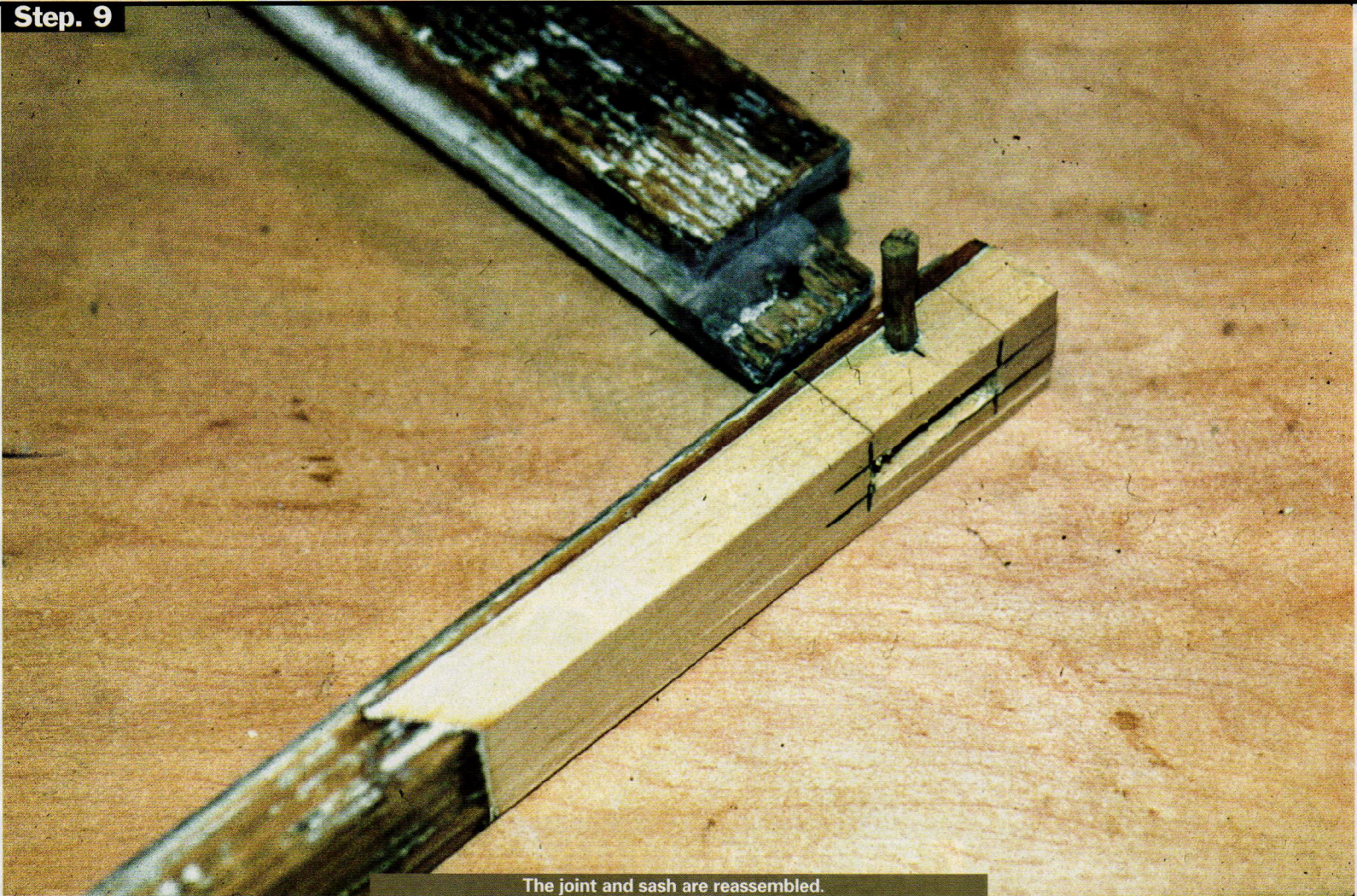
Step. 8



Final shaping of the dutchman.



Step. 9



The joint and sash are reassembled.

Step 9. Reassembly

Here I've drilled a hole for the wooden peg. In this case, the old original peg was made out of Locust wood. Even though it's two centuries old, it was still good, so I reused it.

The sash was primed, reglazed, painted and put back in the Shaker horse barn.

Specifications: Installation vs. Creation

So, how can you specify this method for your projects? You can't.

As you see in the above procedure, this repair is an act of **CREATION**. A craftsman uses his skill and knowledge of basic materials, wood and epoxy resin, to create something that did not exist before: an effective repair. What makes this repair effective and successful is not the wood or the adhesive; it is the skill and knowledge of the worker who created the repair.

How does specification work? As a project planner or designer you select a product, a contractor buys the product and a tradesperson installs the product. This is an act of product **INSTALLATION**. Of course, this can work very well with a factory-made product, like a plastic window going into a new building. A tradesperson can read the spec and install the product. And you may even get a known result.

For a repair like the one above, to simply specify the installation of a particular wood product, and a particular adhesive product, would not give you any assurance of an effective durable repair. Over the decades I have personally seen this attempted as a tradesman, a contractor, a specifier, a consultant, and a building owner. I can assure you that failures outnumber successes.

You can try to specify it if you like. Write dozens of pages of specs. Include boilerplate from the manufacturers, and even more boilerplate from the window specialists themselves. No amount or quality of specification can do it because an Act of Creation cannot be specified.

So, how do you get this creative preservation work done on your projects?

First, select the skilled, knowledgeable creative craftspeople who know how to use basic materials to provide known and proven results.

Include the craftspeople in an early design phase of the project to help plan the work.

Assure the craftspeople will be well paid.

Ask that person to demonstrate their work in a preliminary project phase with mockups or sample work.

Make the mockups or work samples part of the main contract.

Follow through with effective supervision to assure the work matches the samples.

Finding Craftspeople

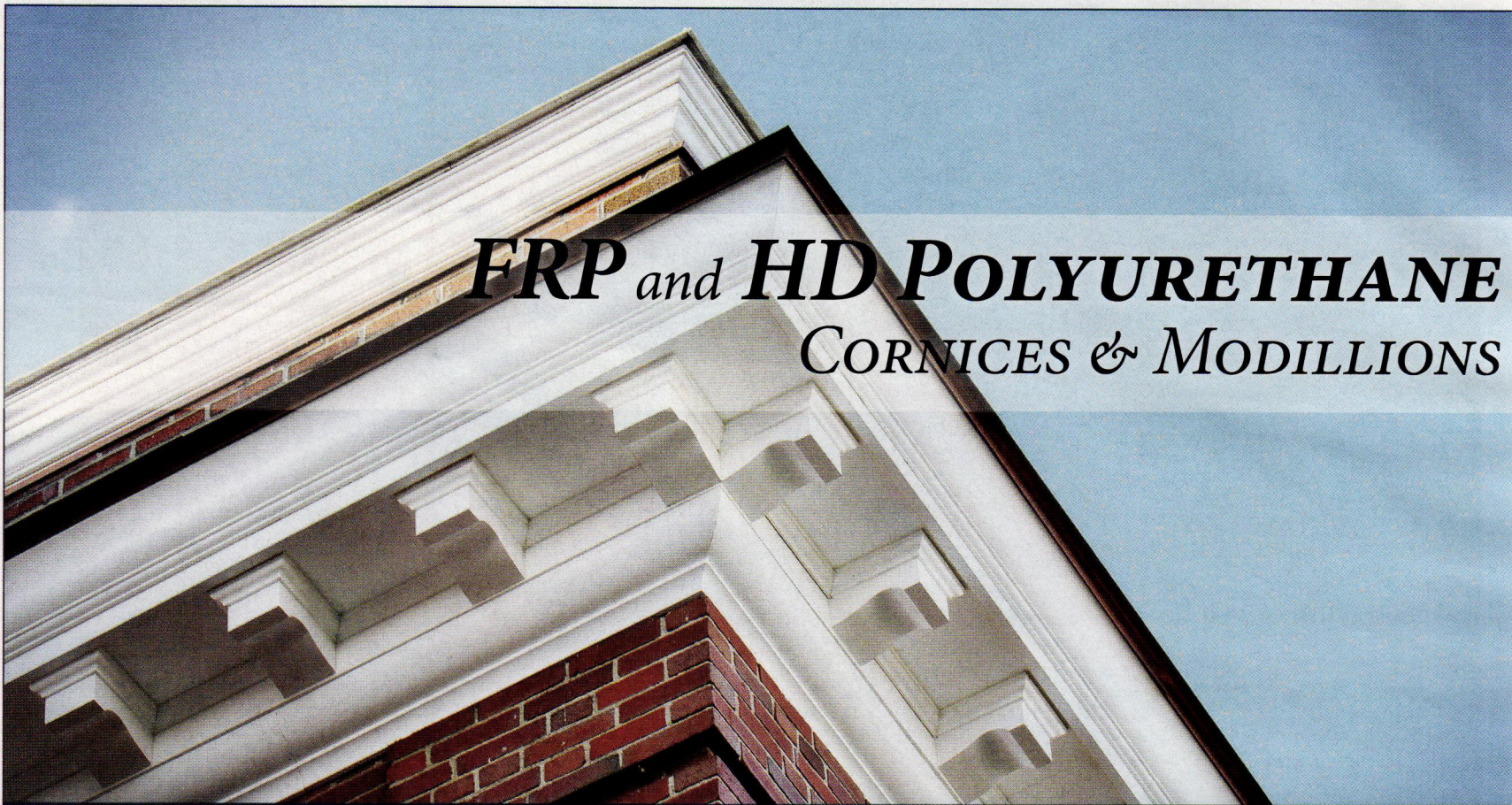
Who and where are these creative craftspeople? There are hundreds of historic window specialists who know how to do this work. They are located all across this great land. Here are some resources to help you find them:

Check with your state's historic preservation office and state-wide non-profit preservation organization. www.nps.gov/nr/shplist.htm

The book, *Save America's Windows*, has a directory of hundreds of window specialists, some in every state. www.SaveAmericasWindows.com

The Preservation Trades Network can provide a list of its members if you join. ptn.org

The *Window Preservation Standards* book offers guidance in organizing window projects and provides a set of detailed standard methods and procedures. WindowStandards.org



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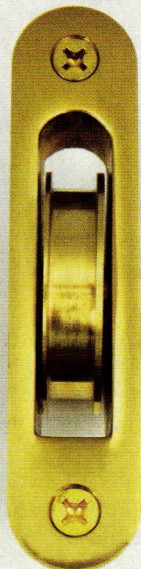
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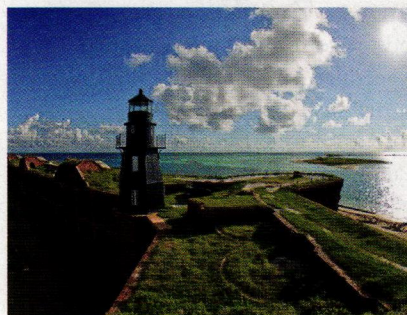
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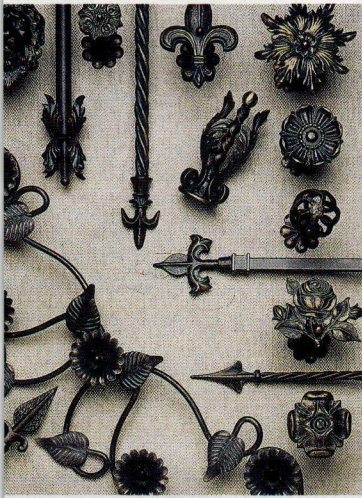
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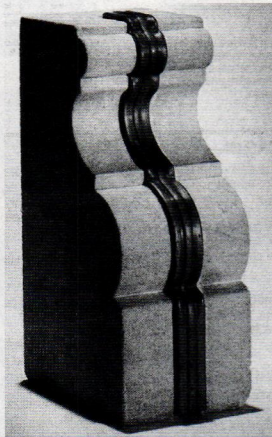
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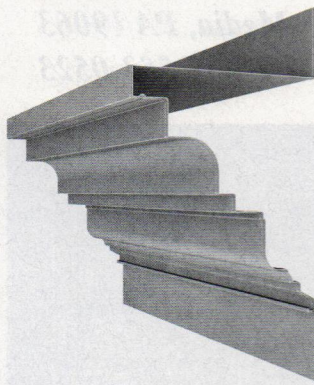
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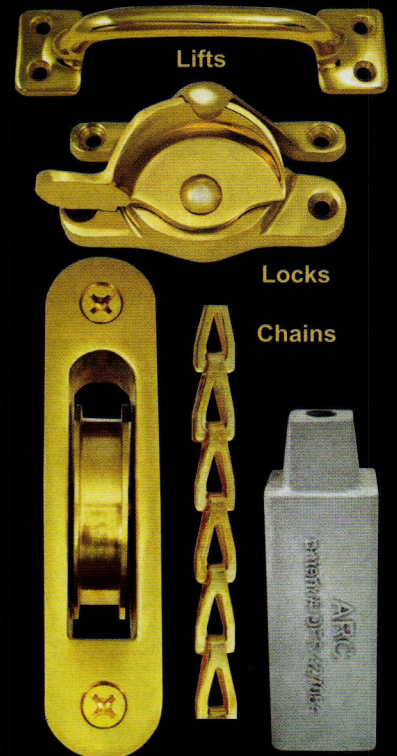
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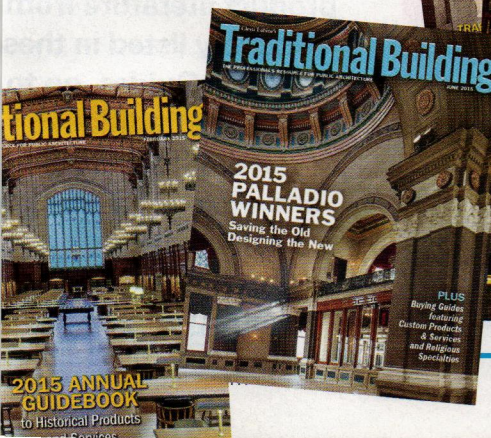
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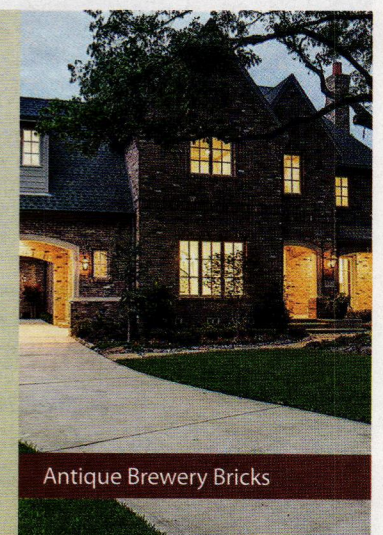
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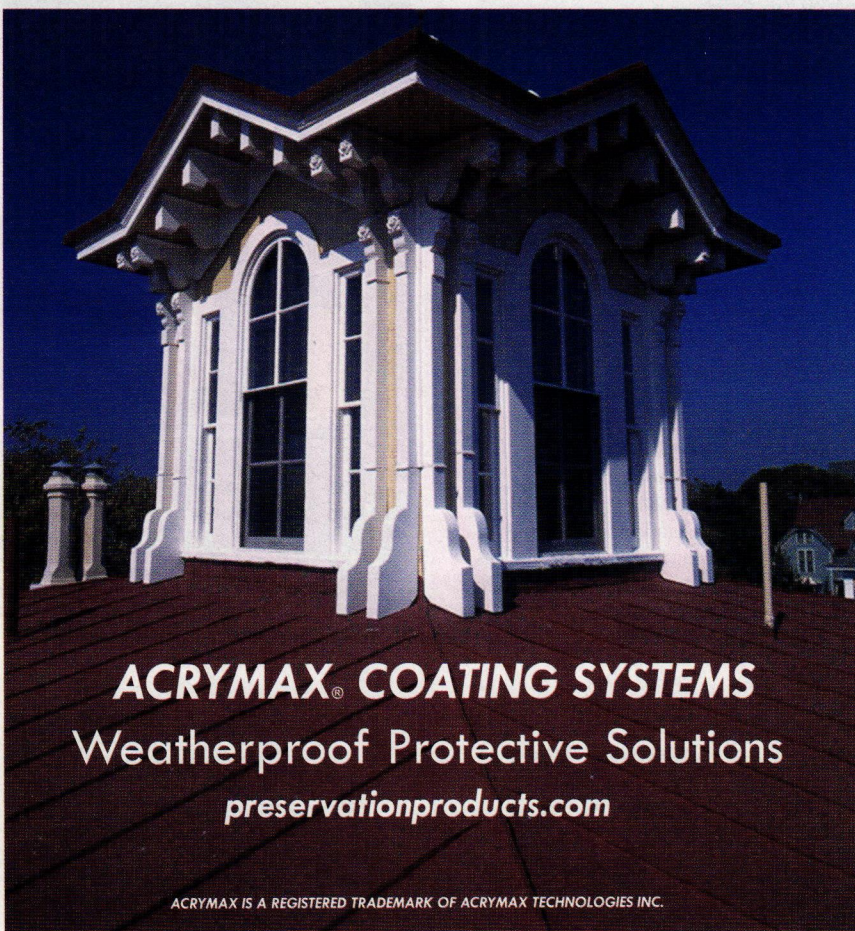


