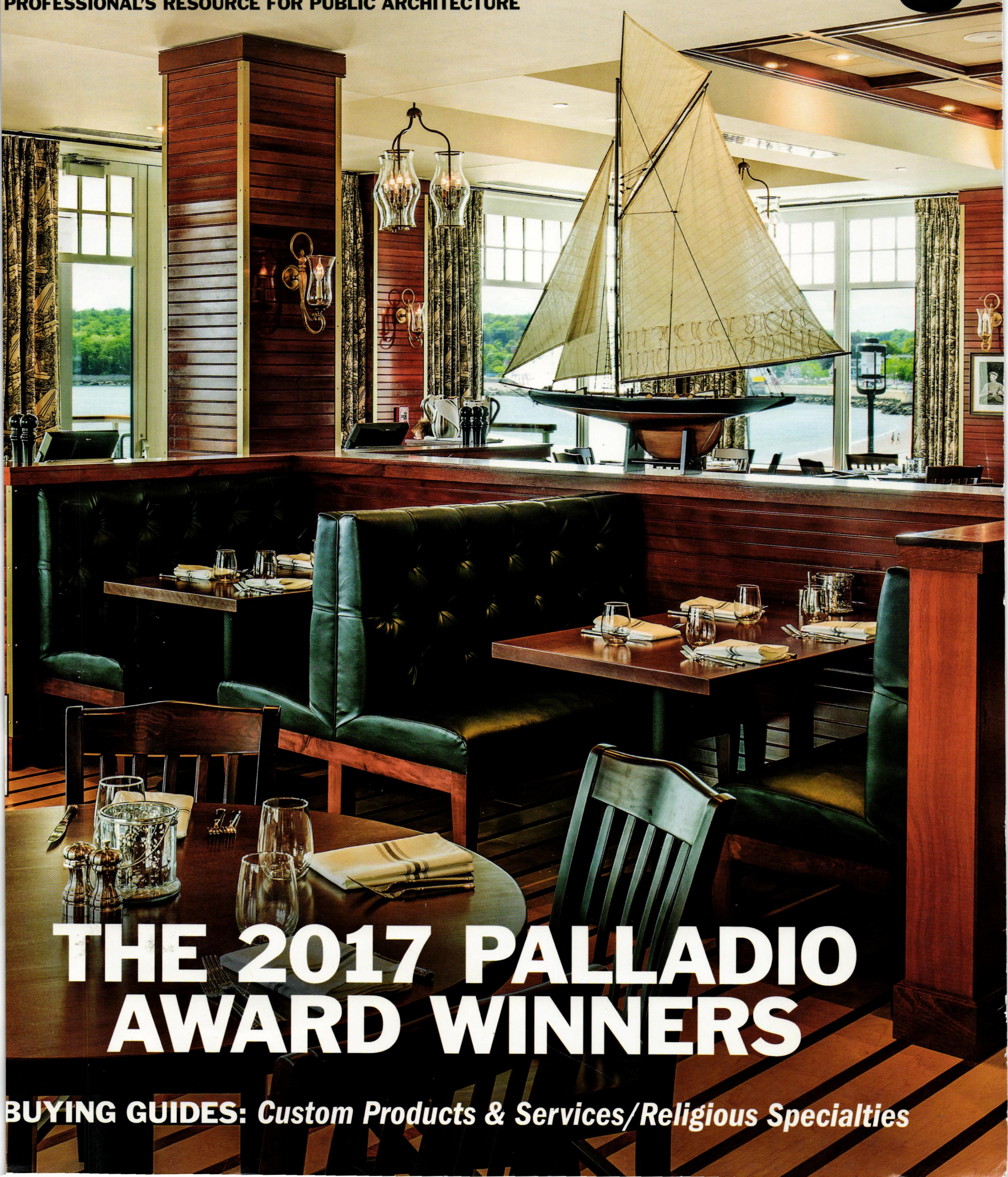


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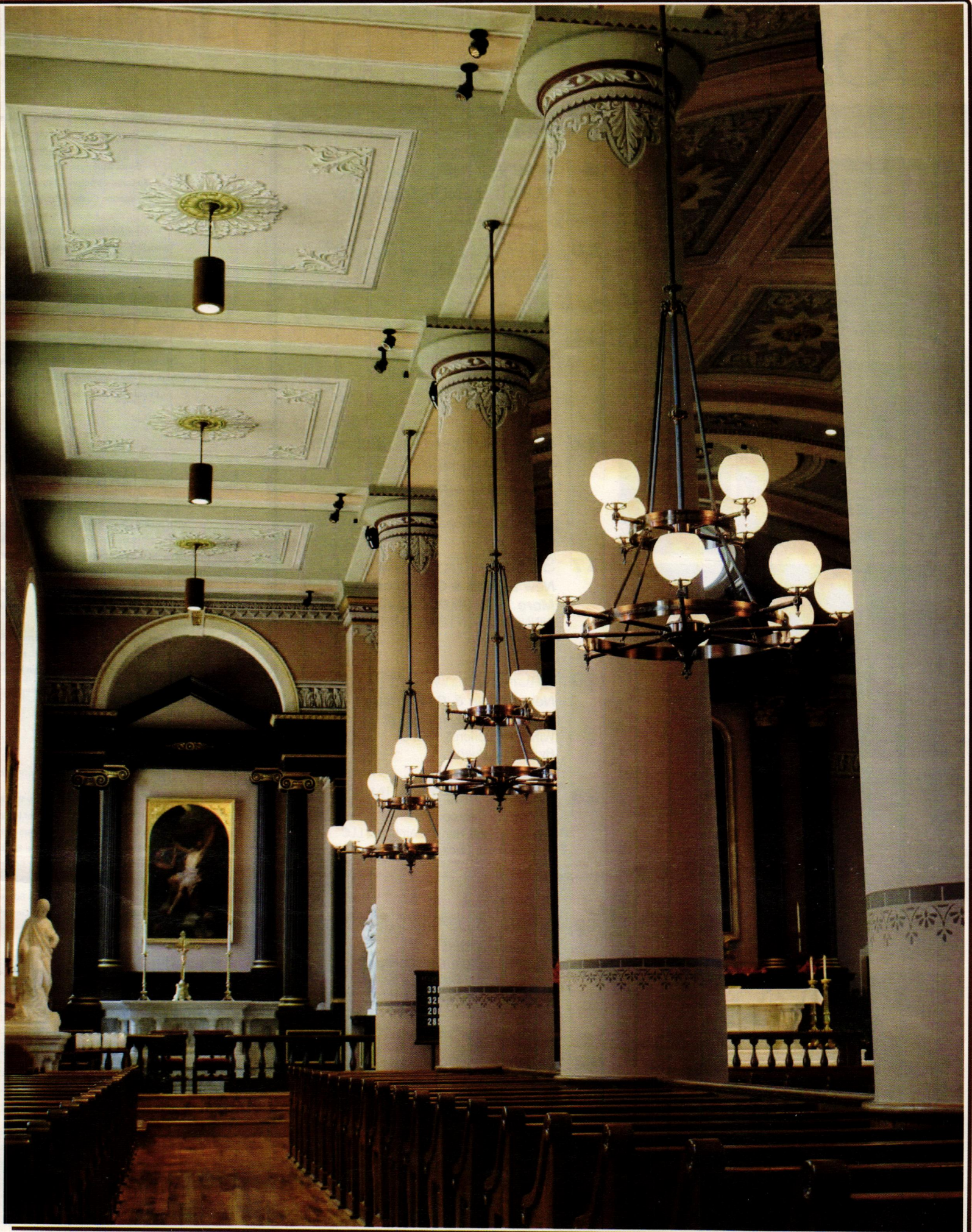
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*on the cover*

The restaurant in the Beauport Hotel, Gloucester, features a nautical theme. See page 17.  
Photo: Peter Vanderwarker

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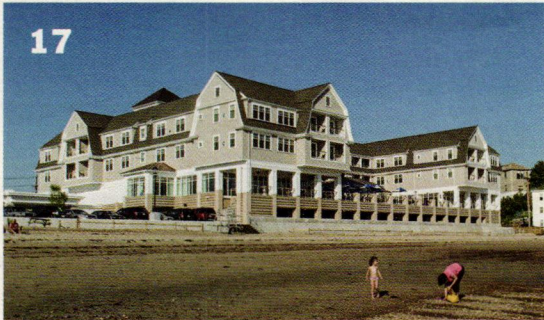
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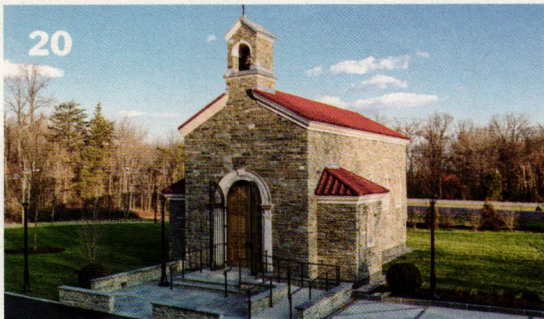
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# Traditional Building Conference Salem, MA, July 18 & 19, 2017

**T**he next Traditional Building Conference offers expert speakers, architectural tours and events. Two tours of this historic Salem include Samuel McIntire's (1757-1811) buildings and a walk through Salem's first period (1620-1720s) buildings.

"If you are a classicist, there is much to behold; if you

are a preservationist there is much to learn; if you love first period construction details, you can immerse yourself in them, in Salem," says Judy Hayward, Education Director of the Traditional Building Conference Series.

"We will discuss preservation and construction decisions such as balancing energy with preservation and using traditional materials and substitute

materials," she adds.

Attendees will also meet sponsors/exhibitors at the conference. These include Marvin Windows Doors, Pilkington North America, Historical and Casting, Allied Window, Ludowici, Crown Panel Cabinetry, Unico, Wiemann Metalcraft, Crittall, and Ball, Indow, and Architectural Components, Inc.

## Tuesday, July 18, 2017

**8-9 am: Breakfast, Registration and Networking**

**9-9:15 am: Welcome and Introductions**

**9:15-12:45 pm: Traditional Wooden Windows: Repair, Replace, Detail and Weatherize (with half hour break)**

**MODERATORS:** W. Lewis "Bill" Barlow, IV, FAIA, and National Park Service (retired) historical architect, Marblehead, MA, and Gary Tondorf-Dick, AIA, LEED-AP, Program Manager, Department of Facilities, Massachusetts Institute of Technology, Cambridge, MA

**PANELISTS:** Alison Hardy, President, Window Woman of New England, Amesbury, MA; David Martin, President, Allied Window, Cincinnati, OH; John Sandor, Architectural Historian, US National Park Service, Washington, DC; and Kyle Sword, Manager Business Development, Pilkington North America, Toledo OH

### 3 AIA Health/Safety/Welfare Learning Units

When it comes to historic and traditional wooden windows, details are everything. This session brings together a team of leading practitioners in the United States for a facilitated lecture and discussion about the best practices of repairing and replacing historic windows. Expect a thorough discussion of what takes place in the modern window repair shop, insights into historic glass and modern insulated glass; getting the details right when replacing windows; considerations for getting a good fit with storm windows and the role of substitute materials in traditional projects. Applying the Secretary of the Interior's Standards for Rehabilitation to historic window projects will be discussed.

**12:45-1:45 pm: Lunch**

**1:45 pm-2:45 pm: Traditional Building and Contemporary Structural Repair: The House of the Seven Gables**

**MODERATORS:** David Hart, AIA, Salem, MA, and John Wathne, PE, Structures North, Salem, MA

### 1 AIA Health/Safety/Welfare Learning Unit

The House of the Seven Gables epitomizes the First Period in American Architectural History (1620-1720). It was built by sea captain and merchant John Turner in 1668. It was occupied by three generations of Turners before it came into the Ingersoll family who counted among their cousins, Nathaniel Hawthorne, who would pen a novel based on the house in 1851. In the 20th century, the house took on a greater significance, serving as settlement housing for the growing number of immigrants to the United States. Today, its preservation continues to be a top priority of the nonprofit museum that is now its steward. The building underwent a recent rehabilitation that included substantial structural alterations.

**2:45-3 pm: Break**

**3-5:30 pm: Lecture and Tour: Salem Massachusetts and the First Period (1620-1720). Note: Extensive walking. Wear comfortable shoes and bring rain gear.**

**SPEAKERS:** Facilities and Curatorial staff from the Peabody Essex Museum TBA

### 2 AIA Health/Safety/Welfare Learning Units

Salem, MA, has the largest concentration of First Period buildings in North America. Buildings from this era reflect an important connection to Medieval English building practice: fine joinery and framing; leaded, diamond pane glass, wrought iron and intimate, multi-function rooms. Structures now in their fourth century demand fastidious preservation and maintenance practice. We will join professionals from the Peabody Essex Museum Curatorial and Facilities Management staff for a tour of two of the nation's outstanding First Period buildings: The John Ward House (1683/1724) and one other. Recent historic structures reports will be shared with participants.