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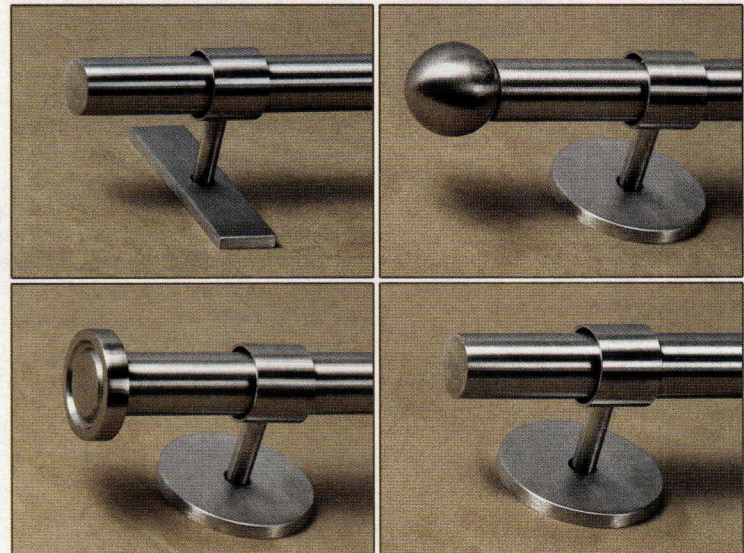
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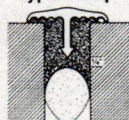
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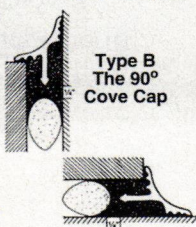
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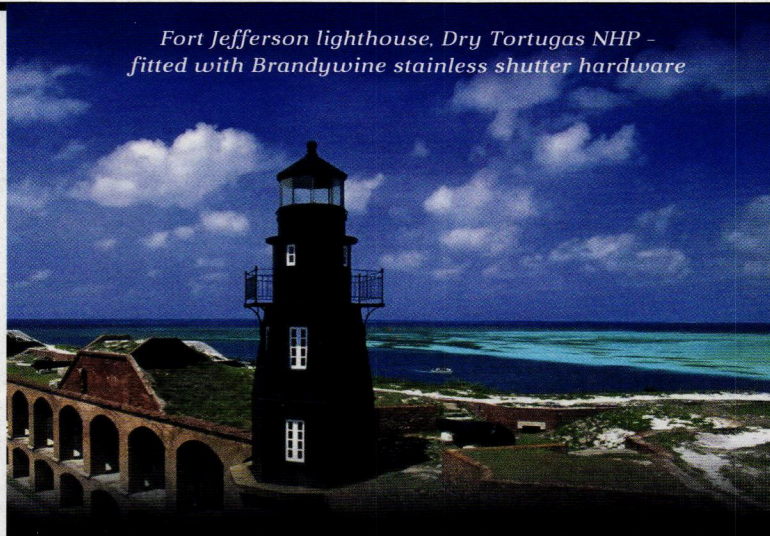
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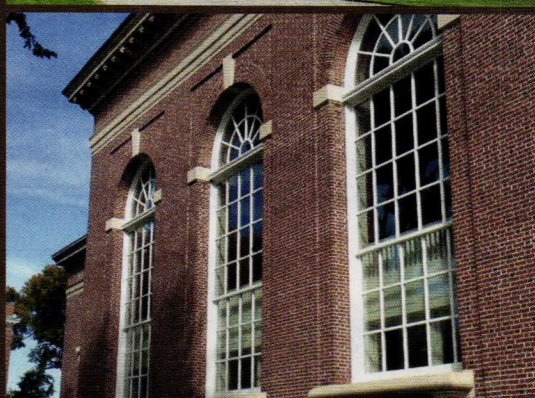
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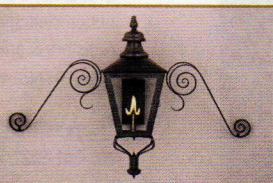
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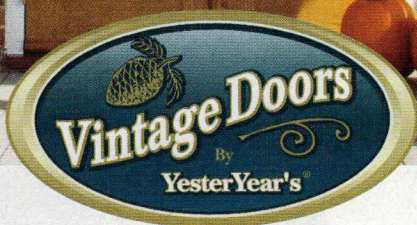
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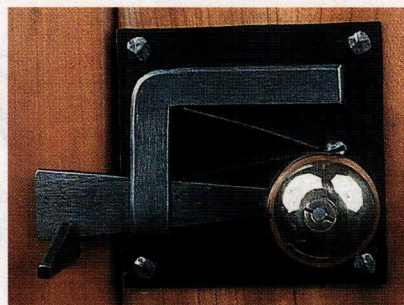
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Doors, Entryways & Hardware



Hand-forged hardware for doors, shutters and gates is the specialty of **Brandywine Valley Forge**.

Brandywine Forge

610-948-5116; Fax: 610-948-9629

www.bvforge.com

Royersford, PA 19468

Restoration blacksmith: stock, custom & semi-custom hardware for interior & exterior applications; shutter hardware; wide range of regional & period variations available.

Click on No. 302



For this new old South Carolina vernacular farmhouse outside of Darlington, SC, **Driwood** designed and milled the custom mahogany entrance consisting of storm doors with glass uppers and entrance doors.

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.

Click on No. 2077



E.R. Butler offers Early American door hardware in a variety of finishes.

E.R. Butler & Co.

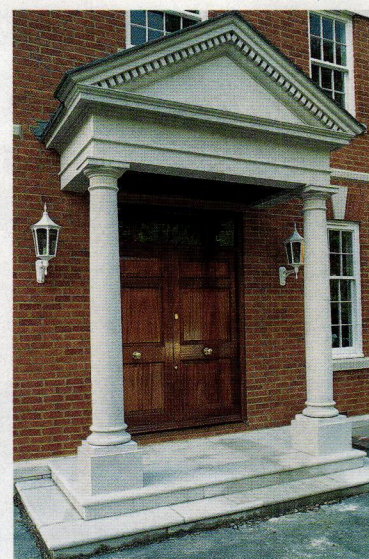
212-925-3565; Fax: 212-925-3305

www.erbutler.com

New York, NY 10012

Manufacturer of historically accurate, premium quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Click on No. 2260



Haddonstone's portico with architectural elements including columns, architrave, steps risers creates an elegant entryway.

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, fountains, gazebos, interior ornament, tile, statuary & more; 500+ designs; custom design.

Click on No. 4020

House of Antique Hardware

888-223-2545; Fax: 503-233-1312

www.hoah.us

Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push button switches & plates; bathroom accessories: registers & grilles.

Click on No. 1096

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.

Click on No. 3003



wood doors were fabricated by Parrett
Dowds & Doors.



This solid mahogany double "Old Fashion" screen/
storm door with satin nickel hardware is available
from Vintage Doors.

Vintage Doors

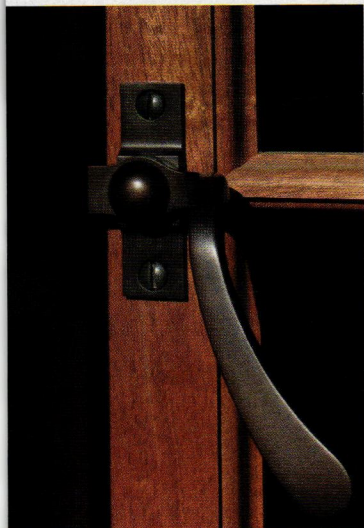
800-787-2001; Fax: 315-324-6531

www.vintagedoors.com

Hammond, NY 13646

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

Click on No. 2034



solid-brass casement fastener from Phelps
Company is shown in an oil-rubbed bronze finish;
the company manufactures a complete line of tradition-
al hardware for wood casement windows.

Phelps Company

603-6213; Fax: 603-336-6085

www.phelpscompany.com

Hamilton, NH 03451

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

Click on No. 6001

Robinson Iron Corp.

256-2157; Fax: 256-329-8960

www.robinsoniron.com

Prichard City, AL 35010

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

Click on No. 3240



Wiemann Metalcraft fabricated this bronze
door with insulated glass.

Wiemann Metalcraft

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

www.wmcraft.com

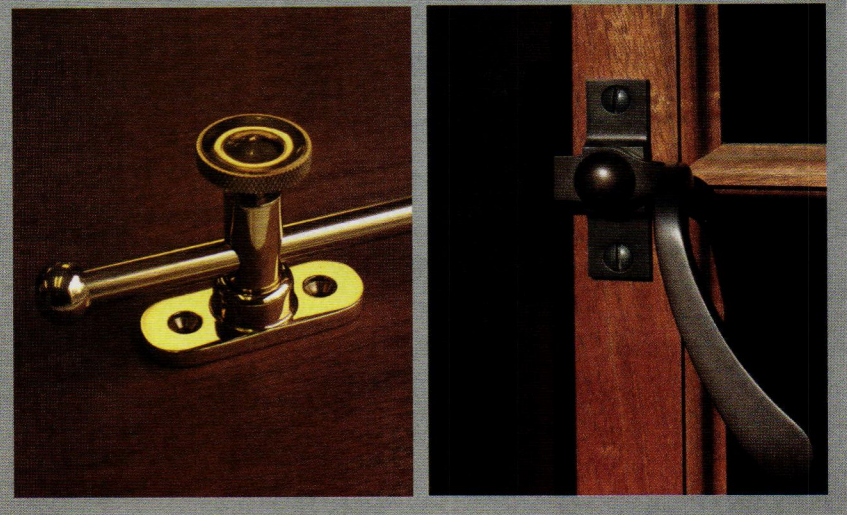
Tulsa, OK 74107

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

Click on No. 1223



www.phelpscompany.com

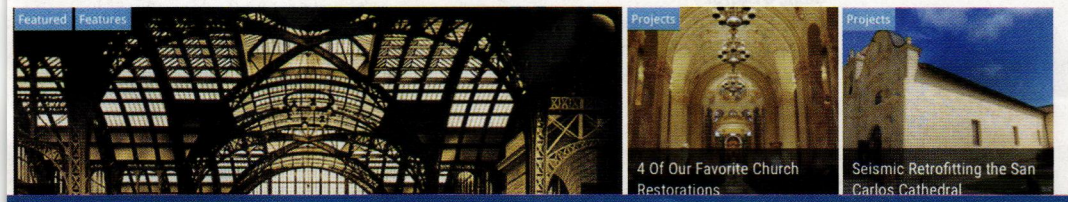


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Capture the natural beauty and patina of flooring reclaimed from old homes or sawn from vintage beams.

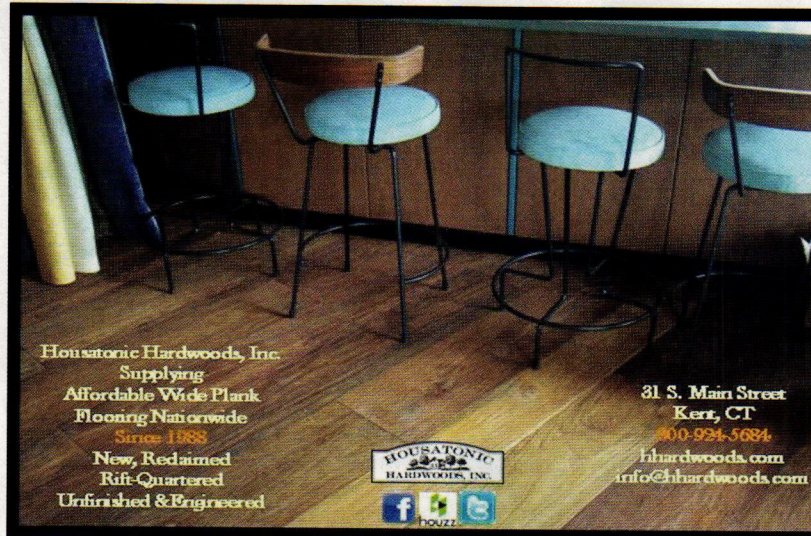
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hhardwoods.com
info@hhardwoods.com

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Flooring, Wood & Non-Wood



Resawn flooring from **Sylvan Brandt** is cut from old beams to match the grain and character of antique floors.

American Restoration Tile, Inc.

501-455-1000; Fax: 501-455-1004

www.restorationtile.com

Mabelvale, AR 72103

Custom manufacturer of historical tile: for fireplaces, flooring, kitchens, baths & custom mosaics; restoration & new construction; custom matching of glazed & unglazed tile.

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Click on No. 3950



Carlson's Barnwood supplied the walnut flooring for this room.

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.

Click on No. 2744

Czar Floors

800-577-2927

www.czarfloors.com

Newtown, PA 18940

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



Czar Floors provides complete flooring systems such as this P2 (model P2R round) medallion 60 inches installed with MX1 parquet and border.

GreenFloors

703-691-1616; Fax: 703-691-3935

www.greenfloors.com

Fairfax, VA 22031

Supplier of sustainable flooring products: recycled & recyclable; carpet, tile, bamboo, cork, leather, wood & more.

Housatonic Hardwoods, Inc.

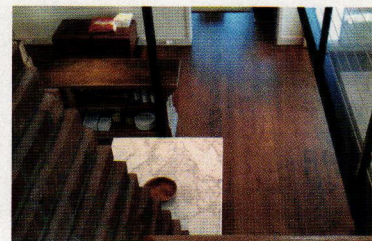
800-924-5684; Fax: 860-927-3911

www.hhardwoods.com

Kent, CT 06757

Supplier of wide plank flooring: up to 20-in.-wide planks; oak, ash, cherry, maple, walnut, birch, heart pine, beech, antique oak & chestnut.

Click on No. 1846



Housatonic Hardwoods, Inc. provided the rustic white oak flooring for this structure.



This **Beveled Base** moulding in Concorde Be glaze terminates a wall of 3" x 6" Beveled Field in Gloss White from Subway Ceramics.

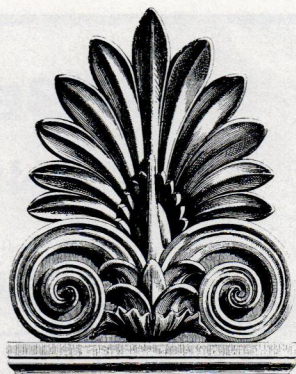
Subway Ceramics

888.387.3280; Fax: No fax

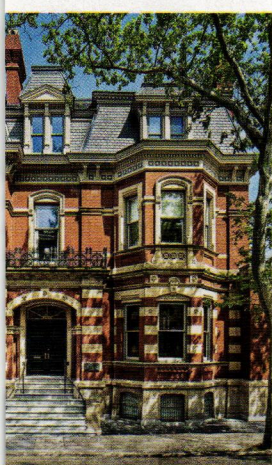
subwayceramics.com

Oak Park, IL 60301

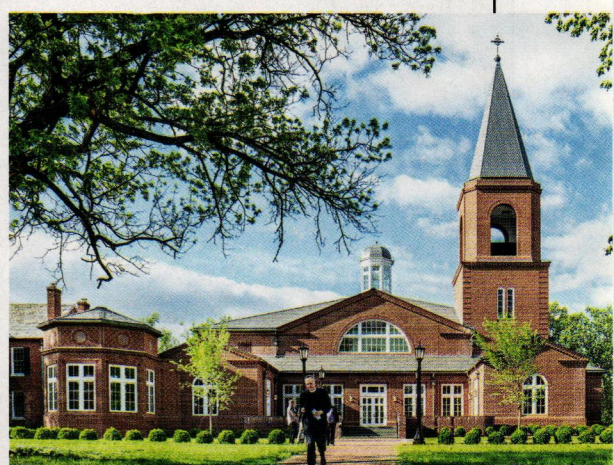
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; flooring; mosaics; Victorian style.



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The Palladio Awards program is produced by *Clem Labine's Traditional Building* and *Clem Labine's Period Homes*, and presented by The Traditional Building Conference and is named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while drawing on past models for inspiration.



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- Adaptive Reuse and/or Sympathetic Additions
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- New Design & Construction – more than 30,000 sq.ft.
- Public Spaces: Parks, Plazas, Streetscapes, Gardens

RESIDENTIAL ARCHITECTURE:

- Restoration & Renovation
- Adaptive Reuse and/or Sympathetic Additions
- New Design & Construction – less than 5,000 sq.ft.
- New Design & Construction – more than 5,000 sq.ft.
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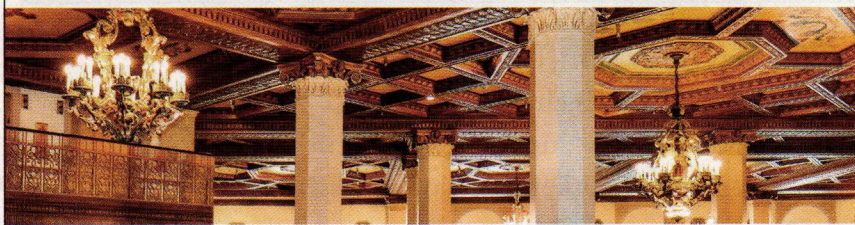
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Interior Molded Ornament



High-density polyurethane molded ornament was manufactured by **Architectural Elements** for Harrahs Casino in Las Vegas, NV.

Architectural Elements, Inc.
800-399-0268; 978-263-2482; Fax: 978-263-8504
www.architectural-elements.com
Boxborough, MA 01719

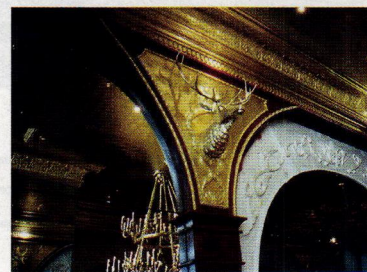
Supplier of interior & exterior molded ornament, millwork & cabinetry: cornice & crown, columns, decorative moldings & trim in both rigid & flexible, medallions, niches & more; polyurethane & polymer; stock & custom.



A plaster niche shell and composition ornaments from **Decorators Supply** create a wall niche.

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

Manufacturer of classic architectural element: 13,000 appliques for woodwork, furniture & wall plaster crowns, ceiling medallions, ceilings, niches, swags; 900 sizes of column capitals, plaster corbels & columns; 15 styles of traditional wood mantels; Classically inspired grilles; since 1883
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Felber Ornamental produced the custom life-sized stag heads, pilasters, capitals, mirror rounds and cornices for the Russian Tea Room in New York City.

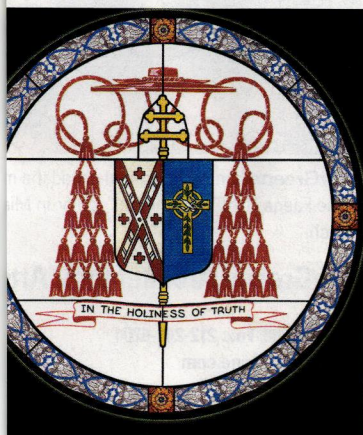
Felber Ornamental Plastering Corp.

800-392-6896; 610-275-4713; Fax: 610-275-6636
www.felber.net
Parkesburg, PA 19365

Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; GFRG; plaques, sculptors, model makers & cast on staff; stock & custom.
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Decorative Painting, Murals & Venetian Plaster



ard Studio designed and fabricated this stained-glass medallion.

ard Studio, Inc.
 2-2824; Fax: 641-472-0974
 bovardstudio.com
 ld, IA 52556

er, designer & fabricator of stained-glass windows, faceted glass, mosaics & hand-crafted wood, aluminum & steel frames; protective glazing systems for stained-glass conservation, U.S. patent 6,712,667; replicates lost stained-glass windows.
 on No. 7690

rad Schmitt Studios, Inc.
 9-3033; Fax: 262-786-9036
 conradschmitt.com
 Berlin, WI 53151

r, conservator & restorer of decorative painting, stained glass & art glass; ornamental plaster work; gilding; murals, mosaics & statuary; for churches, schools & religious buildings; since 1889.
 on No. 8040; 1841 for art glass;
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rad Schmitt Studios conserved this mosaic for the Theodore M. Hesburgh Library at Notre Dame campus in South Bend, IN.

Academy of Music, Philadelphia, PA

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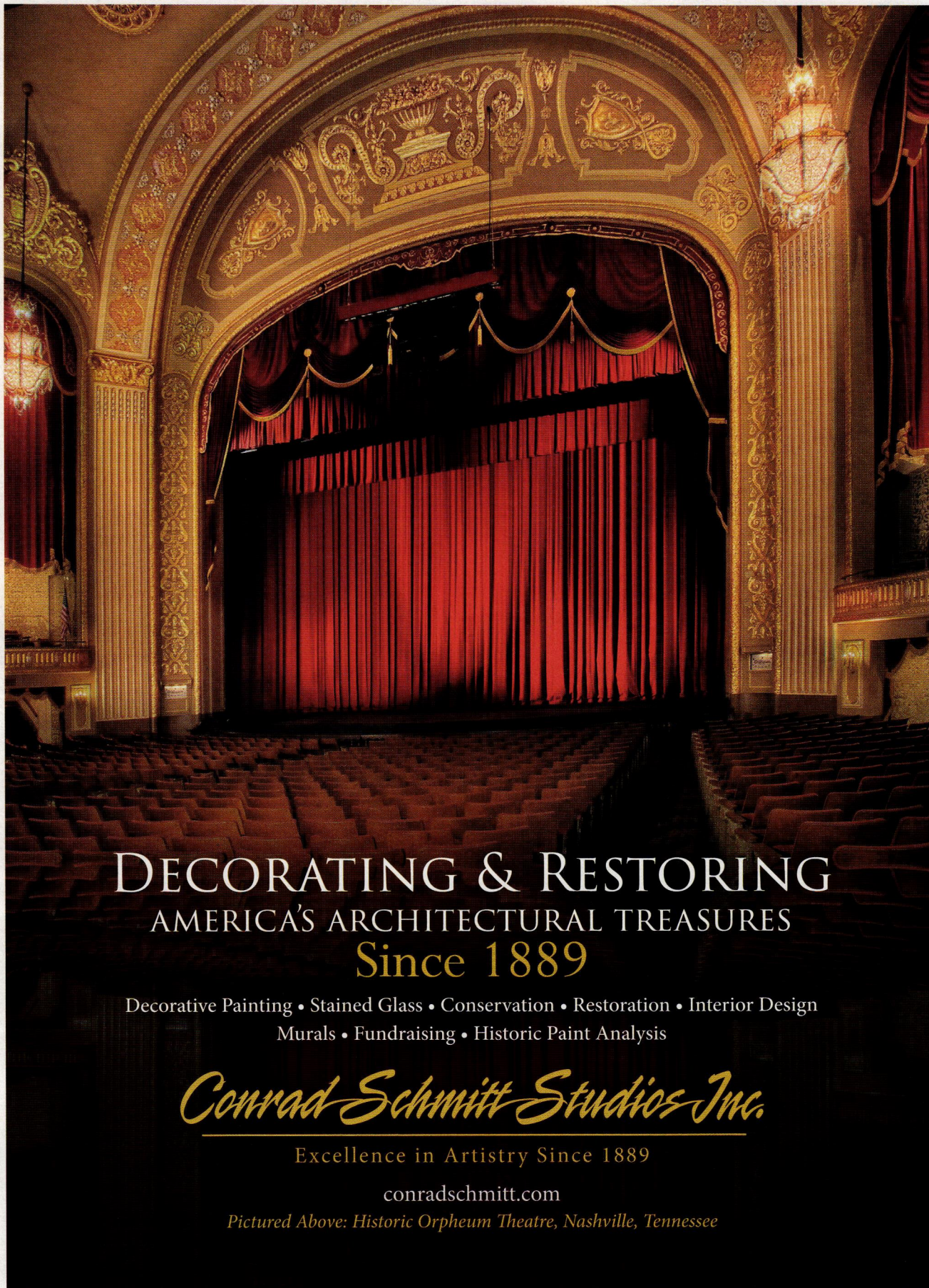
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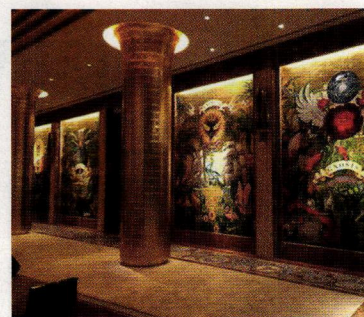
Conrad Schmitt Studios Inc.

Excellence in Artistry Since 1889

conradschmitt.com

Pictured Above: Historic Orpheum Theatre, Nashville, Tennessee

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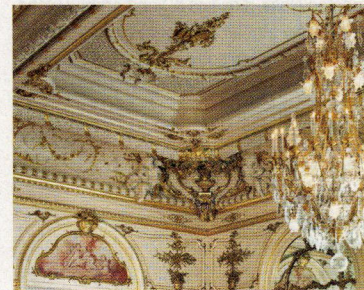
EverGreene hand-painted and gilded the murals at the Faena Hotel's "Cathedral" lobby, in Miami Beach.

EverGreene Architectural Arts Inc.

212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Click on No. 2460 for decorative painting;
743 for ecclesiastical specialties;
2678 for plasterwork



John Canning Studios restored and conserved the ornamental plaster and elaborate murals throughout the Cosmos Club Warner Ballroom in Washington, DC.

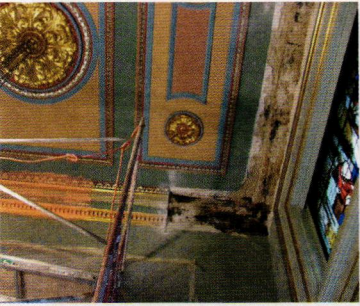
John Canning Conservation & Painting Studios

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

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

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Plaster restoration in this decorative ceiling done by **John Tiedemann**.

John Tiedemann, Inc.

201-2666; Fax: 201-991-3419

john.tiedemann.com

Arlington, NJ 07031

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

Circle No. 1765

Metal Ceiling Express

904-23-2288; Fax: 941-729-1470

www.metalceilingexpress.com

Deerfield Beach, FL 34221

Manufacturer of ceilings: ornamental; decorative painting & faux finishes; architectural, standard & custom sheet metal.

Circle No. 2035



Restoration of the ceiling at the Buffalo Performing Arts, an historic movie palace in Buffalo, NY, in 1926, now hosts traveling Broadway shows, thanks to a renovation by **Swiatek Studios**.

Swiatek Studios

716-597-6683; Fax: No fax

www.swiatekstudios.com

Buffalo, NY 14210

Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass restoration, stained-glass restoration; murals, stenciling, gilding, marbleizing, carpentry, trompe l'oeil & decorative plaster.