## Wednesday, July 19, 2017

**8-9 am: Breakfast, Registration and Networking**

**9-9:15 am: Welcome and Introductions**

**9:15-12:45 pm: Historic Preservation, Sustainability and Energy Conservation: Collision and Compatibility (with half hour break)**

**MODERATORS:** W. Lewis "Bill" Barlow, IV, FAIA, and National Park Service (retired) historical architect, Marblehead, MA, and Gary Tondorf-Dick, AIA, LEED-AP, Program Manager, Department of Facilities, Massachusetts Institute of Technology, Cambridge, MA

**PANELISTS:** Jason Forney, AIA, Bruner Cott, Cambridge MA others TBA

### 3 AIA Health/Safety/Welfare Learning Units

Preservation is not a fad and neither are sustainability, energy conservation and traditional building. Join a panel of practitioners as they share a frank discussion about the critical choices we are making when working on historic buildings or building new in traditional ways.

**12:45-1:45 pm: Lunch**

**1:45 pm-2:45 pm: Traditional Lime Mortar: In-Kind "Like for Like" A Conservation Approach to Masonry Restoration**

**SPEAKER:** Fabio Bardini, Florentine Renaissance Mason Salem, MA

### 1 AIA Health/Safety/Welfare Learning Unit

Do you know the difference between lime putty, hydrated lime and hydraulic lime? How much do you know about Portland and other cements? Do you have a project on an historic building or a traditional new building using brick or stone? Join an experienced mason for discussion about the importance of matching mortars in-kind or "like for like" on historic preservation projects. This session will illustrate the value of using traditional lime mortars that have stood the test of time as well as problems that arise when mortar is too hard for adjacent masonry and what to do about that.

**2:45-3 pm: Break**

**3-5:30 pm: Tour: Samuel McIntire (1757-1811) Note: Extensive walking. Wear comfortable shoes and bring rain gear.**

**TOUR LEADERS:** James McAlister, Historian, Salem MA, Richard Jones, Board Member, Hamilton Hall and others TBA

### 2 AIA Health/Safety/Welfare Learning Units

Master builder, architect, furniture maker and sculptor—the artistic architectural legacy of Samuel McIntire is best understood by examining the largest concentration of his work and that is found in his hometown of Salem, MA, in the McIntire National Register Historic District. The tour will include an exploration of the district (407 buildings) with prior visits to Hamilton Hall and one other building.



# TRADITIONAL BUILDING CONFERENCE SERIES



PHOTO BY: RISKA

## MATERIALS & METHODS

Salem, Mass. • July 18-19 • Hawthorne Hotel, 18 Washington Square

After the Revolutionary War, Salem's unique geography and enterprising citizens established the city as one of the most prosperous sea ports in the Americas. Salem's pepper and cod fish trades created the wealth to build grand classical buildings. For admirers of traditional architecture, the Salem Athenaeum, Hamilton Hall, The House of Seven Gables and many other significant colonial landmarks constitute a living laboratory. The Traditional Building Conference in Salem features expert-led architecture walking tours which will complement our seminars. Attendees learn best practices for historic preservation and renovation in the field and in the classroom.

The Traditional Building Conference Series (TBCS) offers focused, relevant education for architects, contractors, clients, people, designers, building owners and facilities managers in a time-efficient format at beautiful historic venues. TBCS is a registered provider of AIA continuing education credits.

Credits for NARI, AIBD, and some NAHB certifications are available. The Conference is now a registered provider for the Massachusetts Construction Supervisor Licensing Continuing Education Program. Each day has been registered and approved for 4 credits (three energy credits and 1 elective credit).

**Join us July 18-19, 2017 in Salem, Mass.  
Earn up to 10 AIA Learning Units, mostly HSW.**

- Windows: Repair, Replace, Insulate and Details
- Historic Preservation & Energy Conservation-Conflict and Compatibility
- Samuel McIntire (1757-1811) Tour
- First Period (1620-1720) Tour
- Traditional Lime Mortar
- Structural Repairs: The House of the Seven Gables

**Register Online: [traditionalbuildingshow.com](http://traditionalbuildingshow.com)**

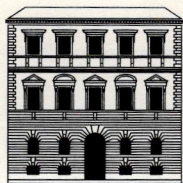
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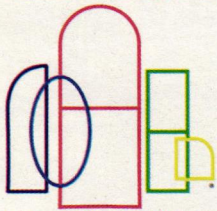




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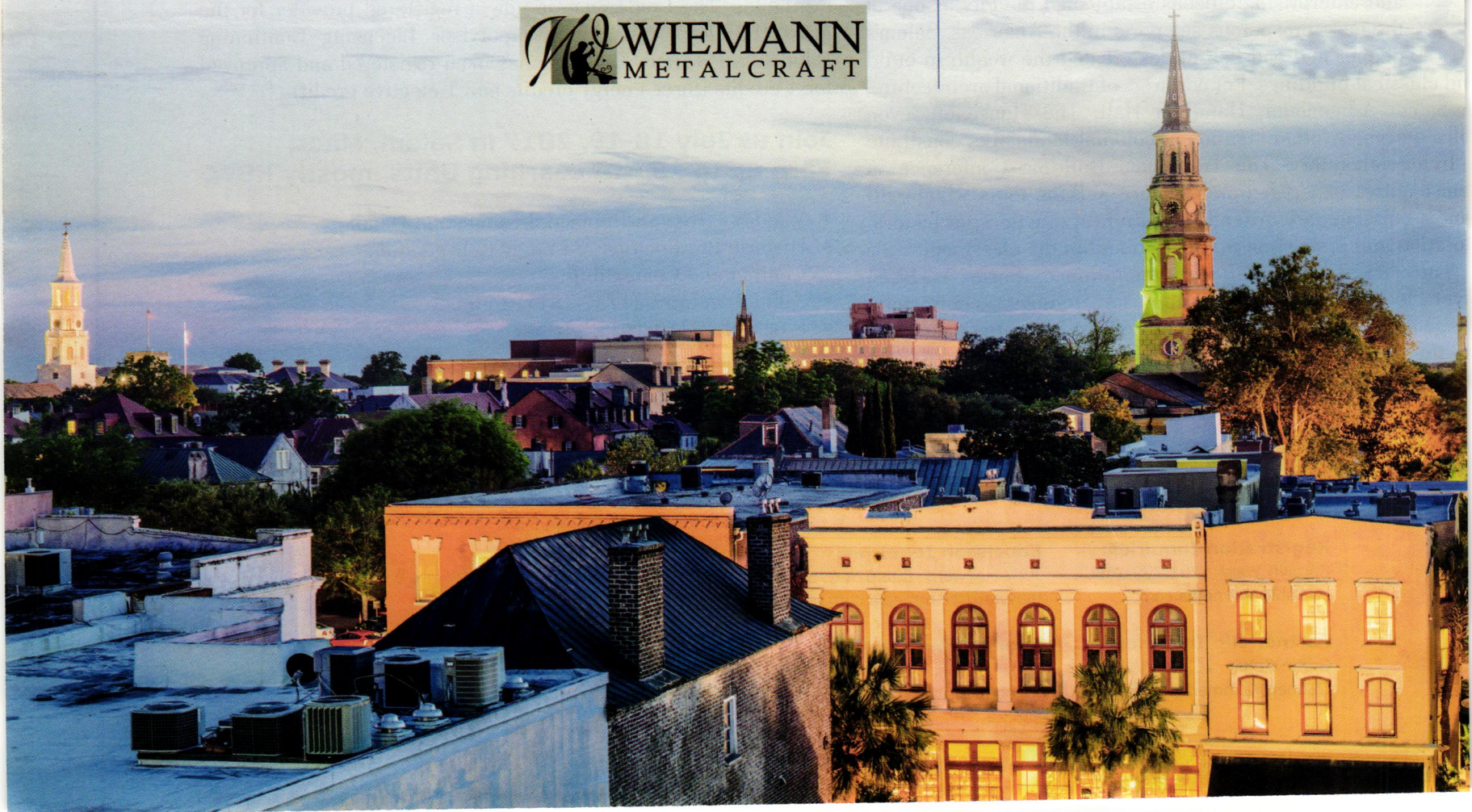
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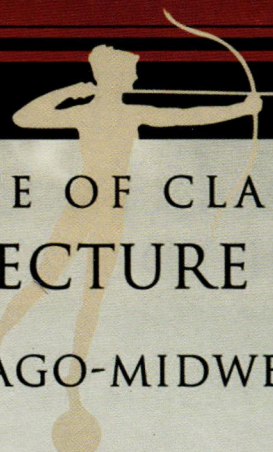
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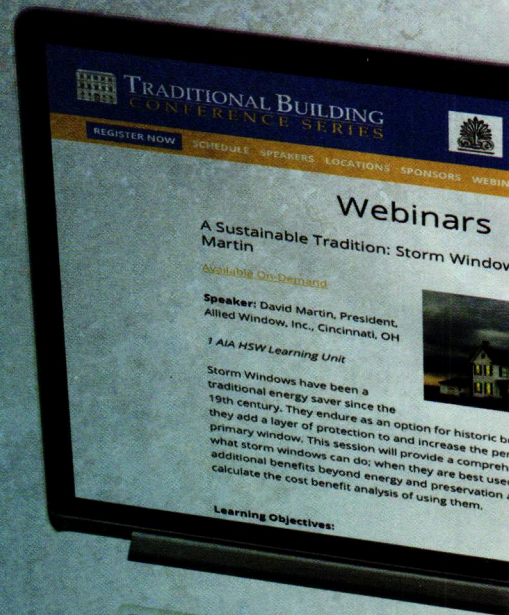
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### RESTORING AMERICAN HERITAGE TILE Thursday, July 13, 2017 2 pm ET

1 AIA HSW LU

**Speaker:**

Keith Bieneman, Heritage Tile  
Verona, Wisconsin



### PROPERTIES AND PERFORMANCE OF VACUUM INSULATED GLAZING

1 AIA HSW Learning Unit

**Speaker:**

Kyle Sword, Pilkington North America

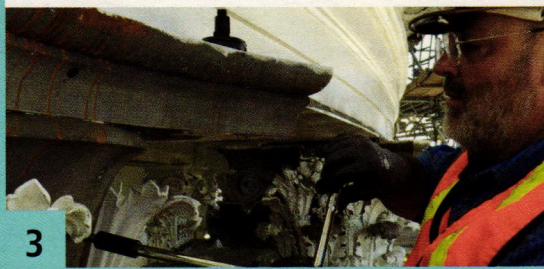


### BRONZE, CAST IRON, AND CAST ALUMINUM: PROPERTIES, PRESERVATION, AND PERFORMANCE

1 AIA HSW Learning Unit

**Speaker:**

Robert Baird, Historical Arts and Casting



### A SUSTAINABLE TRADITION: STORM WINDOWS

1 AIA HSW Learning Unit

**Speaker:**

David Martin, President, Allied Window,  
Inc., Cincinnati, OH



### HISTORIC CLAY ROOF TILE - WHY AND HOW TO USE IT SUCCESSFULLY

1.25 AIA HSW Learning Unit

**Speaker:**

Tab Colbert, CEO, Ludowici,  
New Lexington, OH

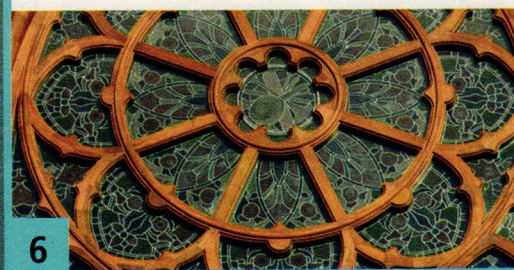


### TRADITIONAL WINDOWS & HISTORIC SETTINGS: DETAILS DETAILS DETAILS

1 AIA HSW Learning Unit

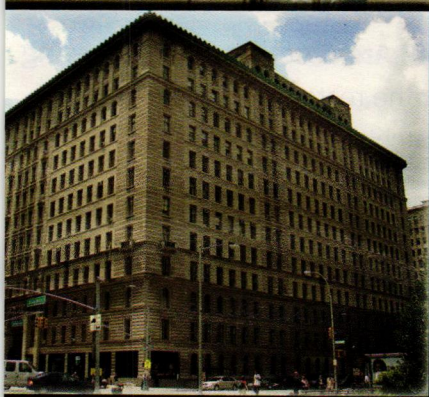
**Speakers:**

Steve Lien, CSI, AIA,  
Marvin Windows and Doors



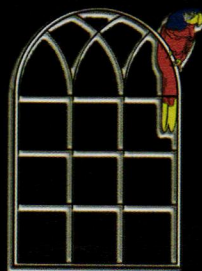
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# 2017 PALLADIO AWARDS

Sponsored by Active Interest Media, publisher of *Traditional Building* and *Period Homes* magazines, and organizers of the Traditional Building Conference

## Excellence in Traditional Architecture

The 16th annual Palladio Awards competition recognizes 11 firms for outstanding work in traditional design, five in the commercial, institutional and public architecture category and six for residential work. All winners enhance the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The Palladio competition is the *only national* awards program that honors achievement in traditional architectural design. It was created in 2002 by Clem Labine, founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines. "In 2001, I decided that *Traditional Building* and *Period Homes* magazines should launch an annual awards program to honor excellence in traditional design," says Labine. "Up to that point, nearly all architectural design competitions were controlled by juries under the sway of modernist ideology. The result was that designers of new classical and historically inspired buildings received virtually no professional recognition."

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using

models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work—projects should meet all of the functional needs of contemporary usage while applying lessons learned from previous generations to create enduring beauty.

Says Labine: "Andrea Palladio was the paradigm I was looking for: A truly modern architect—a visionary man of his time—who made creative use of historic precedents. Thus were born the Palladio Awards."

The cast-bronze Palladio trophies are created by Historical Arts & Casting, Inc., of West Jordan, UT, using the traditional lost-wax method. The design is based on the anthemion, a motif that has been in continual use as an architectural enrichment for more than 2,500 years.

The awards will be presented at a dinner ceremony during the Traditional Building Conference July 18-19 in Salem, MA. The five commercial, institutional and public winners are featured in this issue. The residential winners will be featured in the July issue of *Period Homes*.

We congratulate all of the winners. For more information on the Palladio Awards, go to [www.palladioawards.com](http://www.palladioawards.com). To see more about the awards over the years, go to [www.traditionalbuilding.com](http://www.traditionalbuilding.com).



### The 2017 Winners for Commercial Design

#### RESTORATION & RENOVATION (a tie)

**PBDW Architects with Herzog + de Meuron** for the restoration of the Veterans Room at the Park Avenue Armory, New York, NY

**EYP Architecture & Engineering** for the restoration of the historic Watchbox, Washington, DC

#### NEW DESIGN AND CONSTRUCTION, MORE THAN 30,000 SQ.FT.

**OLSON LEWIS+ Architects** for the Beauport Hotel, Gloucester, MA

#### NEW DESIGN AND CONSTRUCTION, LESS THAN 30,000 SQ.FT.

**O'Brien & Keane** for Mary's Chapel in the Mid-Atlantic area

#### ADAPTIVE REUSE

**Scott Henson Architect with Steven B. Jacobs Group** for the Knickerbocker Telephone Company Building, New York, NY

## THE JURY

A jury of distinguished design professionals was selected by the editors of *Traditional Building* and *Period Homes* magazines. The 2017 jurors for commercial, institutional and public architecture were (left to right in photo):



**Sean Patrick Nohelty**, AIA, Principal, David M. Schwarz Architects, Inc., Washington, DC

**Mary Oehrlein**, FAIA, Historic Preservation Officer, Architect of the Capitol

**Ashley R. Wilson**, AIA, National Trust for Historic Preservation, Washington, DC

**Bruce D. Judd**, FAIA, Senior Preservation Architect, Quinn Evans Architects, Washington, DC.

## Restoration & Renovation

### PBDW ARCHITECTS, NEW YORK, NY



# Gilded Age Gem

**M**anhattan's Park Avenue Armory, a glittering Gilded Age gem, is appointed with 18 historic rooms designed by some of the brightest shining stars of that great, optimistic century of opulence. The most majestic, the first-floor Veterans Room, was one of the early Aesthetic Movement works of Associated Artists, the creative collaboration of Louis Comfort Tiffany, Candace Wheeler, Samuel Colman and Stanford White.

Even in an era enveloped and enthralled with ostentatious display, the Veterans Room of the so-called "Silk Stocking" Seventh Regiment, home base of the blue-blooded Vanderbilts, Van Rensselaers, Roosevelts, Stewarts, Livingstons, and Harrimans, was outstanding. In addition to a California redwood-timbered ceiling and a glass-and-plaster fireplace mosaic depicting a dramatic dragon and an antagonistic eagle, the room features Tiffany art-glass windows, Tiffany-glass tiles that change color like chameleons with the light, columns wrapped in chainmail and wallpaper stenciled to

mimic precious metals.

Indeed, *The New York Times* heralded its opening in 1881 by declaring it "unique in its appointments and decorations and undoubtedly the most magnificent apartment of its kind in this country." In 1992, when several rooms in the building, including the Veterans Room and the adjacent smaller library, also designed by Associated Artists, were designated interior landmarks by the New York City Landmarks Commission, its report noted that the Tiffany team's rooms were "widely considered to be among the most significant and beautiful interiors of the American Aesthetic Movement."

The armory itself was effusive in its description of the Veterans Room, offering that the fireplace mosaic looks "as if a bit of the Atlantic furthest from shore had been caught and pressed into service, with all its indigo held in hard, vitreous clutch."

It was a significant room in the 1881 building, which was designed by Charles W. Clinton, a regiment veteran who became a partner of Clinton & Russell, architects of the Astor Hotel, and whose 55,000-sq-ft

drill hall is one of larger spaces of its kind in New York City.

The Veterans Room's beauty paved the way for other major Associated Artists projects, notably the Mark Twain House in 1881; five rooms in the Chester A. Arthur White House in 1882; and the Cornelius Vanderbilt House in 1883. Associated Artists only lasted four years, and the Veterans Room sheds light on the early work of these 19th-century designers who went on to have stellar solo careers.

In 2006, the Park Avenue Armory commissioned the Swiss firm of Herzog & de Meuron as design architects and New York City-based Platt Byard Dovell White Architects (PBDW) as preservation architect and architect of record, along with a number of consultants, to develop a design vision for the building to be implemented in phases that included restoration, rehabilitation and infrastructural upgrades.

In 2014, the team was commissioned to work on the \$8.9-million restoration of the Veterans Room, returning it to its delightfully delicate luster, which had been lost to time.

**PROJECT:** The Veterans Room at the New York Armory, New York, NY

**PRESERVATION ARCHITECT AND ARCHITECT OF RECORD:**

PBDW Architects, New York, NY. Consulting Partner Charles A. Platt, FAIA; Partner James Seger, AIA, LEED AP; Debora Barros, associate AIA, Project Manager.

**DESIGN ARCHITECT:** Herzog & de Meuron, Basel, Switzerland

**KEY SUPPLIERS**

**CONSERVATION MANAGER AND GENERAL CONTRACTOR:** Tishman Construction Co., New York, NY

**LIGHTING CONTRACTOR:** Aurora Lampworks, Brooklyn, NY

**PLASTER RESTORATION AND WALLPAPER:** EverGreene Architectural Arts, New York, NY

**WINDOWS AND LEADED-GLASS RESTORATION:** Femenella & Associates, Branchburg, NJ

**PAINTING, STENCILING, RESTORATION OF DECORATIVE FRIEZE:** Foreground Conservation & Decorative Arts, New York, NY

**FIREPLACE RESTORATION:** ICR, New York, NY

**METALS RESTORATION:** McKay Lodge Laboratory Fine Art Conservation, Oberlin, OH

**WOOD REPAIR AND RESTORATION:** RMA - R Mark Adams, Lempster, NH

**OVERMANTEL PLASTER AND GLASS MOSAIC RESTORATION:** Rosa Lowinger & Associates, Miami, FL

**FLOOR RESTORATION:** Haywood Berk Floor Co., New York, NY

**UPHOLSTERY:** Atelier de France, Glensville, NY

**DRAPERIES:** Erik Bruce Fabrik, Brooklyn, NY

**STRUCTURAL ENGINEER:** Silman, New York, NY

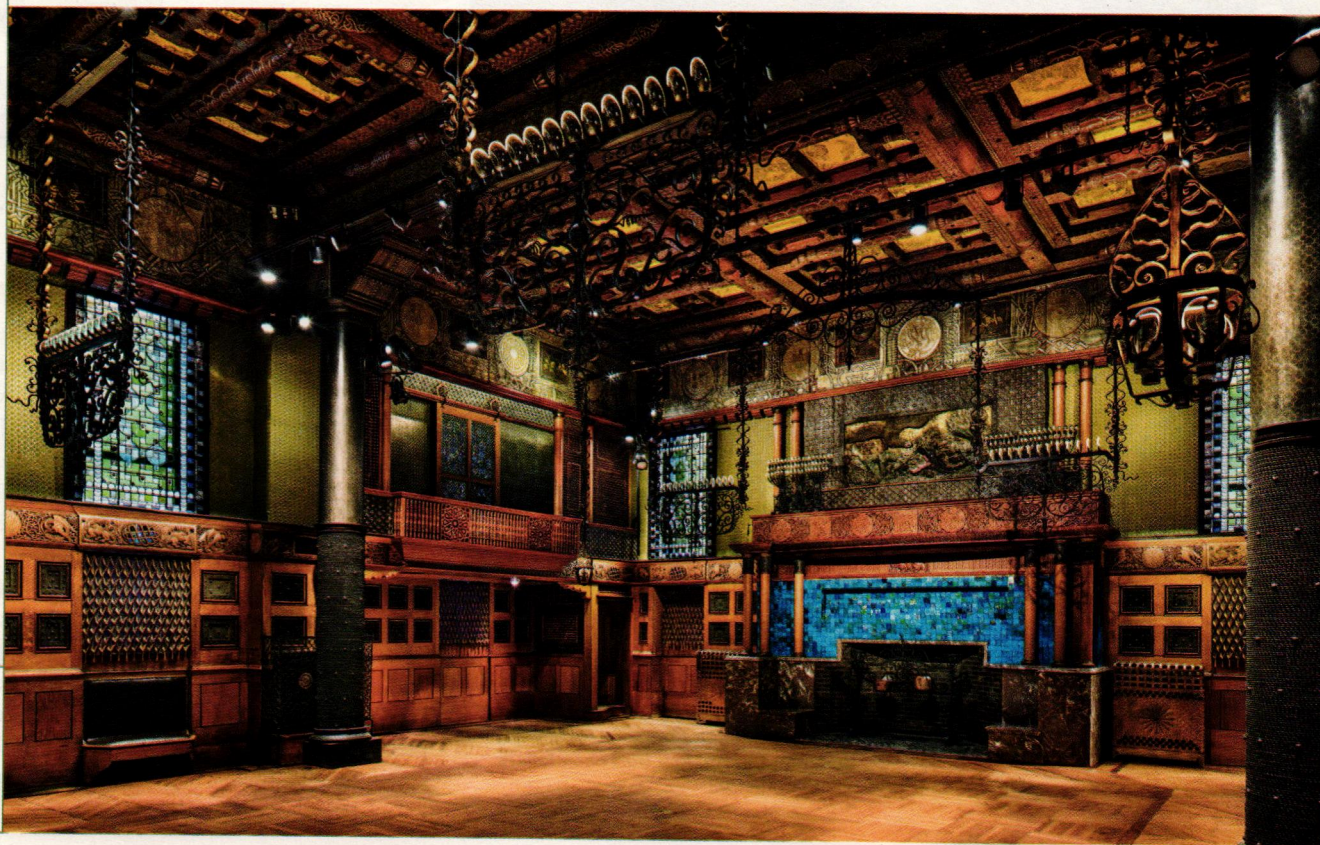
**MEP ENGINEER:** AKF Group, New York, NY

**ACOUSTICAL ENGINEER:** Akustiks, South Norwalk, CT

**LIGHTING DESIGNER:** Fisher Marantz Stone, New York, NY

**THEATRICAL CONSULTANT:** Fisher Dachs Associates, New York, NY

**RIGHT:** A view of the restored room, including the fireplace, in all its original glory. Photo: James Ewing





**1: The West view shows the restored Tiffany windows in the completed room.**  
Photo: James Ewing

**2: The unrestored Veterans Room fea-**

**tured velvet-covered walls, non-original sliding doors, an overpainted ceiling and contemporary incandescent light bulbs on the original iron chandeliers.**  
Photo: John Hall

Through the decades, before the armory's 99-year lease on the building, "repairs" to the room had been made in the name of economy, need, and modernization. But because of the intricate decoration, most of this flawed work remained unnoticed to the untrained eye.