Circle No. 2054



St Mary of the Angels Church
Olean, NY



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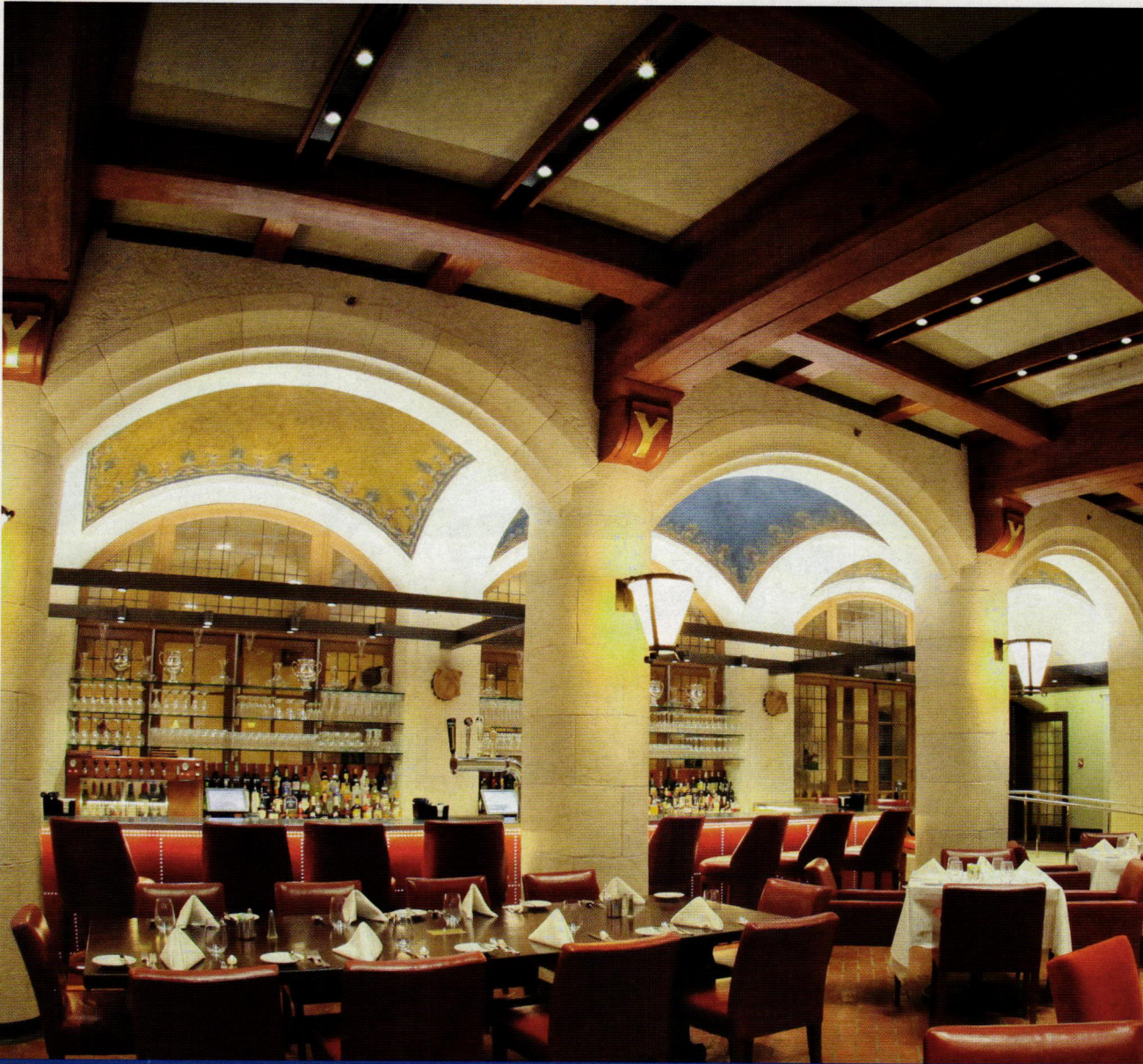
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The Yale Club Tap Room, New York City

EverGreene restored the interior finishes including ornamental and flat plaster, woodwork, decorative painting, faux stone and faux bois. Artisans replicated the Tyrolean textured plaster finish to imitate hand-cut medieval limestone and implemented a decorative paint scheme, resembling natural stone.

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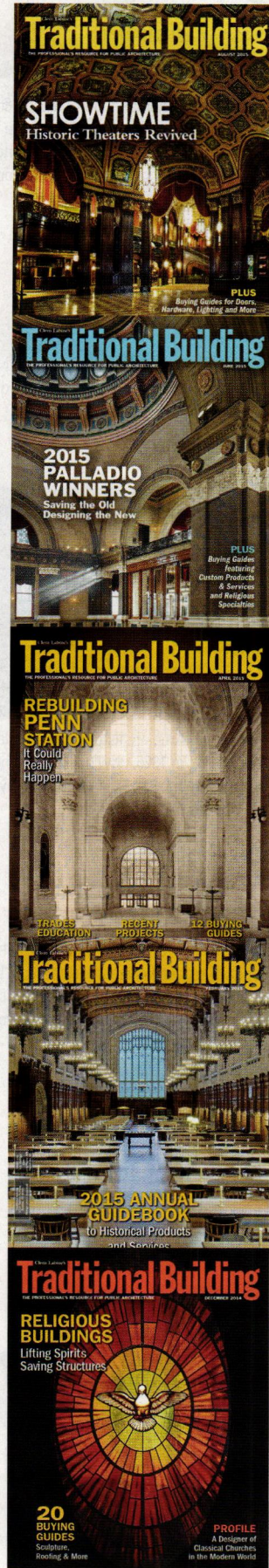
EverGreene Architectural Arts
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 212.244. 2800 | www.evergreene.com



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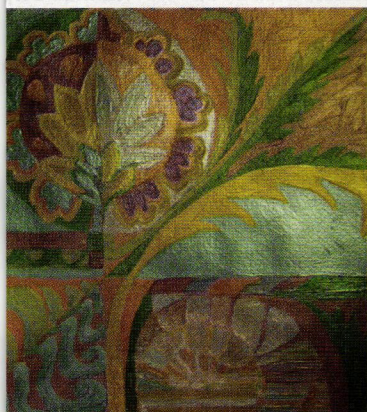
American Restoration Tile provided this 1" pattern for the historic Capital Hotel lobby in Little Rock, AR.

American Restoration Tile, Inc.

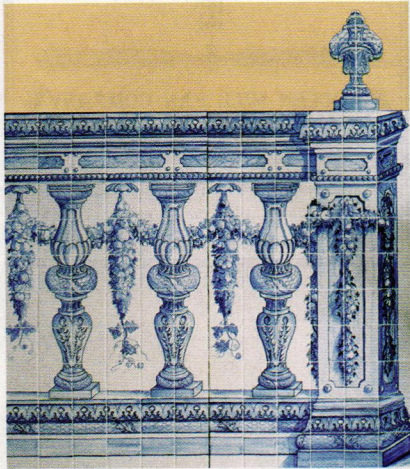
501-555-1000; Fax: 501-455-1004
www.restorationtile.com
 Little Rock, AR 72103
 Primary manufacturer of historical tile: for fireplaces, kitchens, baths & custom mosaics; restoration for new construction; custom matching of glazed & unglazed tile.

Ann Sacks Tile & Stone

503-784-8453; 503-281-7751; Fax: 503-287-8807
www.annsacks.com
 Portland, OR 97211
 Manufacturers of limestone, marble, granite, slate, stone, terra cotta, mosaic; manufacturers of custom terrazzo tile and custom color ceramic tile. Commercial and residential. Custom murals and mosaics. Arts & Crafts motifs.



The Gigliotti of **Batik Tile** created this "Sunrise in Rome" print, it measures 11 inches square.



Hand-painted tile from **Equipment of Culture** was used to create this balustrade wainscot.

BatikTile.com, LLC

888-MY-BATIK; 301-590-3050; Fax: 301-990-0009
www.batiktile.com
 Gaithersburg, MD 20877

Artist & designer of large custom wall mosaics that are ultra-high fidelity ceramic reproductions of the original hand-painted tile: vibrantly colored tiles; super high-gloss or matte finish; floral & geometric patterns; int./ ext.

Equipment of Culture

413-534-3555; Fax: By request
www.eofc.com
 Morriston, FL 32668
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Motawi ceramic tiles are available in a variety of finishes, styles and colors to complement any design.



Handcrafted tile.
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www.motawi.com
 Ann Arbor, MI 48103
 Supplier of tile: Arts & Crafts, Art Nouveau, medieval, Celtic & animal motifs; ceramic relief tile for fireplaces, kitchens, baths & floors; specializes in custom-designed fireplaces.
 Click on No. 2080

No 9 Studio UK

011-44-1769-5404-71; Fax: 44-1769-5408-64
www.no9uk.com
 Umberleigh, Devon, UK EX37 9HF
 Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; flooring; restoration.

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805-640-9360; Fax: Same as phone
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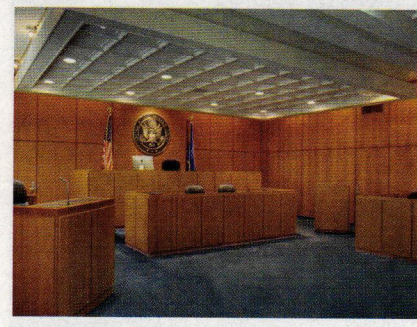
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 PHONE: 717-382-4754 FAX: 717-382-4275
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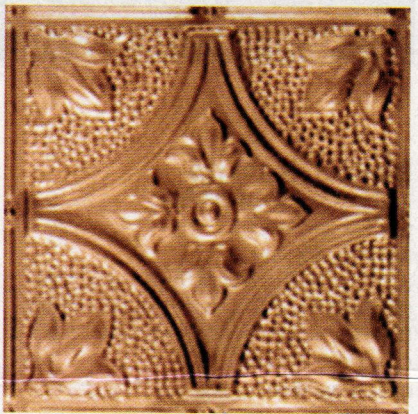
Ornamental Ceilings & Fans



The Federal Courthouse in Milwaukee, WI, used Executive Coffered Ceiling Tile from **Above View** to provide a traditional appearance.

Above View Inc.
 414-744-7118; Fax: 866-728-5586
 www.aboveview.com
 Milwaukee, WI 53221
 Supplier of ornamental plaster ceiling tile made in US: Each 2x2-ft. tile drops into standard 15/16-in. T-bar grid; tile is non-toxic, non-combustible & bio-degradable; more than 70 standard designs; custom capabilities; since 1984.
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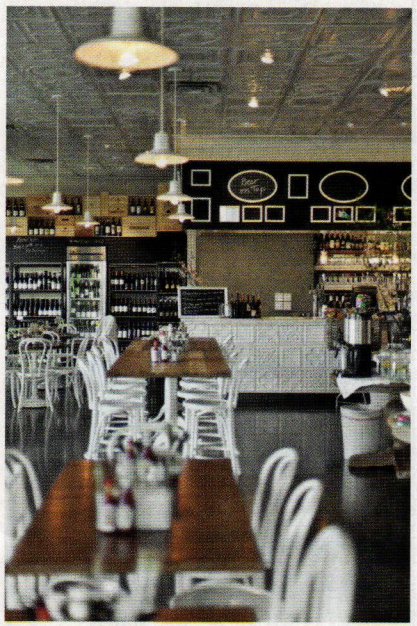
American Tin Ceiling Co.
 888-231-7500; Fax: 941-359-8776
 www.americantinceilings.com
 Bradenton, FL 34203
 Manufacturer of tin panels: for ceilings, backsplashes, wainscoting & walls; multiple installation methods for any ceiling substrate including SnapLock™ tiles that screw directly into drywall; 35+ patterns in 50+ colors.
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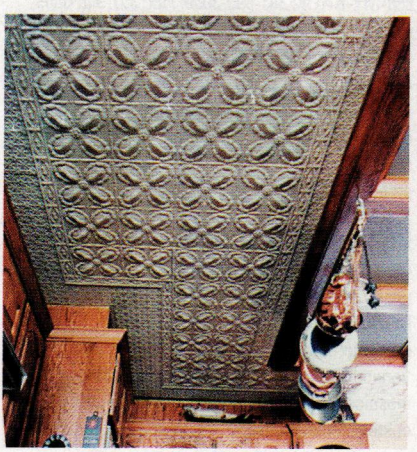
Chelsea Decorative Metal Co. manufactures pressed-tin ceiling panels in a variety of finishes, including bright copper.

Chelsea Decorative Metal Co.
 713-721-9200; Fax: 713-776-8661
 www.thetinman.com
 Houston, TX 77074
 Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.
 Click on No. 190

Classic Ceilings
 800-992-8700; Fax: 714-870-5972
 www.classicceilings.com
 Fullerton, CA 92831
 Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more.
 Click on No. 2400

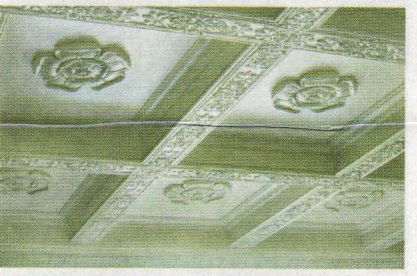


American Ceiling Tile enhances the country kitchen aesthetic of Selland's Market in Sacramento, CA.



This hand-painted faux-finish metal ceiling was fabricated and installed by **MetalCeilingExpress**.

Tin ceilings that are hand finished in antique copper, antique brass and pewter can be acquired from **Classic Ceilings**.



This plaster and compo combination is one of many traditionally styled ceilings available from **Decorators Supply Corp.**

Decorators Supply Corp.
 800-792-2093; Fax: 773-847-6357
 www.decoratorssupply.com
 Chicago, IL 60609
 Manufacturer of classic architectural elements: 13,000 appliques for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; Classically inspired grilles; since 1883.
 Click on No. 210

MetalCeilingExpress
 941-723-2288; Fax: 941-729-1470
 www.metalceilingexpress.com
 Palmetto, FL 34221
 Manufacturer of ceilings: ornamental; decorative painting & faux finishes; architectural, standard & custom sheet metal.
 Click on No. 2035



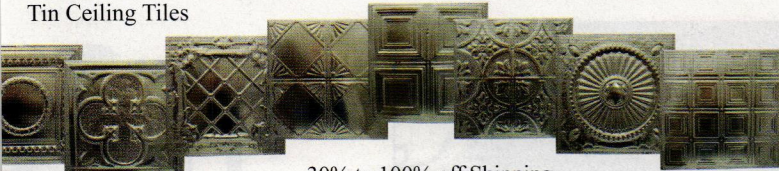
This Oriental-style ceiling was created using pressed-tin panels from **W.F. Norman Corp.**

W.F. Norman Corp.
 800-641-4038; Fax: 417-667-2708
 www.wfnorman.com
 Nevada, MO 64772
 Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.
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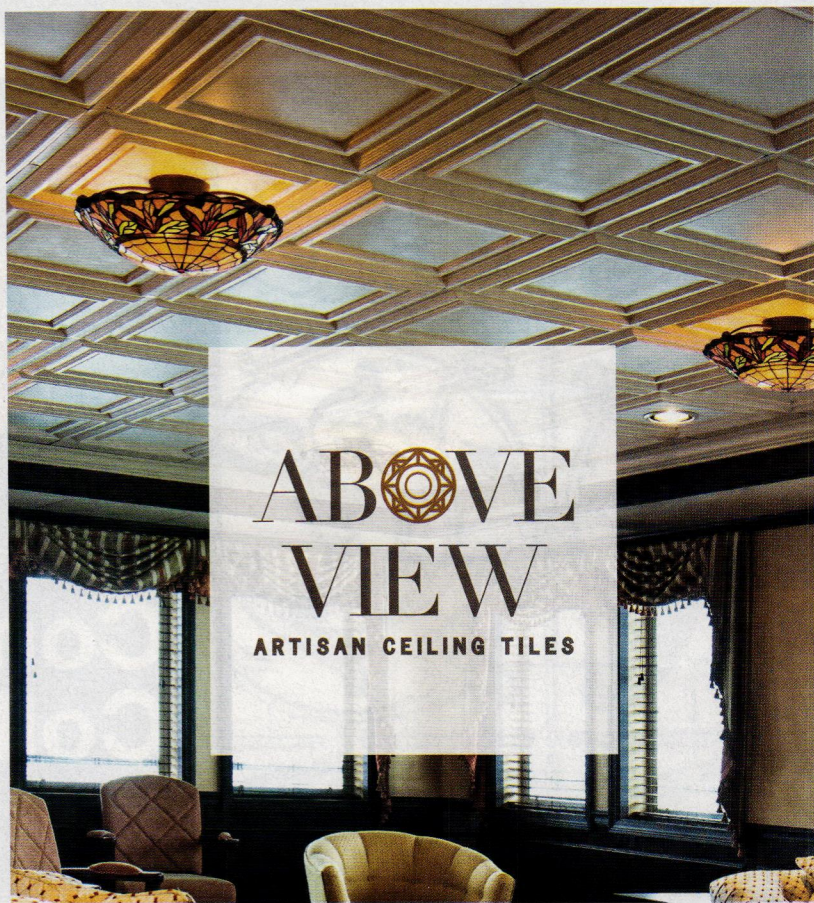
941-723-2288

MetalCeilingExpress
1650 12th St. East, Palmetto, FL 34221
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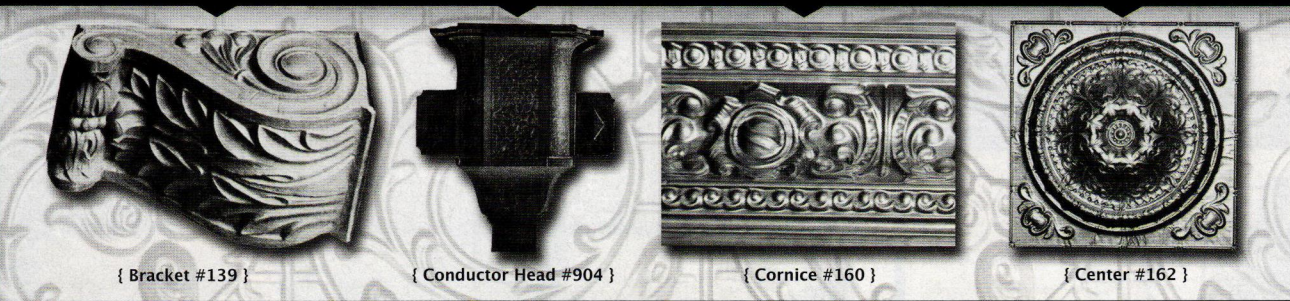
Visit our website to see our products online or send \$3 for our catalog to W.F. Norman Corp., P.O. Box 323, Nevada, MO 64772.