In addition to the Veterans Room, PBDW Architects and team restored and rehabilitated three of the 18 historic rooms—the Board of Officers Room, Company Room D and Company Room E—and worked on several of the building's infrastructure upgrades. The projects played to the firm's specialization: exploring the interplay between the new and the old. "We adhere to the notion that each can invigorate the other," says Consulting Partner Charles A. Platt, FAIA.

The Veterans Room gave the firm the opportunity to put these principles into practice on a remarkably grand scale. "The Veterans Room is one of the most significant rooms in the United States and one of the best preserved Tiffany rooms," says Associate Debora Barros, Associate AIA, who was project manager. "It's the most elaborate of the 18 rooms, and in my opinion, it's the most beautiful."

According to an 1881 issue of *Scribner's*, each member of Associated Artists was assigned a specific role. Tiffany defined the scope and designed the windows, glass-and-plaster mosaic and glass fireplace tiles. White designed the room and its woodwork. Colman worked on the Orientalist details and colors. Wheeler made the draperies. And painters Francis Millet and George Yewell were in charge of the history-of-war frieze that wraps the room like an army blanket.

Aesthetics aside, the armory, a longtime venue for antiques and art shows, had been converted to a prestigious performing-arts center, and the historic rooms were being restored and equipped with state-of-the-art equipment appropriate for this use.

PBDW's team, led by Platt; Partner James Seger, AIA, LEED AP; and Barros, worked closely with Herzog & de Meuron, along with several consultants and a cadre of conservators, to create an updated version of the room without sacrificing any of its historic character. "To get the right results, we were in constant conversation with the conservators, the armory and the Herzog & de Meuron team, led by Ascan Mergenthaler, senior partner,"

Barros says. "It's a historic room within a city, state, and national landmark building. Our work was closely discussed and reviewed by the New York State Historic Preservation Office."

Although the Veterans Room was closed for events for about a year, loud work could not take place during any shows and rehearsals in progress in other rooms. "The construction team had to carefully schedule times when they could perform work and bring equipment and materials in," Barros says.

The first order of business was updating the infrastructure and soundproofing the 1,825-sq.-ft. space, which is directly above the armory's steam and electrical rooms. "We needed to block the background humming sound of transformers that was coming through the floor," she says. "And the sounds of honking cabs from the street."

The woodwork, which was largely intact but was soiled and had been severely displaced or damaged in areas, was removed, restored, realigned, and reassembled by R. Mark Adams' team, making it easier to conceal and install the upgraded utilities.

"The source of ventilation was recessed in the floor," Barros says. "So was much of the acoustic treatment. The structural attachment for the new cantilevered light stanchion was concealed behind the plaster walls. And wiring for the new LED lighting, power, data and lighting controls was concealed within the floor and ceiling assembly or behind the wood wainscot. The steam radiators were replaced with new hot-water units. This work had to be performed with the goal of achieving LEED Silver certification for the building."

New 3/4-in. acoustic windows were installed in conjunction with the upgraded original window sashes to mute the noise of Park Avenue.

The restoration of the historic elements was not as straightforward. The design of the room, which includes Celtic, Moorish and Japanese motifs that channel the Age of Chivalry, is as complex as it is stunning. "These influences were brilliantly combined," Barros says. "The designers were in their 20s and 30s, and the room is the result of young and talented artists. A parallel can be established with the contemporary interventions being designed by such a creative force as Herzog & de Meuron. The result is mesmerizing."

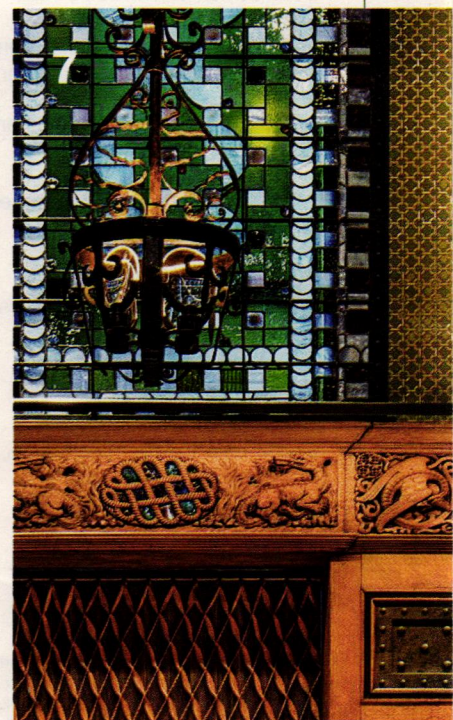
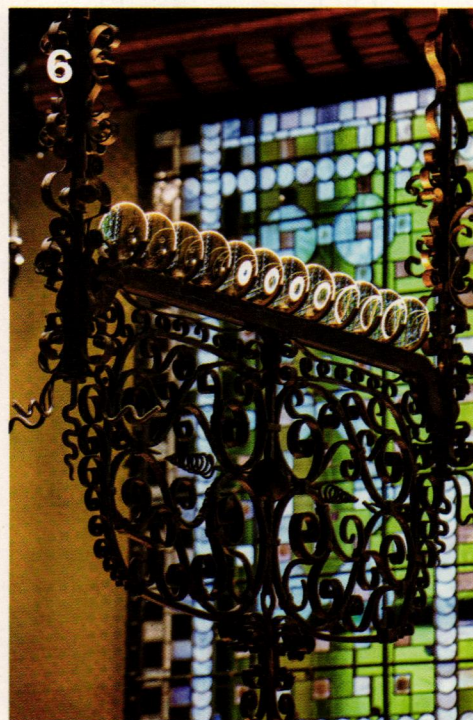
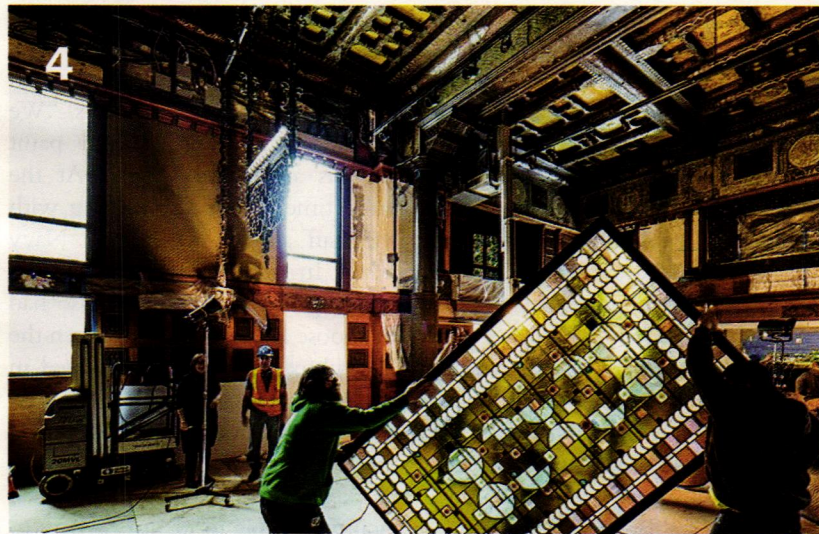
**3:** During the restoration, a large section of the original wallpaper was found behind the large painting to the left. Photo: PBDW Architects

**4:** The leaded-glass windows were removed while the ceiling and walls were undergoing restoration. Photo: James Ewing

**5:** During construction, leaded glass screens were removed, walls were exposed and work continued on the ceiling. Photo: PBDW Architects

**6:** LED lights provide an amber glow at the rims of glass optical lenses in a contemporary interpretation of the original gas jets. Photo: James Ewing

**7:** This detail shows the cleaned woodwork, preserved iron panels, restored leaded screen and the olive-green wallpaper, a close interpretation of the original design, all shimmering in the glow of the LED lights in the Associated Artists chandelier. Photo: James Ewing



While the major elements, notably the iron light fixtures, stained-glass windows and Tiffany-glass fireplace tiles, were in place and virtually intact, original details had been obscured.

The ceiling, for instance, had been overpainted, and the Wheeler curtains, as well as the bench cushions, were long gone. The wood floor had been covered by a more modern one, which was removed, and the original was repaired and restored.

As for the wallpaper, all that remained was a roughly 10x30-ft. section that survived behind a painting. A small section of it was removed and sent to the Cooper-Hewitt Smithsonian Design Museum's collection, and the remainder was cleaned and protected in situ, entombed beneath a protective layer that received the newly designed wallcovering.

"Paint analysis of the original wallcovering was done by Foreground Conservation Arts, and the new wallcovering, designed by Herzog & de Meuron and created by EverGreene Architectural Arts, has a base combination of blue and green over which a series of stencils were applied in the studio to reflect the original chainmail pattern and metallic accents," Barros says. "After it was installed, additional metallic and olive green accents were hand-applied following the more organic creative process seen in the original. The challenge was to achieve a handcrafted expression with a repeating pattern reinterpreted with the use of computers and produced in a shop."

Replacing the draperies in the lower windows was not as easy. With no remnants of the Wheeler textiles to use as clues, the team

relied upon vintage photos, and Erik Bruce Fabrik created deep blue velvet panels layered in copper mesh and leather strapping that are a contemporary take on her style.

The Tiffany art-glass windows were removed, repaired, and cleaned by Femenella Associates.

The restoration of the fireplace, the focal point of the room, was one of the more difficult parts of the project. The fireplace had shifted and settled, displacing stone sections and causing stresses to the woodwork and mantel, which were restored and reframed. "The Tiffany blue-green tiles were cleaned, numbered, largely removed, restored and reinstalled in the same sequence," Barros says.

One of the more exuberant features of the Veterans Room is the mammoth, Medieval-style chandeliers. The originals, which had gas

jets, had been updated for electricity in 1897; the later bulbs were awkward additions that detracted from the design.

As Barros says, "Herzog & de Meuron designed and beautifully reinterpreted the original gas light jets with optical lenses and gold-tone LED fixtures, making the frosted edges of the lenses glow. It's not gaslight, but it evokes the feel of the original gaslight."

The project, which took two years, was completed in March 2016. "The result of the work of all the designers, consultants, conservators and artisans brought back a breathtaking room that responds well to the client's program as a performance-arts venue," she says. "When you look at it, you can feel the talent of Associated Artists revealed to us once again."

— Nancy A. Ruhling

## Restoration & Renovation

# EYP ARCHITECTURE & ENGINEERING, WASHINGTON, DC



**PROJECT:** Restoration of the Historic Watchbox

**ARCHITECT:** EYP Architecture & Engineering, Washington, DC. Matthew S. Chalifoux, FAIA, Senior Historic Preservation Architect, Principal-in-Charge; Tony Bochicchio, AIA, Project Manager

**GENERAL CONTRACTOR:** Summit Construction, Chesapeake, VA

**LANDSCAPE:** Pennoni Associates, Inc., Chantilly, VA

**MATERIALS CONSERVATION:** Building Conservation Associates, Philadelphia, PA

### KEY SUPPLIERS

**MARINE CONSTRUCTION:** W.F. Magann, Portsmouth, VA

**BUILDING RELOCATION:** Ayers House Movers, Fredericksburg, VA

**MILLWORK:** Campostella Builders, Norfolk, VA

**ROOFING:** Wagner Roofing Company, Hyattsville, MD, using metal and accessories from Revere Copper Products, underlayment from Carlisle WIP Products, felt from Tamko Building Products and paint from CALBAR Metal Roof Paint

**ELECTRICAL:** Brite Electric Services, Chesapeake, VA

**DEMOLITION:** The Cornell Group, Chesapeake, VA

**CARPENTRY:** Smallwood Companies, Waldorf, MD

**CONCRETE:** ADM Concrete Construction, Clinton, MD

**BELOW:** Dating from approximately 1890, this view is looking south along with is now Dahlgren Avenue from the main gate of the Washington Navy Yard toward the historic Commandant's House. Photo: NAVFAC Washington



# Historic Watchbox Returns Home

The old saying “Good things come in small packages,” could apply to the restoration of the historic Watchbox, now located back near its original home in the Washington Navy Yard in Washington, DC.

It all started in 1853 when the Watchbox was built near the main gate, now known as the Latrobe Gate, at the Washington Navy Yard. It served as the check-in location for all visitors to the base. The tiny frame structure (750 sq.ft. including the wrap-around porch) served that function until 1909 when a new firehouse was constructed on the site. The Watchbox was moved by river barge to the Naval Support Facility at Indian Head in Charles County, MD.

The tiny building was relocated within the Indian Head facility at least twice, where it served as a foreman's office, a telephone switchboard building, and a storage shed, until it was abandoned in the mid-20th century. In 1997, it was identified as a contributing element to the

Indian Head Naval Proving Ground Historic District.

In 2015, the restored building found a new home back in the Washington Navy Yard, although it was not placed in the original location. This process started in 2011 when the Washington Navy Yard was planning to demolish two historic piers on the Anacostia River waterfront. Naval historian James Dolph developed the idea of restoring the Historic Watchbox as mitigation for the pier demolition, under Section 106 of the National Historic Preservation Act.

The Navy, the District of Columbia SHPO and the Maryland Historic Trust (the Maryland SHPO) signed a memorandum of agreement and the work began. The Naval Support Facility Engineering Command (NAVFAC) awarded a contract to the design-build team of Summit Construction and EYP Architecture & Engineering in 2014.

“This project was fun,” says Matthew Chalifoux, FAIA. “It was so different from what we do on a day-to-day basis that it didn't seem

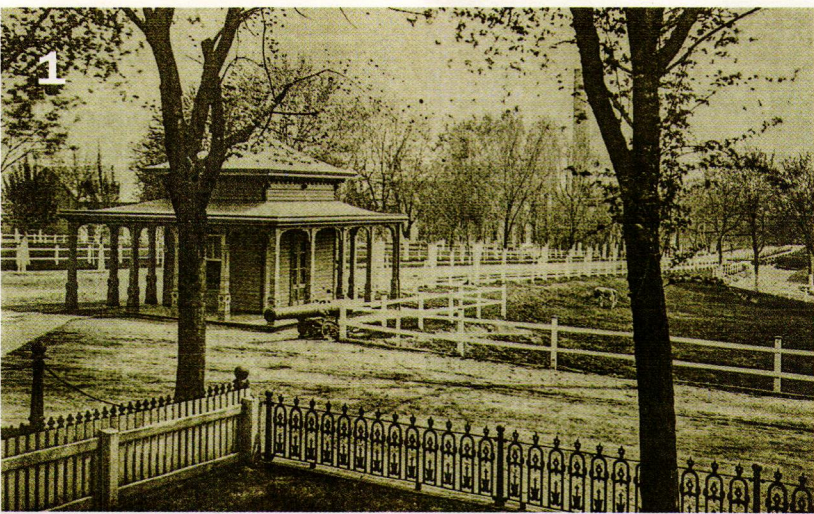
like work. The Watchbox restoration was actually a small part of a much larger project, the demolition of the piers at the Washington Navy Yard. Summit was doing this larger project and they contracted us as architects and engineers for the Watchbox. For everyone involved, owners and designers, it was a different kind of project. We kept finding out more and more interesting things. It was a wonderful jigsaw puzzle that we put back together.”

“Our initial involvement was in the summer of 2014,” he says. “We surveyed the building, did paint analysis and on-site work. At the same time, we were working with the staff at the Washington Navy Yard. In addition to putting the building back together, we also had to choose a new site for it. When the Watchbox was originally moved in 1909, it was replaced by a fire house and that fire house is still there and it is also a historic building. So we worked on site planning with naval facilities people to identify where to put it. We wanted to get it close to the original location.”



Restored by EYP Architecture & Engineering, the 1853 Watchbox now sits opposite the parade ground (now called Luetze Park) at the Washington Navy Yard, not far from its original location. Photo: Chris Spielmann





**1: The oldest photograph of the Watchbox dates from ca. 1870-1880. Note that the streets are not paved and the eastern side (left) extends into the street. Photo: NAVFAC Washington**

**2: This 1890 aerial photo showing the parade ground to the left and the improved streets was instrumental in the reconstructing the details of the porch. Photo: NAVFAC Washington**

**3: The Watchbox as it was found at the Indian Head facility. The porch had been removed and the lower height portion at the right had been added after it was moved in 1909. When the addition was removed, the materials were salvaged**

**and used in the restoration of the original portion. Photo: EYP Architecture & Engineering**

**4: After the 1909 move, door and window locations were changed and a wood floor on wood joists was added. The arrows under the window indicate original door opening and the arrow near the bottom indicates where the base was extended to accommodate the new flooring system. Photo: EYP Architecture & Engineering**

**5: The locations of the porch rafters were shown by notches and cut nails visible in the loft. Photo: EYP Architecture & Engineering**



It was decided to place the Watchbox in an area where historic cannons (one of these can be seen in the historic photo) are located at the Washington Navy Yard. Landscape work at the site included moving these cannons to either side of the small building.

Before the Watchbox could be restored, it had to be moved. The team working on the demolition of the piers had a crane and barge on hand, so they floated the Watchbox up the river from Indian Head in Maryland to the Washington Navy Yard in Washington, DC. "Two

different historic preservation offices were involved," Chalifoux notes, "allowing the Navy to take the building from one historic district to another. Everyone was in favor of it."

Once on land, the building was moved to its location by Ayers House Moving, using remote control technology. The Watchbox was placed on wheelsets which were controlled via a handset console that resembles a video game controller. "I had never seen this before," says Chalifoux. "It is much more flexible than previous methods. It moves more easily around corners."

The Watchbox was moved during the spring, "remarkably close to the 150th anniversary when Lincoln was assassinated," he explains. "We know that he went by the building many times during the Civil War, so this had special meaning."

The restoration of the building primarily involved the exterior, especially the wrap-around porch that had to be replaced, and the roofing. The porch had been removed when the building was initially moved in

1909, so the architects had to rely of historic photos to re-create it.

"We had only three historic photos that showed the original building," says Chalifoux. "So we used those to design the reconstruction of the porch. Knowing that it would have been built by local craftsmen in the 19th century, we also looked at other construction done at that time in the Navy Yard." A local firm, Campostella Builders and Supply, did the custom millwork, doors and



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**6: A construction barge being used on the historic pier project was "borrowed" for a few days to float the building back up river to the Washington Navy Yard.**

Photo: Thomas Wright, NAVFAC Indian Head



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**7: Once back on land, the Watchbox was moved on a route similar to the one taken in 1909 with a team of horses. This time, it was moved on a self-powered hydraulic wheelset that was powered by remote control.**

Photo: EYP Architecture & Engineering



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**8: The design/build team relied on construction drawings developed in BIM to help them visualize how the reconstructed porch would connect to the historic core of the Watchbox.**

Photo: EYP Architecture & Engineering

**9: The view looking south from the Latrobe Gate (the historic main gate) and the fire house. The bronze cannons and certain landscape features were rearranged to make room for the Watchbox.**

Photo: Chris Spielmann

**10: Reconstructed porch columns and trim were modeled on those in the historic photos and on other work done in the area in the same time frame.**

Photo: Chris Spielmann



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windows for the project.

The roof framing of the porch was a challenge. The architects relied on field investigations to identify the size and spacing of this framing. In addition, Building Information Modeling (BIM) and three dimensional images of the proposed design were "dropped into" the historic photos to insure the accuracy of the design.

During the investigations, the architects discovered that the exist-

ing Watchbox had a wood floor on joists. These would have meant that the floor would be a few feet above grade, requiring steps to enter the building. The historic photos didn't show steps, leading to the understanding that the floor had been added after the building had been moved. The architects decided to return to the original design, eliminating the wood floor and the need for steps. They settled on a brick floor and porch deck, putting the

floor back on grade as shown in the historic photos.

As for roofing, it was always metal, Chalifoux explains. The upper portion was relatively intact, so it was retained and repaired, while a new metal roof was installed on the lower portion. It was coated and painted.

The interior is a single room measuring approximately 13x13 ft. EYP restored it reusing the existing random width wall and ceiling boards and a couple of surface-mounted light fixtures. "These [light fixtures] had been added over the years and we decided to retain them," says Chalifoux.

It should be noted that the word Watchbox was added to the building at the beginning of this project, says Chalifoux. At the Indian Head site it was identified as Building #85, but one of the Navy architects felt that it deserved more than a number. He noted that the little guard booths are typically referred to as a watchbox, or as an initial check point. Visitors check in as they enter and as they leave the site. So it was decided to call it the Historic Watchbox.

Most of the restoration was done during the warm weather in 2015, and the ribbon cutting was in October of that year. The total project cost was \$729,695. Chalifoux notes that at the same time he was working on a very different, much larger project, the 10-story, 770,000-sq.ft. Federal courthouse in Detroit. "We had to shift gears," he says. "It was a fun project."

"The Watchbox was mostly an outdoor project, and we also dovetailed with the activities of the Navy Yard," Chalifoux notes. "There were a lot of schedules to juggle. Everything was reviewed by historic preservation offices. As small as it was, it took a little over a year to complete."

The restored Watchbox is now settled in its new location among the historic cannons in the Washington Navy Yard, not too far from its original location, and directly across from the parade grounds. "This is the oldest land-based Navy facility in the U.S. and there are a lot of important ceremonies on the parade ground," says Chalifoux. "Even though the building has no function per se, it does speak to the history of the base and the Navy. It has become a choice location for photos and an important part of the history of the base."

— Martha McDonald

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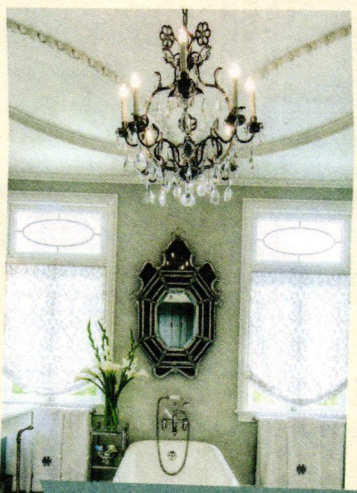
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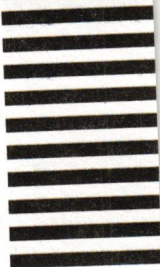
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# New Design and Construction, More Than 30,000 sq.ft. OLSON LEWIS + ARCHITECTS, MANCHESTER-BY-THE-SEA, MA



**PROJECT:** Beauport Hotel, Gloucester, MA

**ARCHITECT:** OLSON LEWIS + Architects, Manchester-by-the-Sea, MA; John T. Olson, AIA, Principal; Steven Scapicchio, AIA, LEED AP, Architect; Matthew Spears, Designer

## KEY SUPPLIERS

**INTERIOR DESIGN:** Niemitz Design Group, Boston, MA

**DESIGN BUILD CONSTRUCTION MANAGER:** Windover Construction, Beverly, MA

**CIVIL ENGINEER:** Beals Associates, Charlestown, MA

**STRUCTURAL ENGINEERS:** Odeh Engineers, North Providence, RI

**ENVIRONMENTAL ENGINEERS:** Haley & Aldrich, Providence, RI

**MARINE ENGINEER – SEAWALL:** Childs Engineering, Bellingham, MA

**FIRE PROTECTION:** Covenant Fire Protection, Manchester, NH

**CODE CONSULTANT:** Harold R. Cutler, Sudbury, MA

**ELECTRICAL:** Roy Spittle Associates, Gloucester, MA

**PLUMBING/HVAC:** Superior Plumbing, Dedham, MA

**ACOUSTICAL:** Acentech, Cambridge, MA

**KITCHEN EQUIPMENT:** Boston Showcase Design, Newton, MA

**IMPACT-RESISTANT WINDOW & SLIDING DOORS:** WinDoor, Miami, FL

**MAIN ENTRY DOORS:** Window Classics, Miami, FL

**PREFABRICATED WOOD FRAMING:** Boise Cascade, Biddeford, MA

**RIGHT:** This view from the ocean confirms the traditional design of the hotel, with the gambrel roof, shingled exterior, tower and other features.  
Photo: Peter Vanderwarker

## Seaside Tradition

When he talks about his design inspiration for the Beauport Hotel in Gloucester, MA, architect John Olson, AIA, principal, OLSON LEWIS + Architects, holds up a fistful of antique postcards. They depict grand oceanside hotels with towers and turrets, endless porches and imposing porte cochères, often with a Pierce Arrow parked in it. In other words, he found guidance for his new hotel design in the late 19th-century and early 20th-century summer hotels that once crowded the Cape Ann shore. (Gloucester is one of two towns located on Cape Ann, 40 miles north and east of Boston.)

In the days before independent contractors, staycations and telecommuting, Americans moved into waterfront hotels for weeks at a time. Often, extended families spent the whole summer, and dad would come on the train and spend the weekends. Those leisurely days are gone, as are the massive, unheated summer hotels depicted in Olson's postcards. But the Beauport Hotel, evokes their spirit. A modern facility built to today's exacting standards, it nevertheless looks traditional, with the gambrel roof, shingled exterior,

tower and porte cochère of its forebears.

The four-story, 115,000-sq.ft. Beauport Hotel, completed in the summer of 2016 at a construction cost of over \$5 million, was built on the site of a long-defunct fish processing plant locally famous as the place where Clarence Birdseye pioneered frozen foods. Before the two-year construction project even began, a lengthy process overcame local opposition and razed the concrete commercial building.