W.F. Norman Corporation



{web} www.wfnorman.com {email} info@wfnorman.com {phone} (800)641-4038

Tin Ceilings | Cornices | Moldings | Siding | Ornaments | Metal Shingles



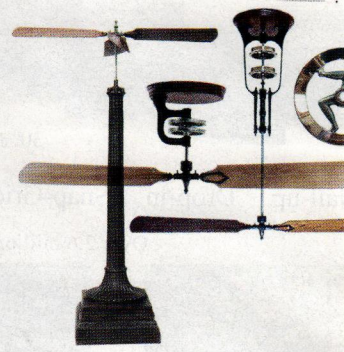
{ Bracket #139 }

{ Conductor Head #904 }

{ Cornice #160 }

{ Center #162 }

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Architectural fans and belt-and-pulley systems are available from **Woolen Mill Fan**.

Woolen Mill Fan Co.
717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352

Manufacturer of decorative ceiling fans; historic new designs; belt-&-pulley models & beltless gl-e-motor units; iron, bronze & aluminum cast
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800-872-1608; Fax: 850-640-0488
www.worthingtonmillwork.com
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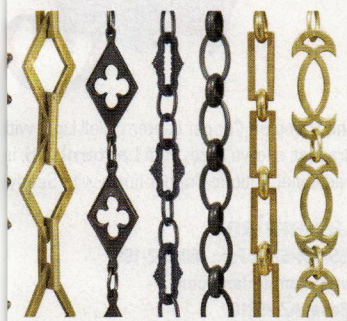
Interior Lighting



Authentic Designs' Armillary chandelier measures 18-in. high and 28-in. dia. It is made of solid brass and is shown in an antiqued brass finish.

Authentic Designs
802-9416; Fax: 802-394-2422
www.authenticdesigns.com
Newport, VT 05776

Manufacturer of historical lighting fixtures & specialty products: chandeliers, lanterns, sconces, table lamps crafted in brass, copper, tin, pewter, iron, steel, maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$30.00. Click on No. 60



Lamp Supply offers replacement parts for these chains to meet any need.

Lamp Supply, Inc.
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Distributor of traditional lighting parts for repair, replacement & fabrication of interior light fixtures; over 7,500 parts ready to ship nationwide; sells under the name of Antiqued Lamp Supply brand: \$35.00. Click on No. 1151



Ball & Ball Lighting restored this historic chandelier.

www.traditionalbuilding.com



This double-cone chandelier was created by **Deep Landing Workshop**.

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

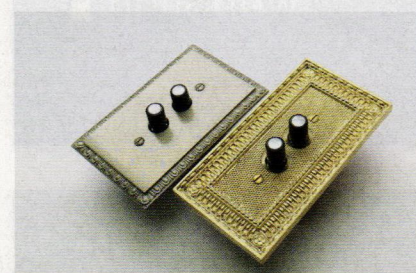
Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair handrails; restoration services.

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www.deeplandingworkshop.com
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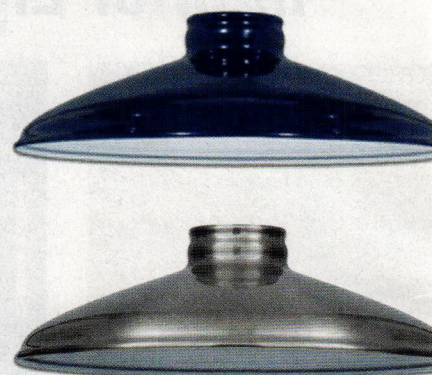


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The Hampton Copper Lantern Wall Light with Bracket, shown here; from **Lanternland**; is traditional Antique Copper finish with Seedy

Lanternland
855-454-5200; Fax: 480-962-1997
www.lanternland.com
Mesa, AZ 85210
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The Slaven sconce from **Lantern Masters** is one of the company's many period-style fixtures.

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362
Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.
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St. Louis Antique Lighting Company manufactured several sizes and types of lighting for the historic Cosmopolitan Hotel and Restaurant in San Diego, CA.

St. Louis Antique Lighting Co
314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130
Manufacturer & supplier of architectural light styles; historical reproductions & custom light restoration services; commercial & ecclesiastical projects.
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800-335-3562; Fax: Same as phone
[decoratorcrafters.com](http://www.decoratorcrafters.com)
 Decorator Supply Corp.,
 1000 W. 11th St.,
 Chicago, IL 60609
 Manufacturer of ornamental metalwork: railings,
 gates, fireplaces, fire doors, mantels, hardware & can-
 opes; handcrafted & hand forged.
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Chesney's Arlington mantel from Chesney's is handcrafted in limestone.

Chesney's
 800-335-3562; Fax: 646-840-0602
[chesneys-usa.com](http://www.chesneys-usa.com)
 1000 W. 11th St.,
 Chicago, IL 60609

Manufacturer of hand-carved mantels: reproductions of
 historic styles including models from the Sir
 John Lubbock's Museum; various marbles; antique
 pieces; andirons, fire baskets & register grates.



Chiarini Marble & Stone provided the marble for this custom fireplace.

Chiarini Marble & Stone
 714-546-7282; Fax: 714-547-7282
[chiarini-marble.com](http://www.chiarini-marble.com)
 1000 W. 11th St.,
 Chicago, IL 60609

Men in fine stone for 40 years, specializing in
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 tain mantels, moldings, balusters, columns, and
 architectural pieces. Full fabrication services.

Decorators Supply Corp.
 815-220-2093; Fax: 773-847-6357
[decoratorssupply.com](http://www.decoratorssupply.com)
 1000 W. 11th St.,
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Manufacturer of classic architectural elements:
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 columns; 900 sizes of column capitals, plaster capitals,
 columns & columns; 15 styles of traditional wood
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This fireplace mantel is one of many styles available from Decorators Supply.

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888-245-9663; Fax: 843-669-4874
www.driwood.com
 Florence, SC 29503

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Felber Ornamental Plastering Corp.

800-392-6896; 610-275-4713; Fax: 610-275-6636
www.felber.net
 Parkersburg, PA 19365

Creators and manufacturers of interior and exterior
 molded ornament: capitals, cornices, friezes, niches,
 keystones, rosettes, coffers, domes & medallions;
 custom mantels; plaster, gypsum & GRG; GFRC, sig-
 nage, plaques, sculptors, model makers & casters
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 Rumford fireplaces, mantels & more.

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 Pueblo, CO 81001

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www.klitsas.com
 Hampden, MA 01036

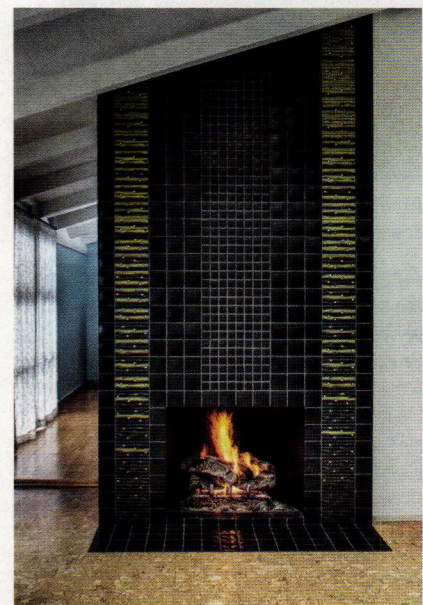
Wood carver: capitals, newel posts, furniture (all
 periods), fireplace mantels, stairs, moldings & other
 specialty carvings; variety of wood species.

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Motawi Tileworks

734-213-0017; Fax: 734-213-2569
www.motawi.com
 Ann Arbor, MI 48103

Supplier of tile: Arts & Crafts, Art Nouveau, medi-
 eval, Celtic & animal motifs; ceramic relief tile for
 fireplaces, kitchens, baths & floors; specializes in
 custom-designed fireplaces. **Click on No. 2080**



Motawi Tileworks provided the tile for this fireplace; the pattern and hues are from the Zelda style group.

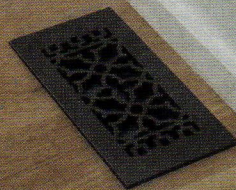


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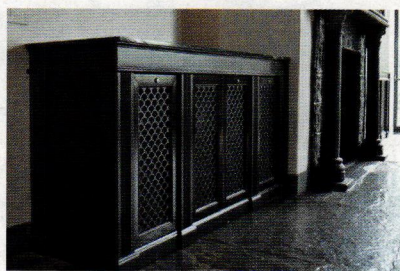
800-387-6267; Fax: 718-832-1390

www.archgrille.com

Brooklyn, NY 11215

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

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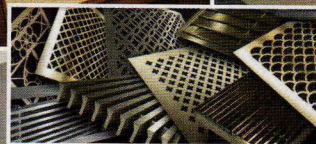
Westbury, NY 11590

Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candleabras; handcrafted & hand forged.

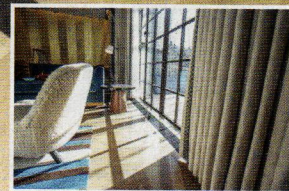
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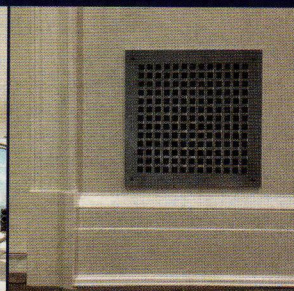
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Registers and grilles are one of the specialties of **Bill's Custom Metal**.



Historically styled metal grilles are available from **Coco Metalworks**.

CoCo Architectural Grilles & Metalcraft

631-482-9449; Fax: 631-482-9450

www.cocometalcraft.com

Farmingdale, NY 11735

Fabricator of grilles & architectural metal products: stainless steel, brass, aluminum & steel; linear bar grilles, perforated; custom work.

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House of Antique Hardware

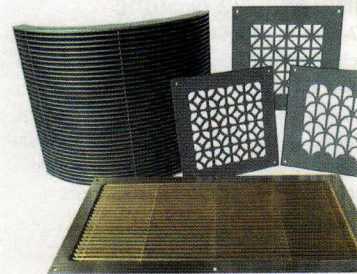
888-223-2545; Fax: 503-233-1312

www.hoah.us

Portland, OR 97232

Manufacturer & supplier of vintage reproduction window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craft & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096



Grilles, registers, baseboards and radiator covers are available from **Kees** in stamped and perforated metal in a wide variety of patterns and thicknesses.

Kees Architectural Division

800-889-7215; Fax: 920-876-3065

www.kees.com

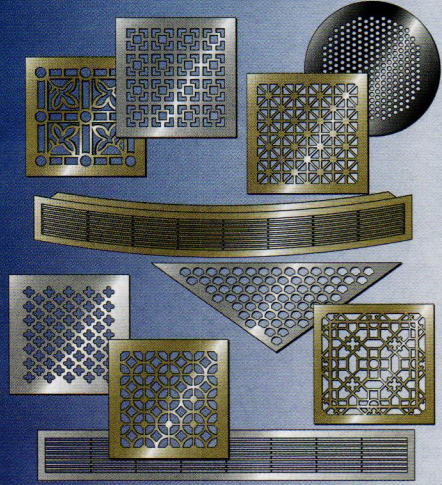
Elkhart Lake, WI 53020

Custom fabricator of architectural stamped, waterjet-cut & bar grilles & registers: baseboard radiator covers in stamped & perforated metal variety of patterns & thicknesses.

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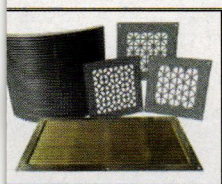
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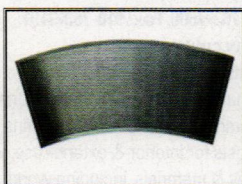
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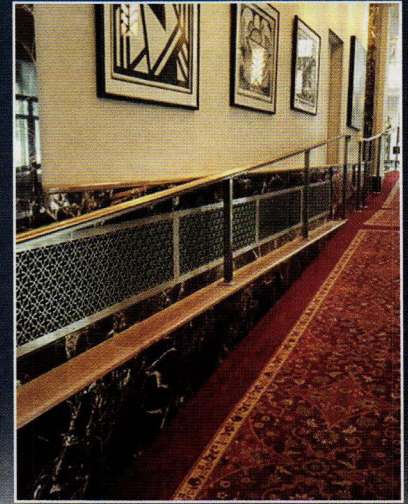
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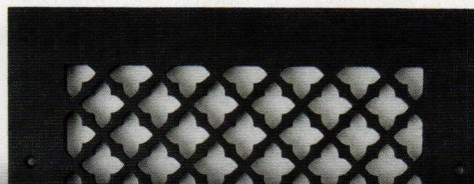
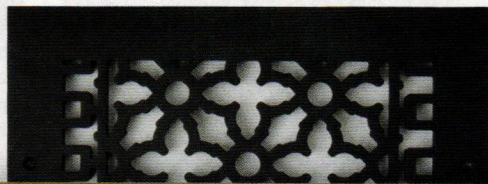
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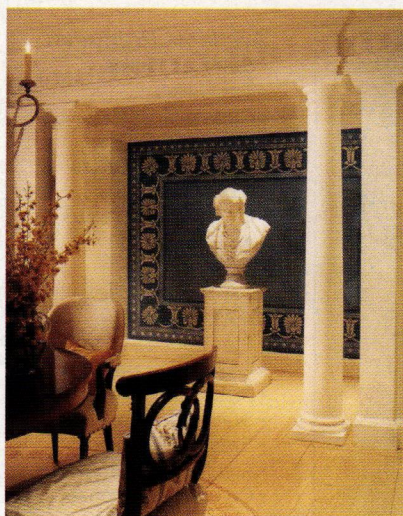
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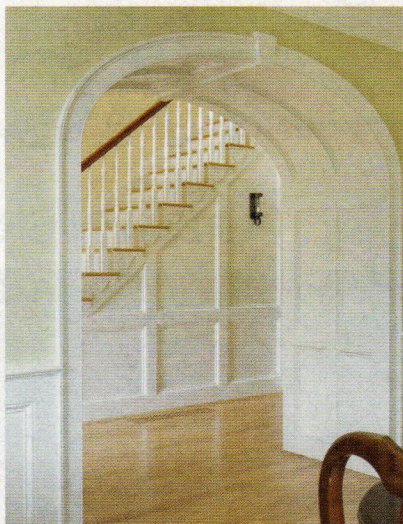
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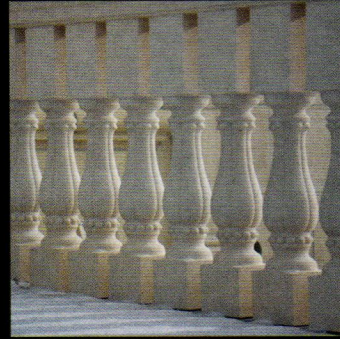
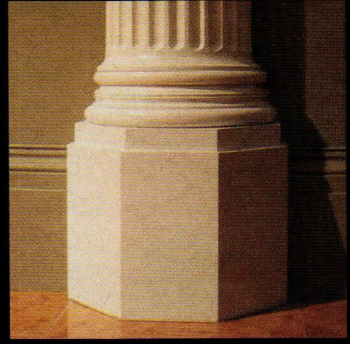
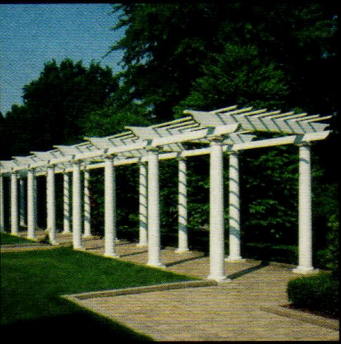
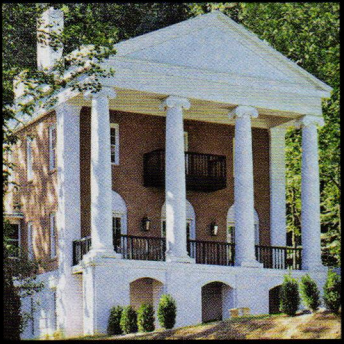
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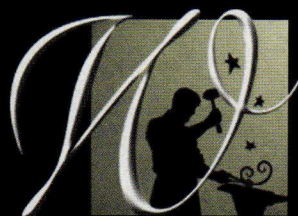


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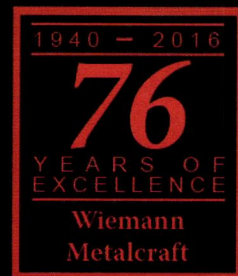
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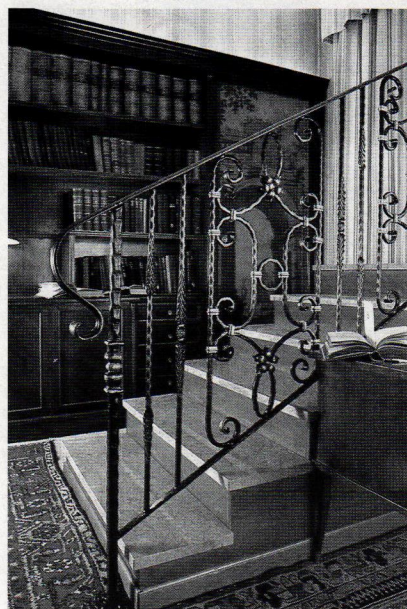
Detailed stairs is one of many features of the building kits provided by **Connor Homes**. These stairs can be seen in the Oliver Haines House.

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Passaic Millwork

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Haledon, NJ 07508

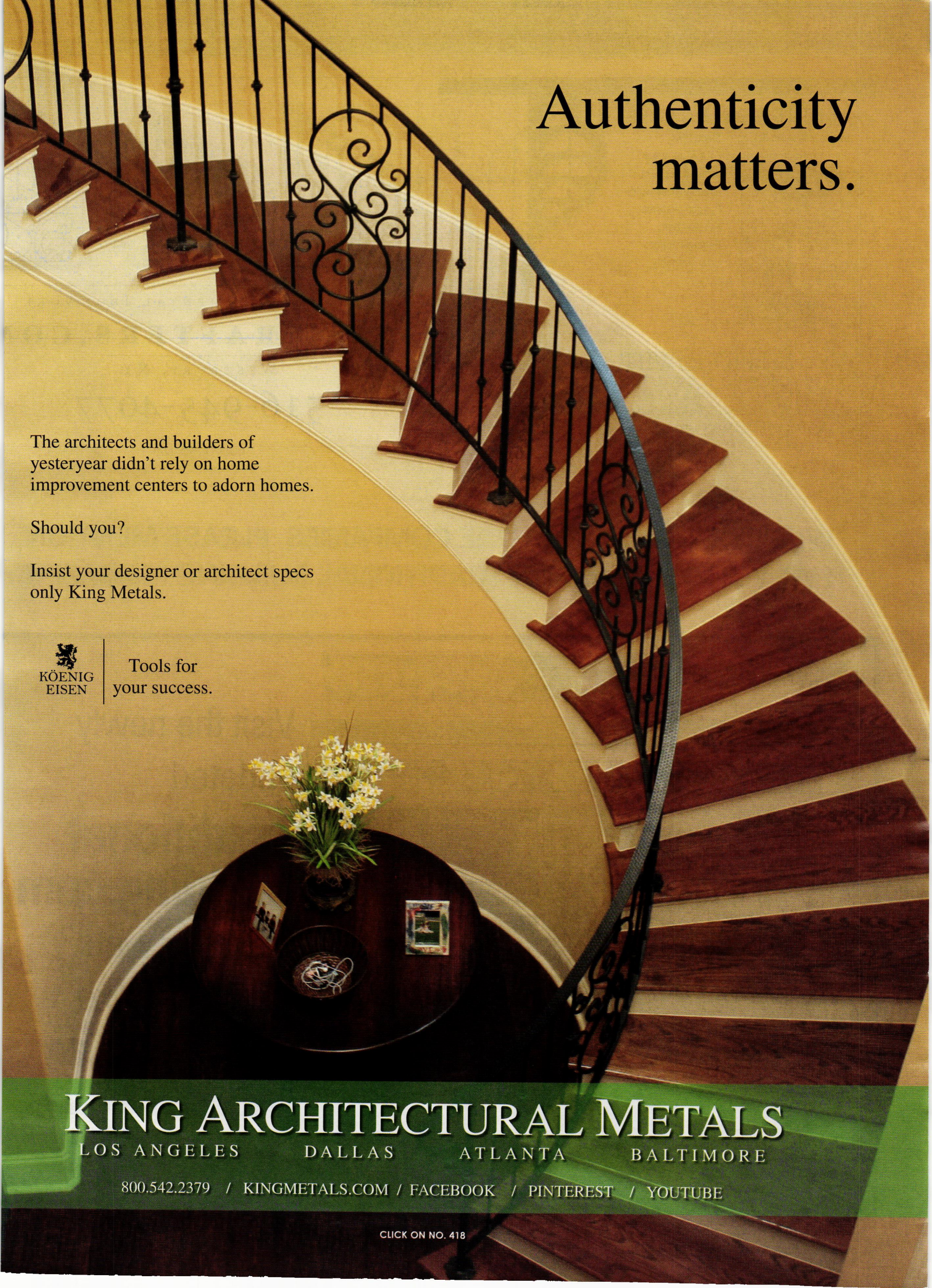
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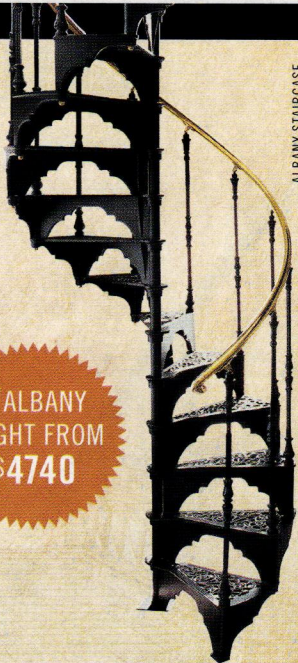
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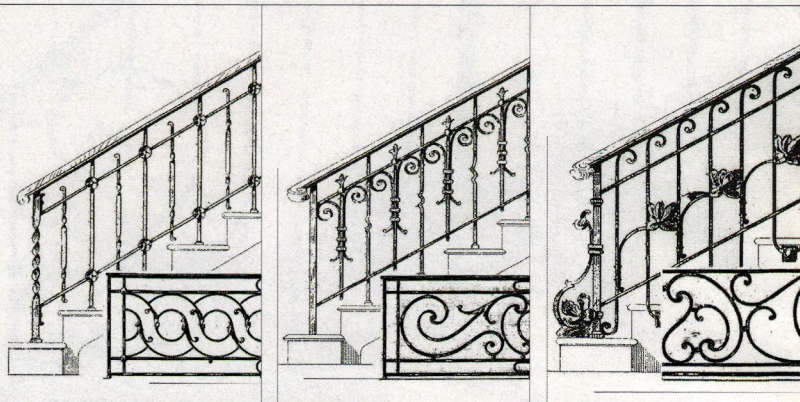
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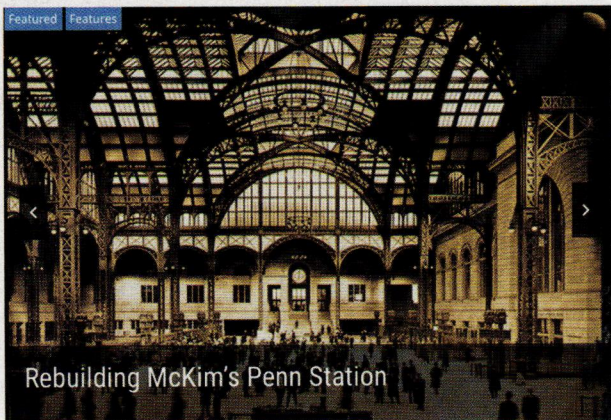
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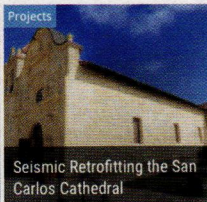
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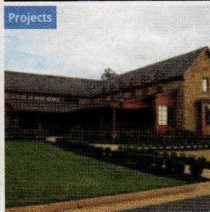
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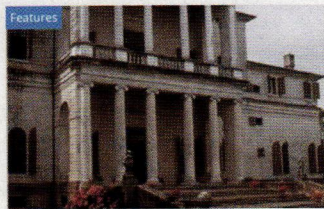


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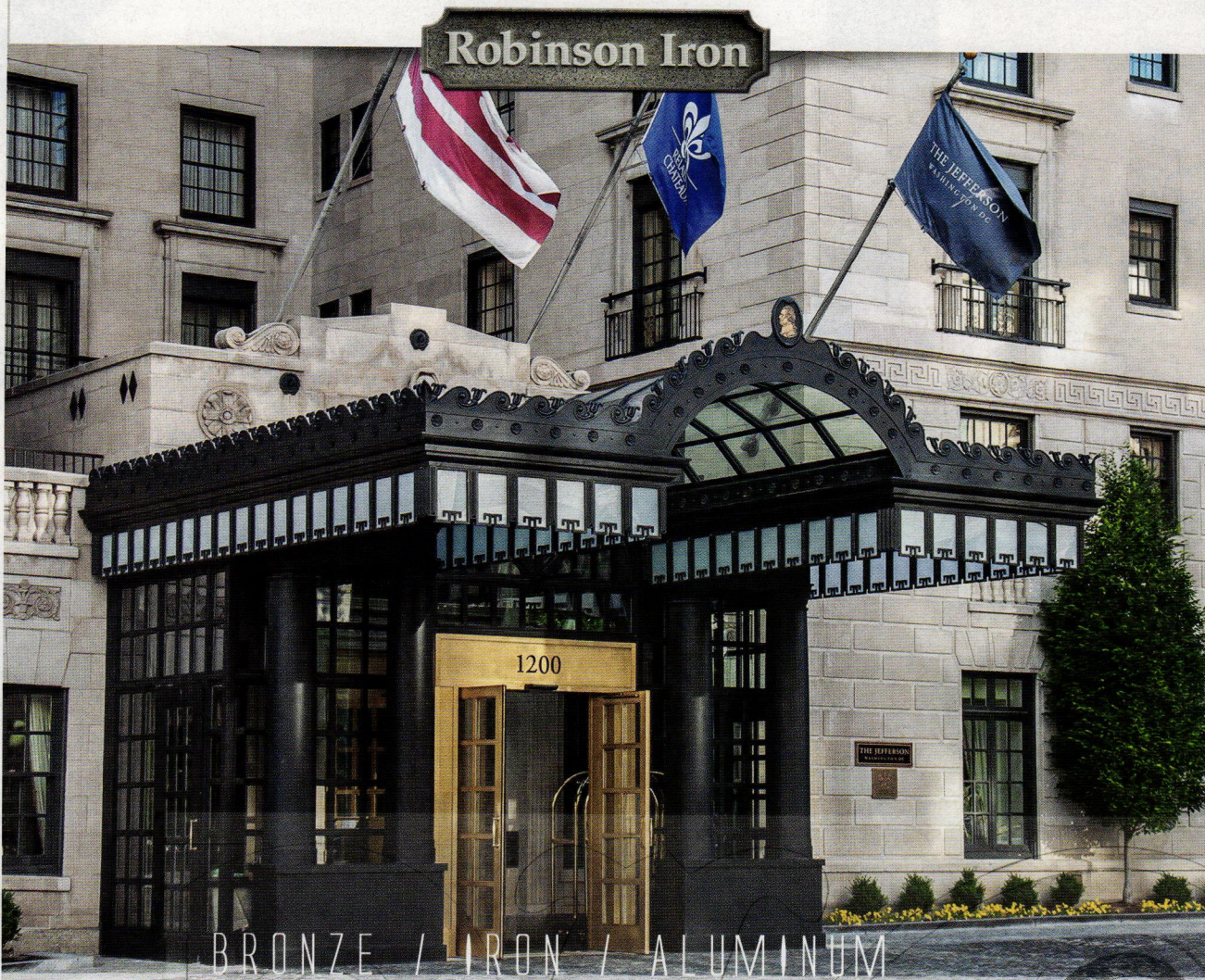
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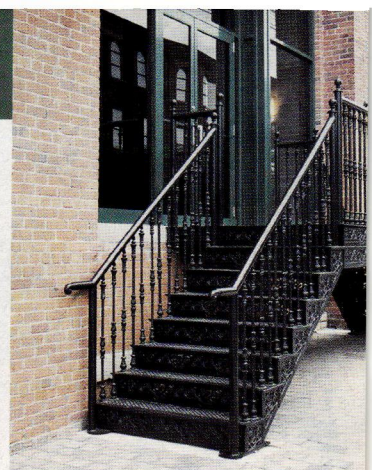
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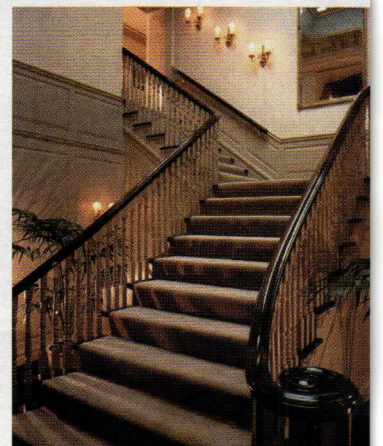
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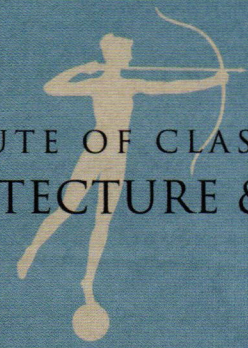