Today, the streets around the hotel still house a mixture of waterfront-oriented businesses that serve the fishing fleet and 100-year-old single- and two-family houses. Known as The Fort, the neighborhood is a historic blue-collar enclave with stunning views of Gloucester Harbor. The developers and the builder who spearheaded this ambitious project, Windover Construction of Beverly, MA, banked on the notion that today's sophisticated traveler would seek out a fine hotel surrounded by a working waterfront.

"This is a whole lot more interesting than the kinds of environments you usually find in tourist areas," Olson says. "There is always activity on the harbor, and it's fascinating. As well, you have great access

to downtown Gloucester, with its many historic sites, shops and restaurants.

"The developers said that they wanted a traditional seaside hotel," says Olson, whose architectural firm, OLSON LEWIS + Architects, is located in nearby Manchester-by-the-Sea. "They emphatically did not want a glass box."

Olson, who has designed a number of hotels and country clubs in places like Bermuda, Curacao, Florida and Cambridge, MA, responded with a Shingle style H-shaped building that perches above Gloucester's Pavilion Beach and orients towards the ocean beyond. With 94 guest rooms located on the second and third floors, it falls into the boutique hotel category, with attendant upscale facilities and amenities. While the builders originally wanted more guest rooms, municipal height restrictions and setbacks limited available building space.

"There are many different types of guest rooms; fitting them all in was a challenge," Olson explains. "We designed the building so that as many rooms as possible face the ocean. The H shape provides a lot more waterfront rooms than other layouts would allow for. It creates frontage."



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It also provides the space for an expansive first floor deck between the two projecting wings. Squarely focused on the water just beyond, it stretches across the area outside the restaurant and bar and opens to them. The deck, furnished with firepits and seating furniture, has hard Ipe decking, while cable railings do minimal interference with the view.

The entrance, located on the side

of the building, leads into a stair hall that climbs up one flight to the lobby. Federal flood regulations dictate that the first floor of any building at the water's edge be constructed above flood level; in the Beauport Hotel, that requirement is met with a ground floor parking facility.

"We pulled everything off the ground, but then made the siding look like a wharf, not like the outside

of a parking garage," Olson says. He achieved this by siding the base of the building with cedar planks that will bleach and become silvery as the sun ages the wood. Above the garage level, the building is sheathed with white cedar shingles that have been stained and thus will retain their pale buff color. The trim is painted white.

The first two levels of the building are constructed on a steel frame, which served as the platform for building the panelized hotel rooms above.

"The trick is to get the public spaces on the water," Olson says. "Hotel design is really like show biz—you want to see the view and the nice public rooms, and to hide the places you don't want to see, like the kitchen, the storage and the housekeeping facilities."

In that spirit, he recommended that the swimming pool be located on the roof, not at lobby level directly outside the bar and restaurant. "No one wants to see a guy in a Speedo while dining," he smiles. The rooftop pool and bar are

restricted to hotel guests and, with stunning views of the city, harbor and the open ocean, has quickly become a guest favorite.

One end of the lobby level is given over to functions, with one large and two smaller ballrooms, a function kitchen and a private section of the large deck. Its waterfront location and luxurious interior have made the Beauport Hotel a hotly desired wedding venue, with nuptials scheduled well into 2019.

To reinforce the sense of historic design, Olson chose traditional materials that include copper on the lower roof levels. The flooring in the restaurant and bar recalls the teak and holly cabin sole of a yacht, except that here, the lighter holly is the dominant wood.

Peter Niemitz of Boston's Niemitz Design Group executed the interior décor. What drove the design? "We wanted it to look compatible with the exterior," he says.

Niemitz, whose company specializes in hospitality-driven projects

**1: The new 115,000-sq.-ft. Beauport Hotel in Gloucester, MA, was designed by OLSON LEWIS + Architects to evoke past summers when Americans lived at the seaside for weeks at a time.** Photo: Peter Vanderwarker

**2: The lower deck looks out toward the ocean.** Photo: Peter Vanderwarker

**3: The bar also provides a view of the ocean.** Photo: Peter Vanderwarker

**4: A view of the main lobby looking toward the top of the stairs.** Photo: Peter Vanderwarker

**5: The grand staircase opens on to the main lobby directly opposite the ocean view.** Photo: Peter Vanderwarker

**6: Guest rooms offer fireplaces and ocean views.** Photo: Peter Vanderwarker

**7: Seating at the end of the bar in the lounge looks toward the lobby.** Photo: Peter Vanderwarker

**8: The restaurant features a nautical theme, designed to be reminiscent of a ship overlooking the ocean.** Photo: Peter Vanderwarker

**9: The ballroom looks out to the deck and the fire pit, which becomes extra outdoor space for functions.** Photo: Peter Vanderwarker

**10: The swimming pool is located on the fourth floor roof deck.** Photo: Peter Vanderwarker



in restaurants, private clubs and boutique hotels, describes how he formulated his ideas of what that should be. "When I thought about what this place should look like, I thought it should be like a classic, sophisticated beach house. I wanted to evoke the history of Gloucester, but with a modern, upscale look."

To this end, he furnished the public spaces and the guest rooms in a blue, light cream, and brown color palette that interacts well with the many natural woods. For the lobby, he designed blue and cream striped carpeting. "It looks like nautical flags pieced together," Niemitz says.

Gloucester's seafaring history informed his design, though he took care to avoid the clichés of so many nautically inspired inns. The pattern on the draperies in the restaurant, for example, depicts a 1930s-style image of a couple in a day sailor printed on gray cotton; when the curtains are open, the pattern disappears. Antique ship's models and signal flags decorate the public rooms, along with archival photographs of Gloucester fishing schooners and men working on the docks. Lighting is provided by modern versions of classic brass lanterns.

The guest rooms, which all have wall-to-wall carpeting, have driftwood gray porcelain tile on the entry and bathrooms floors, with pebbled tile that evokes river stones

flooring the showers. Guest room furnishings are solid oak, with driftwood gray the dominant finish. 24 of the guest rooms have fireplaces.

"The guest rooms are all decorated with photography we found at the Cape Ann Historical Society," Niemitz explains. "We purchased the rights to reproduce the old black and white images, and they are the perfect art in the rooms, evocative and speaking of Gloucester history."

Both Olson and Niemitz are especially fond of the expansive lobby. It is separated from the restaurant and bar area by a series of transom-topped French doors.

"I like the way the lobby has a grand hotel feel to it, but it's light and fun," Niemitz says. "I especially

like the progression of lobby to bar to outdoor deck." He furnished the lobby with an eclectic collection that includes reproduction spool-style chairs, rattan and upholstered furniture. "I wanted it to look collected, not necessarily from any one era, but to mix it up."

To pay homage to the famed 19th-century Gloucester painter Fitz Henry Lane, he commissioned a large painting in his style, executed by Providence, Rhode Island, artist Harley Bartlett. It holds pride of place over the lobby's grand staircase.

Olson points to the lobby as representative of the building's place in the community. "Most new hotels in towns the size of Gloucester are

along the lines of Comfort Inns," he says. "The public spaces at the Beauport Hotel make it very clear that this is a fine hotel where people want to spend the night, meet friends, have dinner. It has a bar the local population loves and a restaurant that's becoming a destination for the surrounding area."

"This hotel is bringing about a big, positive change in Gloucester," he adds. "You don't often get to do a design project that's good for a town."

— Regina Cole

Regina Cole writes about architecture and design for a number of national and regional publications from her home in Gloucester, MA.

## New Design and Construction, Less Than 30,000 sq.ft. O'BRIEN & KEANE, ARLINGTON, VA



**PROJECT:** Mary's Chapel, Mid-Atlantic Region

**ARCHITECT:** O'Brien & Keane, Arlington, Virginia. James Henry O'Brien, AIA, Principal-in-Charge; Joseph P. DeVlyder, AIA, Staff Architect; Emily Broadwell, Nic Charbonneau, Elizabeth Farrell, Charlotte Miller, Staff Designers

### KEY SUPPLIERS

**LITURGICAL ARTWORK:** Rambusch Decorating Company, Jersey City, NJ

**STRUCTURAL ENGINEER:** Meyer Consulting Engineers, Rockville, MD

**GENERAL CONTRACTOR:** Winchester Construction, Millersville, MD

**STONE SUPPLIER, GRANITE:** Charles Luck, Jessup, MD

**STONE INSTALLER, GRANITE:** Woody Masonry, Edgewater, MD

**STONE SUPPLIER, FIELDSTONE:** Tri-State Stone Supply, Bethesda, MD

**STONE INSTALLER, FIELDSTONE:** Vachino Masonry, Parkton, MD

**STONE SUPPLIER AND FABRICATOR, LIMESTONE:** Bybee Stone, Ellettsville, IN

**STONE INSTALLER, LIMESTONE:** Rugo Stone, Lorton, VA

**STONE SUPPLIER, PAVING:** Greenspring, Jarrettsville, MD

**STONE INSTALLER, PAVING:** Vachino Masonry, Parkton, MD

**STONE SUPPLIER, MARBLE:** Roberto Pagliari SC, SAS, Sarzana, SP, Italy

**STONE FABRICATOR, MARBLE:** Roberto Pagliari SC, SAS, Sarzana, SP, Italy

**STONE INSTALLER, MARBLE:** Booms Stone Company, Redford, MI

**STONE FABRICATOR, MOSAIC:** New Ravenna Mosaics, Exmore, VA

**STONE SUPPLIER, MOSAIC:** Architectural Ceramics, Rockville, MD

**STONE INSTALLER, MOSAIC:** DJac Marble and Tile, Grasonville, MD

**RIGHT:** Designed by O'Brien & Keane of Arlington, VA, and inspired by Porziuncola, near Assisi, Italy, Mary's Chapel is only 702 sq.ft. in size. The entry facade is faced with fieldstone native to the region, and the roof is composed of red clay tile. All photos: Prakash Patel

# Sacred Jewel Box

**B**igger is not always better. A brighter, bolder, more eye-catching, "stand out from the crowd" look isn't necessarily the best option. Sometimes when you want to show off strength, the trick is not to show off at all.

When O'Brien & Keane, a full-service architecture firm in Virginia, was commissioned by a family to create a small chapel on a rural site in the mid-Atlantic region, firm Principal James Henry O'Brien knew he couldn't possibly say no. The clients shared a deep appreciation of traditional sacred architecture and looked to the firm to help realize a lifelong dream.

"This is the kind of project that comes along once in a lifetime. Our client certainly charted this course. To be able to participate was a great privilege, and at the same time the work carried a good deal of responsibility to do it justice. Everyone involved seemed to get caught up

in the work, and it brought out the best in everyone," says Jim O'Brien, AIA, principal, O'Brien & Keane. The sacred space was inspired by the Porziuncola, located inside the Basilica of St. Mary of the Angels Church, a small and narrow chapel where it is said St. Francis threw away all his properties and used it as his base for missionary work, near Assisi, Italy.

"A church building should convey a sense of permanence. The 'forever' of our faith, our spirit, and our Creator should be reflected in the building. So we turn to Creation itself to find the best means of expression," says O'Brien. A desire for permanence, durability, and authenticity led the way. This was reflected in the building's concept and design, and it paved the way for the construction material selection as well as the detailing.