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<p>B & P Lamp Supply, Inc. 843 Old Morrison Hwy. Mc Minnville, TN 37110 800-822-3450 Fax: 931-473-3014 www.antiquelampsupply.com laura@bplampsupply.com</p>	<p><i>B & P Lamp Supply Inc. has been serving the antique and lighting trade since 1952. We stock over 7,500 parts ready to ship coast to coast. Widely known for outstanding customer service and quality products.</i></p>	<p>Metropolitan Artifacts 4783 Peachtree Rd., Atlanta, GA 30341 770-986-0007 Fax: 770-457-8670 www.metropolitanartifacts.com metartinc@aol.com</p>	<p><i>Specializing in French Architecturals. Over 300 entry doors, largest selection of door hardware any where driveway gates, garden gates, balconies, interior and exterior lighting, garden statuary, benches.; 28,000-sq.ft. showroom; since 1980.</i></p>
<p>BABA Antique Wooden Flooring Co. 4380 Alston Chapel Road Pittsboro, NC 27312 800-542-4812 Fax: 919-545-9214 www.baba.com babawoodfloors@gmail.com</p>	<p><i>The BABA Mill, located on a farm in Pittsboro, NC, provides the highest quality antique wooden flooring throughout the country. Best known for our original surface Fumed Antique Oak, Fumed Antique Chestnut, and Wide Board Antique Heart Pine. We provide matching stair treads, risers, casework, and proprietary, as well as custom finishes. Installation and/or on site finishing can be handled by us, or we will work closely with your own craftspeople. Samples are available upon request.</i></p>	<p>Old Wood Workshop, LLC 193 Hampton Road Pomfret Center, CT 06259 860-655-5259 www.oldwoodworkshop.com info@oldwoodworkshop.com</p>	<p><i>Old Wood Workshop specializes in antique, original-surface, 18th & early 19th century flooring and wall board. We provide quality reclaimed antique wood for homeowners, building contractors, designers and architects. We also offer architectural antiques such as antique iron hardware, antique stone and other unique items.</i></p>
<p>The Bath Works, Inc. 2646 Leah Circle, Columbia, TN 38401 931-381-5711 Fax: 931-381-5712 www.thebathworks.com info@thebathworks.com</p>	<p><i>Honoring traditional craftsmanship, restoring vintage tubs to their former glory. Also offering hand made, hand finished vintage modern replica of circa 1880 bathtub designs. All our castings are made in the USA.</i></p>	<p>Reclaimed Wisconsin 8190 Nebraska Avenue, Cashton, WI 54619 608-633-4002 www.reclaimedwisconsin.com thewoodbutcher1@yahoo.com</p>	<p><i>From a single board to an entire barn frame, Reclaimed Wisconsin will get you the right materials... the first time! Or call us with your ideas and have our Amish craftsman build it for you!</i></p>
<p>Bathroom Machineries 495 Main Street, Murphys, CA 95247 209-728-2031 Fax: 209-728-2320 www.deabath.com info@deabath.com</p>	<p><i>Specializing in restored antique plumbing fixtures ranging from pre-1900 to the 1950's. Unlike a traditional salvage yard, our products are sold fully restored and ready to install.</i></p>	<p>Restoration Resources Inc. 1946 Washington Street Boston, MA 02118 617-542-3033 Fax: 617-542-3034 www.restorationresources.com info@restorationresources.com</p>	<p><i>New England's primary source of antique architectural salvage, unique furnishings & vintage artifacts carefully handpicked & displayed in a well organized 7000-sq. ft. retail showroom & warehouse located in Boston's historical south end.</i></p>
<p>The Brass Knob Architectural Antiques 2311 18th Street NW Washington, DC 20009 202-332-3370 Fax: 202-332-5594 www.thebrassknob.com rlock@thebrassknob.com</p>	<p><i>Supplier of eclectic selection of authentic antique hardware, lighting, mantels, stained glass & many decorative items dating from 1850-1940: for residential & commercial restoration & new construction.</i></p>	<p>Seekircher Steel Window Corp. 423 Central Avenue Peekskill, NY 10566 914-734-8004 Fax: 914-734-8009 www.seekirchersteelwindow.com seekirchersteelwindow@gmail.com</p>	<p><i>Repair and restoration of historic steel casement windows and doors, performed both on and off site for residential and commercial properties. Work successfully completed in over 30 states. Large inventory of vintage steel casement windows and French doors for sale. Family owned and operated since 1977.</i></p>
<p>Brosamer's Bells 212 Irwin Street, Brooklyn, MI 49230 517-592-9030 Fax: 517-592-4511 www.brosamersbells.com usedbells@frontier.com</p>	<p><i>Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes.</i></p>	<p>Southern Accents Architectural Antiques 308 2nd Avenue SE, Cullman, AL 35055 877-737-0554 Fax: 256-737-0375 www.SA1969.com info@sa1969.com</p>	<p><i>Southern Accents houses one of the largest collections of architectural antiques and salvage items in the Southeast. Items include salvaged and reclaimed wood antique doors, mantels, crystal chandeliers, clawfoot tubs, ironwork, door hardware and more.</i></p>
<p>The Building Reclaimers 900 Cork Road, Walnutport, PA 18088 610-762-8837 www.thebuildingreclaimers.com cdhess710@gmail.com</p>	<p><i>A small full service building reclamation company that deals in 18th and 19th century barns, log & timber frame houses, original, reclaimed, remilled, resawn, attic lumber, flooring beams, foundation stone, throughout eastern Pennsylvania. Follow us on Facebook.</i></p>	<p>Sylvan Brandt 756 Rothsville Road, Lititz, PA 17543 717-626-4520 Fax: 717-626-5867 www.sylvanbrandt.com genna@sylvanbrandt.com</p>	<p><i>Dedicated to perfecting the art of beautiful, high-quality antique & resawn wood flooring for three generations. Also supplies antique beams, barn siding & house parts. Call or visit today.</i></p>
<p>C. Neri Antiques 313 South Street, Philadelphia, PA 19147 215-923-6669 Fax: 215-922-4189 www.neriantiquelighting.com neriantiquelites@aol.com</p>	<p><i>The largest American antique lighting dealer in the country. Chose from hundreds of unique lighting options for your home or office.</i></p>	<p>Tile Roofs, Inc. 9505 Corsair Road, Frankfort, IL 60423 888-708-8453 Fax: 708-479-7865 www.tileroots.com tileroots@aol.com</p>	<p><i>Supplier of new & salvaged concrete tiles, clay tiles & fittings for restoration, repair & new construction. Custom manufacturing of clay & concrete tiles to match existing. Importer of tiles from Europe.</i></p>

Architectural Antiques Yellow Pages

YOUR COMPREHENSIVE GUIDE TO COMPANIES SPECIALIZING IN HARD TO FIND ARCHITECTURAL ANTIQUES

Glass/Stained Glass, Antique

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Aurora Mills Architectural Salvage Inc.
B & P Lamp Supply Inc.
The Brass Knob Architectural Antiques
Eron Johnson Antiques
Restoration Resources
Southern Accents Architectural Antiques

Chairs, Antique

Architectural Antiques (MN)
Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.

Countertops, Antique

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Sylvan Brandt LLC

Decorative Objects, Antique & Salvaged

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Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Reclaimed Wisconsin
Southern Accents Architectural Antiques

Doors, Antique

Architectural Antiques (MN)
Architectural Antiques (PA)
Architectural Antiques of Indianapolis

Drum Tables, Antique

Architectural Accents
Architectural Antiques (MN)
Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
The Bath Works
Bathroom Machineries
Southern Accents Architectural Antiques

Ensembles, Antique

Architectural Antiques (MN)
Carlson's Barnwood Co.
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Furniture, Salvaged

Carlson's Barnwood Co.
Chestnut Specialists, Inc.
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Lighting Materials, Salvaged

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Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Eron Johnson Antiques
Foster Wood Products
Historical Bricks, Inc.
Seekircher Steel Window Corp.
Southern Accents Architectural Antiques
Sylvan Brandt LLC
Tile Roofs, Inc.

Iron Pots, Antique

Architectural Accents
IronPot.com

Columns & Capitals, Antique Original

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Eron Johnson Antiques
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Doors, Antique

American Historic Hardware
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Eron Johnson Antiques
Metropolitan Artifacts
Reclaimed Wisconsin
Restoration Resources
Seekircher Steel Window Corp.
Southern Accents Architectural Antiques
Sylvan Brandt LLC

Elevator Cabs, Antique Original

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Fans, Antique

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Southern Accents Architectural Antiques

Faucets, Antique

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Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
Bathroom Machineries
Southern Accents Architectural Antiques

Fencing, Antique Original

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Architectural Antiques of Indianapolis
Eron Johnson Antiques
Metropolitan Artifacts
Restoration Resources
Southern Accents Architectural Antiques

Flooring, Salvaged

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Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Foster Wood Products
Goodwin Company
Old Wood Workshop, LLC.
Reclaimed Wisconsin
Southern Accents Architectural Antiques
Sylvan Brandt LLC

Garden & Landscape Specialties, Antique

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Architectural Antiques (PA)
Architectural Antiques of Indianapolis
The Brass Knob Architectural Antiques
Eron Johnson Antiques
Metropolitan Artifacts
Restoration Resources
Southern Accents Architectural Antiques

Gates, Antique Original

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Architectural Antiques (PA)
Architectural Antiques of Indianapolis
The Brass Knob Architectural Antiques
Eron Johnson Antiques
Metropolitan Artifacts
Restoration Resources
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Glass, Antique Original

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Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
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Eron Johnson Antiques
Seekircher Steel Window Corp.

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Foster Wood Products
Gavin Historical Brick
Goodwin Company
Seekircher Steel Window Corp.
Tile Roofs, Inc.

Hardware, Antique Original

American Historic Hardware
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Architectural Antiques (PA)
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Aurora Mills Architectural Salvage Inc.
B & P Lamp Supply, Inc.
The Brass Knob Architectural Antiques
Brosamer's Bells
Metropolitan Artifacts
Old Wood Workshop, LLC
Restoration Resources
Southern Accents Architectural Antiques
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Lighting Fixtures, Antique Original

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Architectural Antiques (PA)
Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
B & P Lamp Supply, Inc.
Bathroom Machineries
The Brass Knob Architectural Antiques
C. Neri Antiques
Eron Johnson Antiques
Metropolitan Artifacts
Restoration Resources
Southern Accents Architectural Antiques

Mantels, Antique Original

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Architectural Antiques (PA)
Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
The Brass Knob Architectural Antiques
Eron Johnson Antiques
Metropolitan Artifacts
Restoration Resources
Southern Accents Architectural Antiques
Sylvan Brandt LLC

Plumbing Parts, Antique Original

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Architectural Antiques (PA)
Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
The Bath Works
Bathroom Machineries
Southern Accents Architectural Antiques

Radiators, Antique

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Southern Accents Architectural Antiques
Sylvan Brandt LLC

Roof Slate, Salvaged

The Building Reclaimers
Tile Roofs, Inc.

Roof Tile, Salvaged

Auburn Tile Inc.
Tile Roofs, Inc.

Salvaged Buildings

The Building Reclaimers
Carlson's Barnwood Co.
Reclaimed Wisconsin

Sinks, Antique Original

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Aurora Mills Architectural Salvage Inc.
Architectural Antiques of Indianapolis
Bathroom Machineries
Restoration Resources
Southern Accents Architectural Antiques

Stone, Salvaged

Architectural Accents
Architectural Antiques (MN)
The Building Reclaimers
Gavin Historical Bricks, Inc.
Old Wood Workshop, LLC
Southern Accents Architectural Antiques

Stoves, Antique Original

American Historic Hardware
Restoration Resource

Timber Frames, Antique & Salvaged

Aurora Mills Architectural Salvage Inc.
The Building Reclaimers
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Foster Wood Products
Reclaimed Wisconsin
Southern Accents Architectural Antiques

Timbers, Antique & Salvaged

The Building Reclaimers
Carlson's Barnwood Co.
Foster Wood Products
Goodwin Company
Reclaimed Wisconsin
Southern Accents Architectural Antiques
Sylvan Brandt LLC

Windows, Antique

Architectural Accents
Architectural Antiques (MN)
Architectural Antiques of Indianapolis
Carlson's Barnwood Co.
Eron Johnson Antiques
Restoration Resources
Seekircher Steel Window Corp.
Southern Accents Architectural Antiques
Sylvan Brandt LLC

Wood Boards, Antique & Salvaged

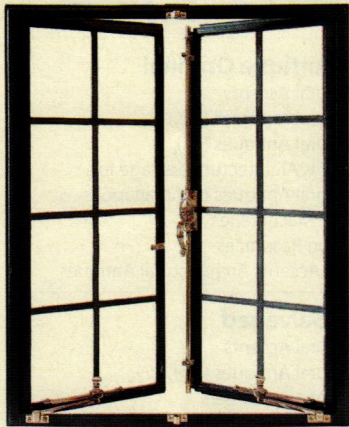
Architectural Antiques of Indianapolis
Aurora Mills Architectural Salvage Inc.
The Building Reclaimers
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Foster Wood Products
Goodwin Company
Old Wood Workshop, LLC
Reclaimed Wisconsin
Southern Accents Architectural Antiques
Sylvan Brandt LLC

Wood Flooring, Antique

Aurora Mills Architectural Salvage Inc.
BABA Antique Wooden Flooring Co.
The Building Reclaimers
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Foster Wood Products
Goodwin Company
Old Wood Workshop, LLC
Reclaimed Wisconsin
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Architectural Antiques Yellow Pages

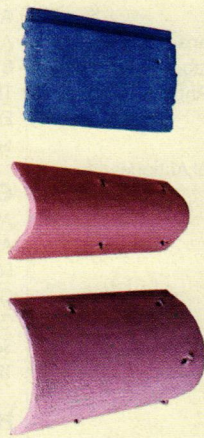
YOUR COMPREHENSIVE GUIDE TO COMPANIES SPECIALIZING IN HARD TO FIND ARCHITECTURAL ANTIQUES



This casement window is one of thousands repaired annually by **Seekircher Steel Window Corp.**



Sylvan Brandt offers antique hand-hewn beams in lengths from 6 to 40 ft.



Auburn Tile specializes in four lines of tile in a variety of colors finished in either a brushed or smooth finish.



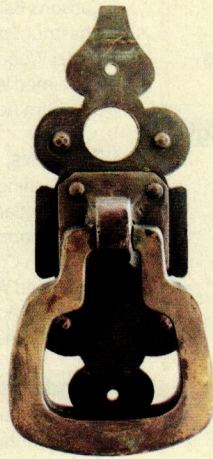
Lighting fixtures, furniture, columns, antique doors are among the many items offered by **Southern Accents Architectural Antiques.**



Bathroom Machineries has an extensive line of restored faucets and valves.