"The land itself was chosen, as I understand, because of its visibility to travelers on a nearby road, so that

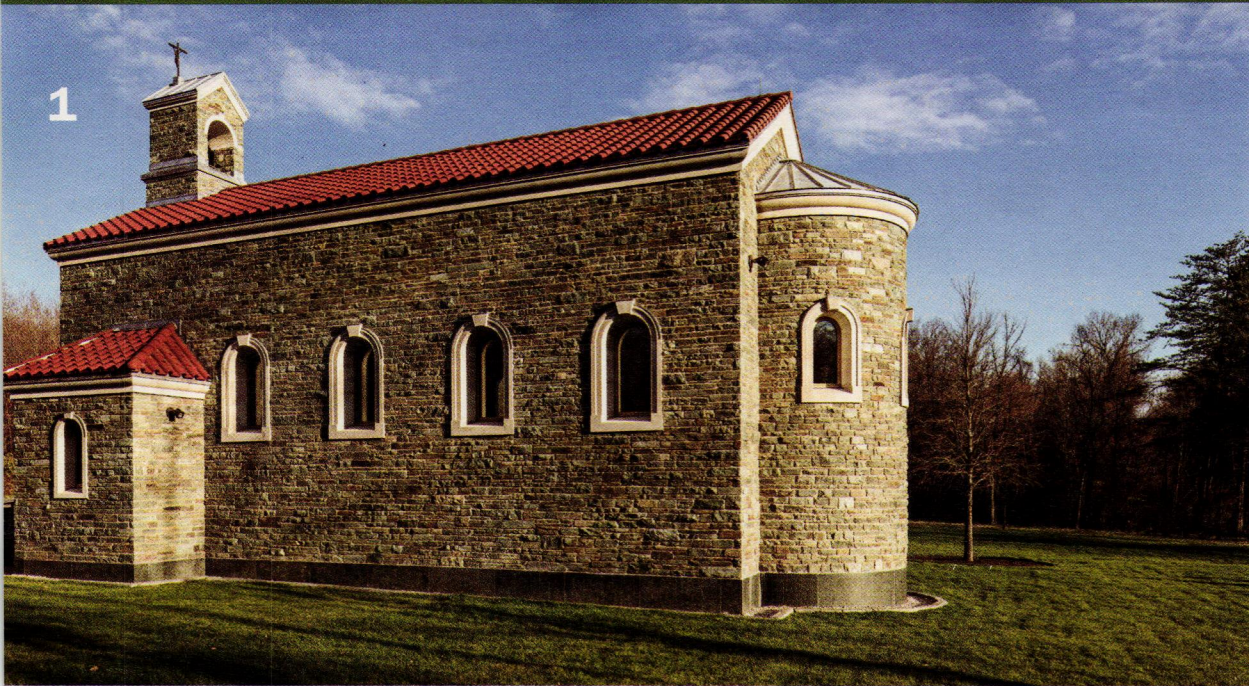
it might stand in witness. Because of some external constraints, the location of the building within the property boundaries was somewhat limited. Happily, the alignment of an intersecting road was congruent with the desired east/west axis of the building. In keeping with ancient tradition, the entrance faces west, with the sanctuary and apse to the east and the rising sun," says O'Brien.

Inspired by the volume and proportions of the Porziuncola, O'Brien & Keane used this as a departure point. Additional refinements, deeply embedded in classical architecture and timeless design expression, were incorporated to convey the dignity and sanctity envisioned by the clients.

O'Brien & Keane created a simple floor plan: a traditional basilica layout with a narrow nave and a raised sanctuary with an apsidal end. You enter the nave from the outside, and move through to the vestibule or narthex.







1



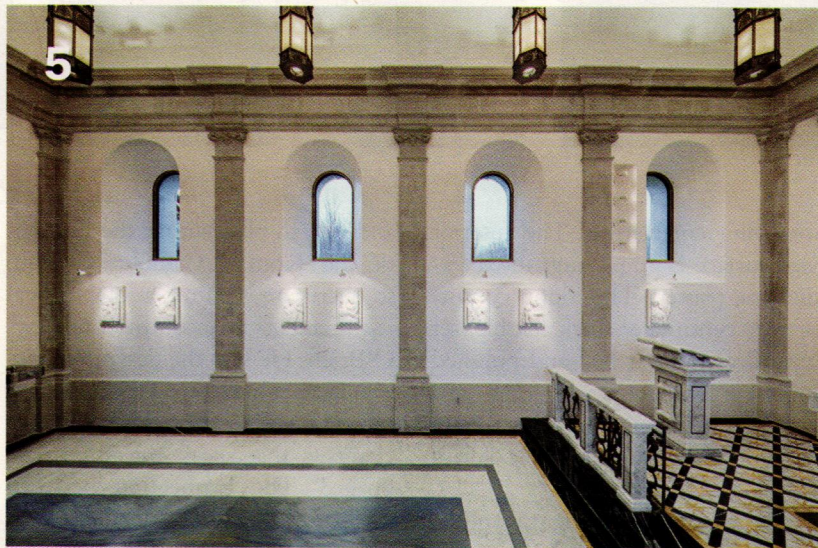
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“In all cases, the building materials were to be natural and left uncovered and uncoated. There is no paint used on the project. The water-shedding and flashing systems are designed to work without sealant joints, and the only sealant used on the building is at the window/limestone junction,” says O’Brien. He notes the roof is composed of red clay tiles and standing seam lead-coated copper roofing, and wall and roof flashings are also lead-coated copper. Bronze elements can be seen externally in the entrance door, window frames, and custom bell, and internally, at the cross hung over the entry.



3

Fieldstone, native to the region, rests on a base of honed green Vermont granite and covers the exterior walls. Indiana Limestone trim was chosen for the windows, doors and eaves. Not including the 24-in. thick masonry walls, the interior is a mere 702 square feet.



5

“Probably the most challenge-within-the-challenge was the fieldstone installation. The rest of the stone was shop-fabricated and came to the site ready for installation... certainly not easy, but there was little guesswork after all of the planning and engineering. It took a great deal of stamina and concentration, as well as on-site artisanship, on the part of the masons to install the fieldstone so consistently and to a well defined standard over such a long period,” says O’Brien.

Fieldstone was sourced locally from the Catocin area along the Potomac River. This very hard material’s roughness draws in the rustic beauty of its natural surroundings and, according to O’Brien, sets up a strong contrast with the

carved limestone, which introduces a refined and tailored interior ambiance. “I felt as though the interior should be bursting out at the doors and windows,” says O’Brien.

Limestone helps to evoke a sense of cohesiveness within the architectural expression between the interior and exterior. Walls are complemented with limestone pilasters set upon a matching base, carrying a

**1:** The construction materials, including the fieldstone, red clay tile, and honed green Vermont granite were chosen to reflect permanence, authenticity, and durability.

**2:** The entrance door, also trimmed in limestone, is made of bronze and features a wrought iron gate.

**3:** The nave is entered through a vestibule, or narthex, from the outdoors. Two utility rooms flank the narthex.

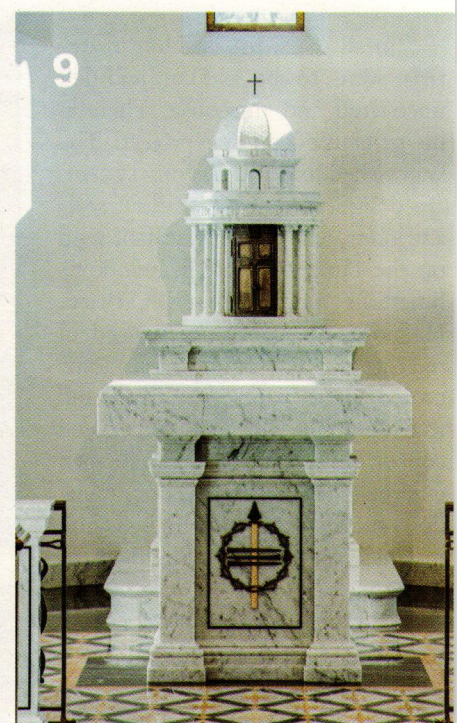
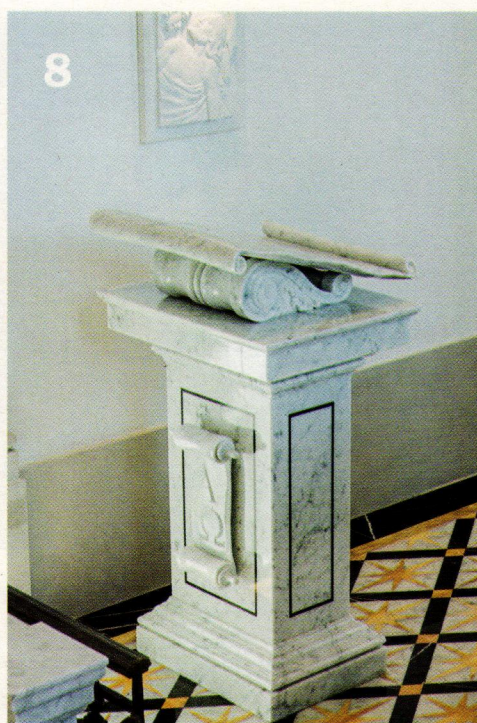
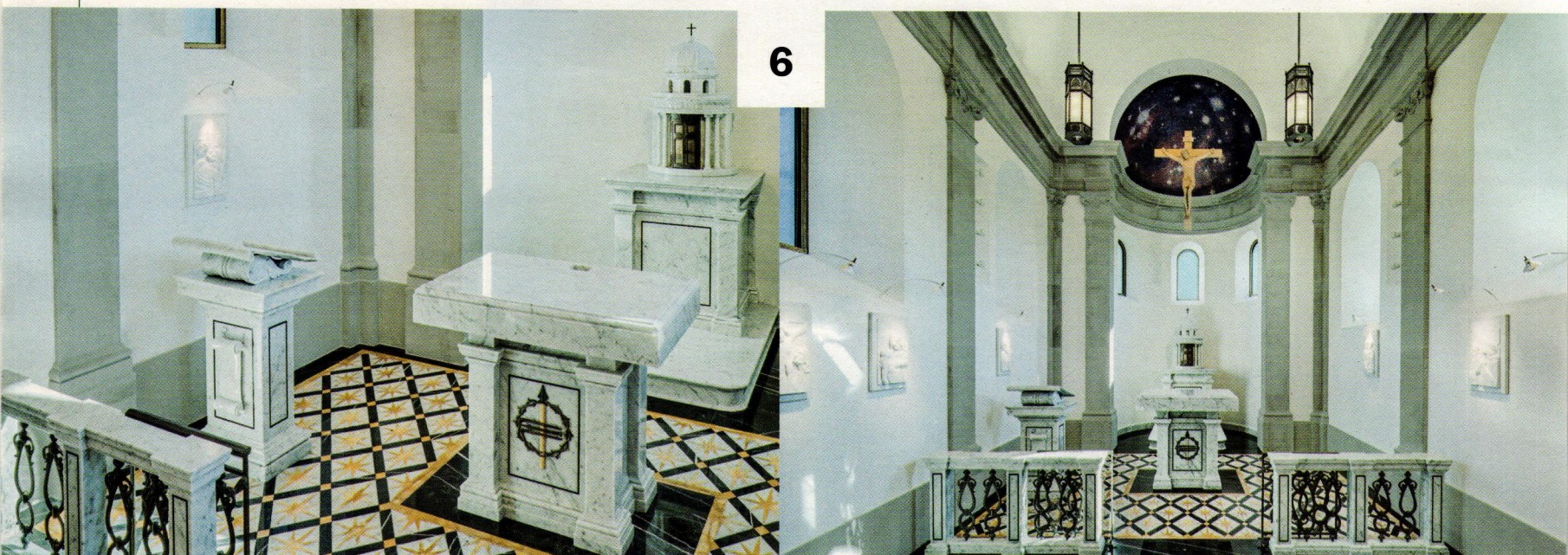
**4:** The nave, made of marble, limestone and plaster, aims to draw the eye

toward the focal elements of the sanctuary. The flooring is two-centimeter thick marble, set on a deep mortar bed and polished in place, without grout joints.

**5:** The interior walls are decorated with limestone pilasters set upon a matching base, and carrying a matching entablature. Limestone was chosen to create one unified architectural expression between interior and exterior. The wall surface itself is traditional plaster, left unpainted. The deeply inset windows are splayed to project light to the interior.



4



**6:** In the sanctuary, custom liturgical furnishings designed by the architect provide the necessary accommodations for the religious rites intended for the chapel.

**7:** The windows and eaves are trimmed with Indiana Limestone, carved with precision to contrast with the fieldstone.

**8:** The ambo, rendered in Bianco Carrara marble, contains a trio of variations on the scroll motif.

**9:** The altar features inlaid marble elements representing the implements of the passion. The tabernacle design is conceived as an idealized miniature Tempio.

matching entablature. The interior wall surface is simply unpainted traditional plaster. The floor consists of two-centimeter thick marble, set on a deep mortar bed and polished in place, without grout joints. To play against the neutral color palette of limestone and plaster, colorful marble was incorporated.

“The marble flooring was another great opportunity to showcase the beauty of Creation. We initially had a diamond pattern in mind for the Azul Macauba in the nave, but in working directly with the fabricator, we decided to simply arrange four slabs in a book match pattern, just as they were taken from the earth,” says O’Brien.

O’Brien also designed custom liturgical furnishings inside the sanctuary, many rendered in Bianco Carrara. “Each has its own purpose

and role to play within the liturgies of the Roman Catholic Church, so there are a number of practical requirements to accommodate,” says O’Brien. He says the design expression leans more toward meaning and message, yet he created a “family of elements that speak the same language.” The connection between the natural material, detailing, and motif all coalesce to tell a story.

“For example, the altar features an inlaid marble composition of figures representing the implements of the crucifixion, thereby reinforcing the connection between that event and the Eucharistic mystery which takes place upon the altar. A scroll, rendered in marble and with incised Greek letters alpha and omega—beginning and end—is applied to the ambo, from which scripture is read,” says O’Brien.