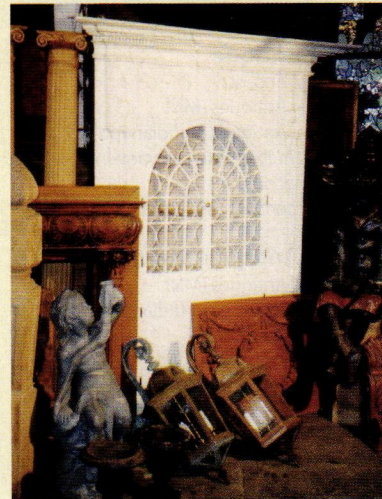
The Bath Works offers several vintage bathtub designs including this St. Bordeaux with an aged patina.



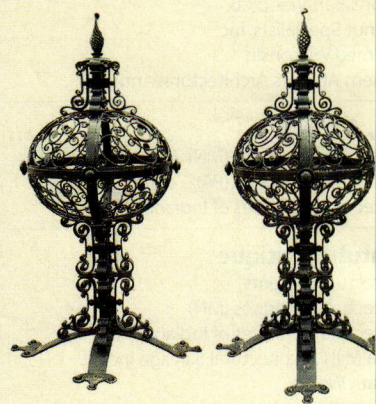
This Mission style door-knocker fabricated in hammered bronze is available from **Aurora Mills Architectural Salvage.**



Antique random-width wide-plank oak from **Chestnut Specialists** can be used to create custom flooring.



Architectural Antiques (PA) specializes in restoring architectural salvage to meet the needs of clients.



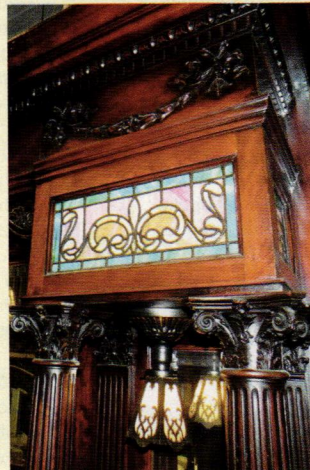
From a 19th century Denver area mansion, this pair of antique finials originally flanked a grand staircase outdoors. Each features a spiral finial above a large flattened ball of openwork C-scrolls and is supported on four legs; its available from **Eron Johnson Antiques.**



This lighting fixture is one of the many available from **C. Neri Antiques.**



The Brass Knob Architectural Antiques has an extensive collection of authentic antiques dating from 1850-1940.



This Orate 12' Soda Fountain Back Bar with stained glass and marble top is one of many unique items available from **Architectural Antiques of Indianapolis.**



This entry door is one of the more than 300 available from **Metropolitan Artifacts** in their 28,000-sq.ft. showroom.



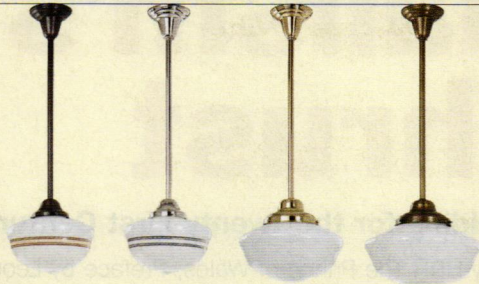
This antique wood flooring by **Old Wood Workshop** is just one of many salvaged & antique flooring available.

Architectural Antiques Yellow Pages

YOUR COMPREHENSIVE GUIDE TO COMPANIES SPECIALIZING IN HARD TO FIND ARCHITECTURAL ANTIQUES



Architectural Antiques (MN) offers a changing inventory of antique architectural elements including lighting, hardware plumbing, stained glass, doors, mantles, stone, iron and more.



Available at **B&P Lamp Supply**, these early 20th century Schoolhouse Opal Pendant Shades have a wonderful nostalgic appeal and their versatile designs are currently popular in residential and commercial applications.



This salvaged clay Mission tile was supplied by **Tile Roofs**.



American Historic Hardware offers a wide selection of original hardware, all cleaned and researched, such as this door lock set.



Salvaged flooring is one of the many items provided by **The Building Reclaimers**.



This residence features Fumed Antique Oak flooring set in a chevron pattern by **BABA Antique Wooden Flooring Company**.



Timber frame structures are one of the many specialties of **Reclaimed Wisconsin**.



ChimneyPot.com stocks more than 1,200 chimney pots in a wide variety of styles, sizes and finishes.



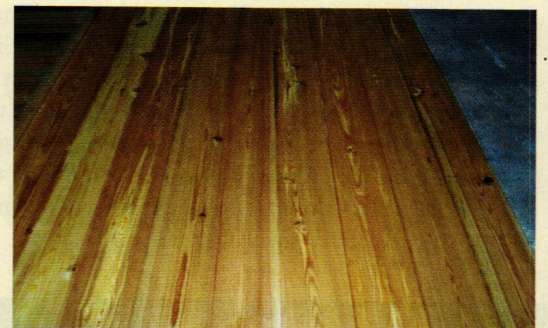
Carlson's Barnwood supplied the siding for this house in Colorado.



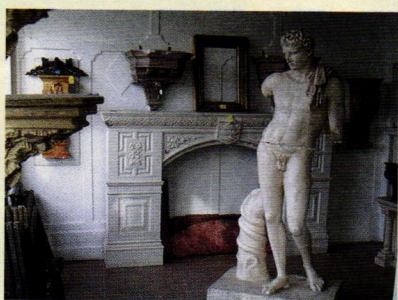
Architectural Accents' 30,000 sq. ft. showroom holds a comprehensive selection of 17th 18th and 19th century architectural antiques and reproductions.



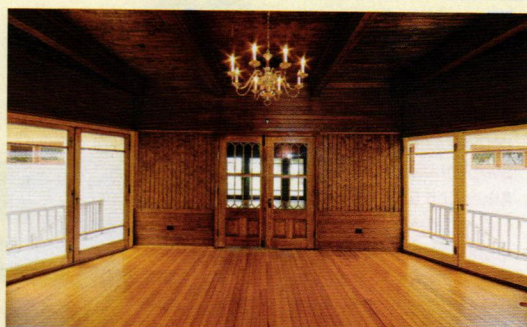
Brosamer's Bells offers a wide selection of restored historic bells.



Foster Wood Products supplies select new and reclaimed flooring.



Restoration Resources' 7,000-sq.ft. showroom displays an extensive collection of antique architectural salvage and vintage artifacts.



The antique reclaimed wood in this room was supplied by **Goodwin Company**.



Gavin Historical Bricks supplied its reclaimed Old English Cobblestones for this driveway in Montecito, CA.

Reviewed by Clem Labine

Traditionalism's Global Thrust

Traditional Architecture: Timeless Building for the Twenty-First Century

By Alireza Sagharchi and Lucien Steil; Foreword by HRH The Prince of Wales; Preface by Leon Krier
Rizzoli International Publications, New York; 320 pp; hardcover; over 350 full-color images; \$65
ISBN: 978-0- 8478-4080-9

Rizzoli has provided reassurance for any traditionalist architect who has felt that he or she was a lonely voice crying in a Modernist wilderness. This beautifully produced and lavishly illustrated volume refutes all the pejorative adjectives that Modernist critics gleefully attach to traditional designs and puts traditionalism on an equal theoretical and aesthetic footing with all the other fashionable “-isms” that mesmerize the brains of the world’s taste-makers at any given moment. Although this opus can be viewed as just another coffee-table book, it is really much more than that: It’s a valuable show-and-tell didactic piece that can demonstrate to any wavering client or building committee that modern traditional architecture has come out of the closet and achieved acceptance and respectability on a global scale.

This survey of the world’s contemporary traditionalism consists of two major sections. The first part, which gives the book its persuasive power, consists of nearly 300 pages of sumptuous full-color photographs of 130 projects in 33 countries, ranging from Australia to the U.S.A., and including such other countries such as England, the Netherlands, Spain, Bangladesh, Russia and Tunisia. When viewed as an entire collection, the photos show a breathtaking scope and diversity of traditionalism around the world – inspired by wide-ranging cultural, geographic and climactic variations.

The photos vividly demonstrate the internal contradictions of Modernist ideology, for while preaching an eternal need for creativity and innovation, Modernism has managed to create cities around the world that have a numbing sameness. Shanghai looks like Manhattan on steroids. The authors show convincingly that there is growing push-back against homogenized global Modernism – with its intentional erasure of any historical sense of place.

RIGHT: London, England: For this new mixed-use building on Tottenham Court Road, Quinlan & Francis Terry Architects designed a nine-bay façade – 100 ft. wide – in natural limestone, bronze and glass.



Peterhof, Russia: Ivan Kniازه and Irina Efendieva designed this new “summer palace” banquet hall as an addition to a large hotel and restaurant in Peterhof.

On average there are 2-3 photos of each project plus a couple of paragraphs of description. The images are intended only to illustrate the traditional architectural character of each project and don’t get down to a granular level, such as drawings showing plans, details or elevations. But that is not a flaw in this context because the intent of this visual survey is to demonstrate the global march of traditionalism.

The book’s second major part consists of several essays that set out the intellectual case for traditionalism. The Prince of Wales notes that the new traditionalism is an essential vehicle for passing on knowledge, skills and cultural continuity – values that hold societies together. Leon Krier makes the case that traditional architecture is not a historical but rather a technological heritage.

The book’s creators, Alireza Sagharchi and Lucien Steil, argue that traditional architects use local typology, technology and architectural elements that inevitably create innovative buildings that enhance and enrich the special character of their locality. Samir Younes, in the book’s principal essay, examines the intellectual lineage of modern traditional architecture and builds the theoretical armature on which the case for traditionalism as a valid contemporary option rests. He nicely epitomizes his case thusly: “Blindly repeating a tradition is an affront to reason. Blindly rejecting a tradition is also an affront to reason.”

Traditional Architecture offers an optimistic vision of a new breed of modern architects working with an awareness of sustainability, local culture and continuity of building crafts. These architects have the depth of understanding to enrich the future while honoring the past.

Clem Labine is the founder of Old House Journal, Traditional Building and Period Homes magazines.



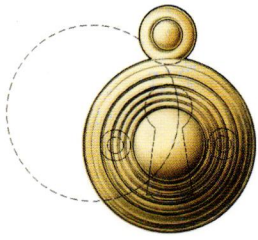
LEFT: Oklahoma City, OK: Cram & Ferguson Architects added new context-sensitive transepts and tower to St. Edward’s Chapel – originally built by the firm in 1949.



RIGHT: Lugano, Switzerland: For the American School in Lugano, David Mayernik composed a comprehensive plan where buildings, passages and piazzas create a harmonious urban ensemble.



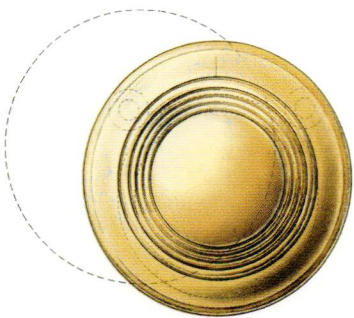
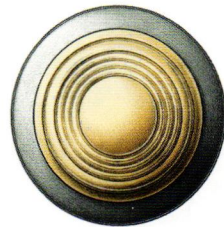
Thumb Turn & Rose



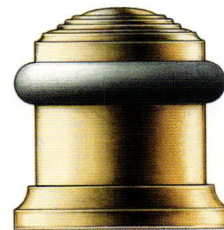
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*Cylindrical Floor Stop
with Trim Ring*

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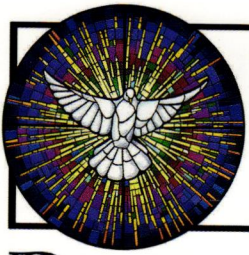
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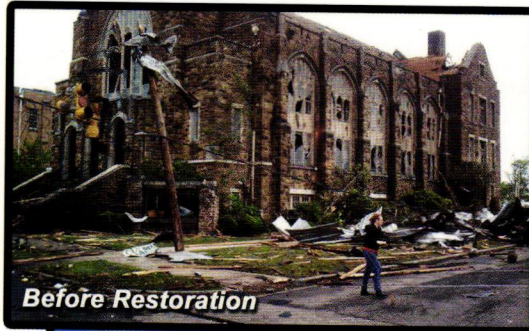
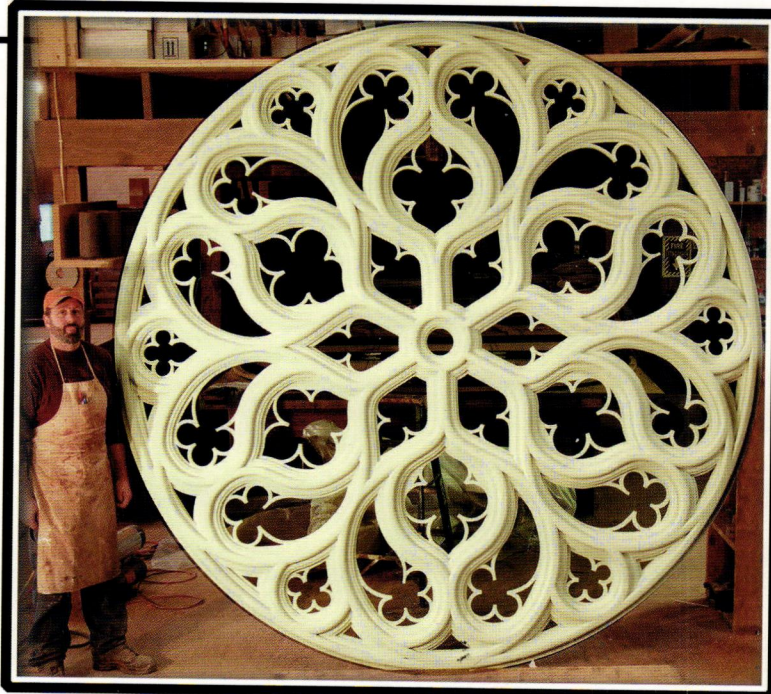
Restoration, New Glass and Framing Systems



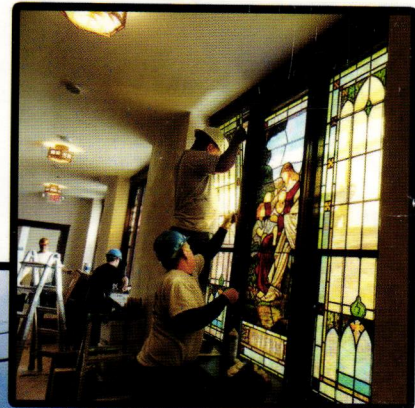
*Detail

Louis Tiffany's "The Good Shepherd", exhibited at the 1893 World Columbian Exhibition. Tiffany's stained glass masterpiece was restored by Bovard Studio Inc. for St. Luke's United Methodist Church in Dubuque, Iowa.

Bovard Studio's Woodshop created this new rose window frame with plantation grown mahogany for the First Presbyterian Church in Fort Smith, Arkansas. Note: We also fabricate and install ornate aluminum frames.



Before Restoration



Before and after photos of the F4 tornado damage to the First United Methodist Church of Cullman, Alabama restored by Bovard Studio Inc

Bovard Studio Inc. repairs and replicates storm damaged stained glass windows in all styles and techniques. Bovard Studio Inc. has US Patent #7607267 framing systems designed for the conservation of stained glass windows with exterior glazing available in both wood and metal. Bovard Studio Inc. has framing and glazing systems approved for maximum hurricane and impact codes.

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