Another furnishings contributor was the Rambusch Decorating Company, which provided the liturgical artwork, oversaw the design and fabrication of the Stations of the Cross, the apse dome mosaic, custom lighting fixtures, and the crucifix.

All of the natural elements, coupled with the demure size and stature of the chapel, echo the desire for permanence, durability, and authenticity. “We set out to create an environment that is serene, contemplative, and transcendent. In a way, the building is a container for the elements that serve the religious rites and devotions, similar to how a museum is a container for the art. I’ve had people tell me it reminds them of a jewel box, and I’m happy that they don’t say a jewel itself,” says O’Brien.

— Emily O’Brien

## Adaptive Reuse

## SCOTT HENSON ARCHITECT, NEW YORK, NY



## Saving History in SoHo

**L**ike some inner-city Cinderella story, New York City's fabled SoHo district in lower Manhattan began as a humming 19th-century mercantile and machinery enclave that slid into dormancy after World War II until rediscovered in the 1960s by loft-loving artists and preservationists.

Though later recast as a swanky wonderland of art, fashion, and shopping, it is even more importantly a stunning showcase of restored cast-iron façade architecture—at 500 buildings, the largest such collection in the world. A model of how this metamorphosis continues to reanimate the industrial is the 2012-16 rehabilitation of The Knickerbocker Telephone Company Building at 200 Lafayette St., which has earned Scott Henson Architect and Stephen B. Jacobs Group the 2017 Palladio Award for Adaptive Reuse/Sympathetic Addition.

Constructed in 1894 by architect and builder John T. Williams, The Knickerbocker Telephone Building is a 105,000-sq.ft., seven-story, Renaissance-Revival style, factory-type structure that originally housed

the Knickerbocker Telephone Company, one of many early local phone companies, the high-tech start-ups of their day. Knickerbocker planned to outmaneuver the Bell Telephone Company and dominate the New York City market with a novel wiring system, but by 1901 it had disappeared into its parent, the nearby Telephone, Telegraph, and Cable Company, and the building went on to other uses.

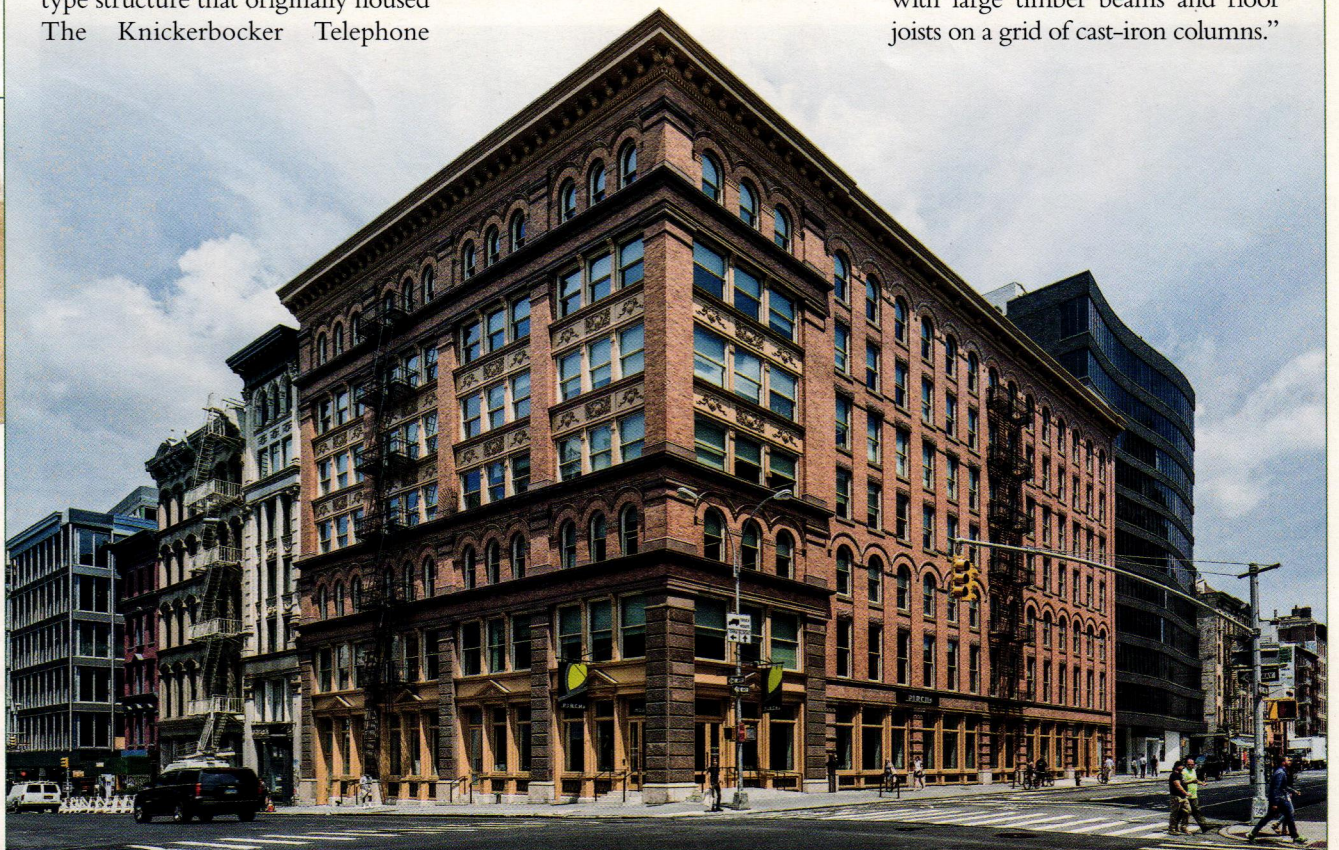
Henson, who has specialized in New York historic buildings for nearly two decades, got his first glimpse of The Knickerbocker in a sadder, later life through a kind of preservation *preja vu*. “Around 2000, I was working on a neighboring building and could look over into the interior courtyard of 200 Lafayette,” he recalls. “There were lots of people operating sewing machines and textile equipment, and the building was in really, really bad condition, so for me to return some 15 years later as the architect for its rehabilitation feels pretty amazing.”

As befits a late 19th-century building from New York's booming industrial heyday, The

Knickerbocker Building exterior is brick and brownstone, with a pronounced sheet-metal cornice, wood windows, and a cast-iron-and-glass storefront. “Working with our client, General Growth Properties from Chicago, and the New York City Landmarks Preservation Commission, our job was to restore the outside of building to what it resembled when first built, so most of our work was on the exterior and the roof, as well as the structural vaults in the cellar and underneath the sidewalk (a common Manhattan feature).”

Henson adds that Stephen B. Jacobs Group of New York was responsible for repurposing the interiors, from restoring the original exposed brick and cast-iron columns to adding new mechanical systems, elevators, and glass office partitions. “It was a complete, full, adaptive reuse of the building, from industrial to office/commercial.”

For the most part, Henson says the brickwork was in pretty good shape. “Originally, this was an industrial building, so it's quite substantial—load-bearing masonry walls with large timber beams and floor joists on a grid of cast-iron columns.”



**PROJECT:** The Knickerbocker Telephone Company Building, New York, NY

**ARCHITECT:** Scott Henson Architect, New York, NY; Scott Henson, Principal; with the Stephen B. Jacobs Group, New York, NY; Isaac-Daniel Astrachan, Principal

## KEY SUPPLIERS

**PRIMARY CONTRACTOR:** Rally Restoration Corp., Newark, NJ

**HISTORIC PRESERVATION & REHABILITATION CONSULTANT:** Higgins Quasebarth & Partners, New York, NY

**INTERIOR DESIGNERS:** Eight, Inc., New York, NY

**STOREFRONT GRANITE BASES AND RAMP:** Arte Tile & Masonry, Inc., Astoria, NY

**RESTORATION MORTAR:** Cathedral Stone Products, Hanover, MD

**SHEET-METAL CORNICE:** CCR Sheet Metal, Inc., Brooklyn, NY

**ROOF MEMBRANE:** Kemper Systems, Teaneck, NJ

**WINDOWS/STOREFRONT:** Dover Windows and Doors, Harrington, DE

**STOREFRONT CAST IRON:** Antique Cast Iron LLC, Cherry Valley, NY

**FAÇADE BRICK:** Casa Building Materials, Bronx, NY



**RIGHT:** Completed in the summer of 2016, the restoration of the Knickerbocker Telephone Company Building in New York City's SoHo neighborhood was led by Scott Henson Architect. It saved a significant historic building and has also contributed to the revitalization of the neighborhood. Photos: Alexander Severin unless otherwise noted

**ABOVE:** This photo shows the deterioration of the original pressed-metal cornice brackets and the original brownstone features which were crumbling and falling off the building. Photo: Maria De La Torre



1



2

**1:** The pedimented window and Corinthian columns are decorated with acanthus leaves, volutes and flourettes. Photo: Kucy|JMK-Gallery.com

**2:** The elaborate cast-iron cartouches were stripped, patched or recast and painted their original Richmond Gold color. The wreath and garland motifs are characteristics of the Renaissance Revival style. Photo: Maria De La Torre

**3:** The cornice brackets and original brownstone features were restored to their original appearance. Photo: Maria De La Torre

**4:** All cast-iron and wrought-iron elements including the decorative bands, storefront bays and fire escapes were stripped and patched or completely recast to restore the original design.

**5:** Substantial sections of the brownstone water tables, sills and lintels were completely rebuilt using mortar or they were cut back and replaced with matching elements.

**6:** The cast-iron storefront and granite base were meticulously restored.

**7:** Before and after interior views.

**8:** New concrete and glass give the building an open feeling.

**9:** A view of the restored interior.



3



4

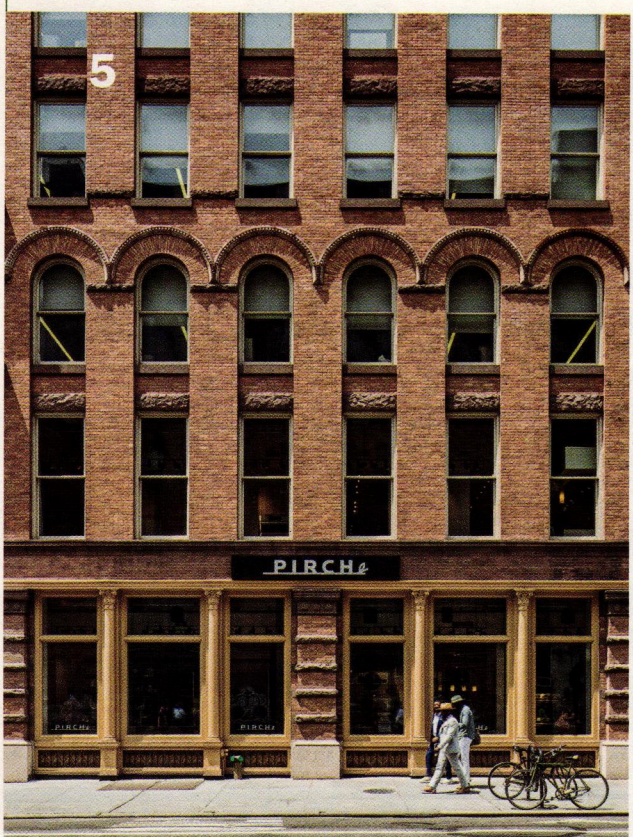
Nonetheless some exterior bricks needed to be replaced. "We matched those as close as we could to the originals," he says, also repointing 100% of the brickwork with mortar in the existing, original color.

The massive bearing walls, a structural feature, became a highlight of the interior restoration. "These are a good five and six wythes of brick in thickness, three and four feet deep at the base, with incredibly beautiful brick arches inside—all restored as part of the interior design of the building," Henson adds.

The cornice was another matter. "It was so deteriorated, we were only able to keep about 25% of the original fabric," explains Henson. Once they opened up the cornice, he says they were able to get inside and re-support it with new steel brackets that hold the cornice out from the building, while tying support farther back into the roof. "It's a sizeable cornice, large enough to bend down and get inside it."

They then replaced deteriorated sheet metal with new, galvanized and painted sheet metal, rather than alternative materials like fiberglass or GFRG used today for rebuilding cornices. "A lot of what we do in my office is preservation work, salvaging the existing material and only replacing where needed, so on this project we specified authentic materials as much as possible."

However, the biggest threat from the façade was the brownstone.



5



6

Recalls Henson, “When I first toured the building for the client and got up on the sidewalk shed (those eternally temporary New York pedestrian shelters) there were large pieces of fallen brownstone everywhere you looked.” The Knickerbocker Building it turns out, originally had very large, projecting water tables made of brownstone, and these had been crumbling and falling down on both sides of the building. “One of the many problems with brownstone is that it’s porous and therefore disintegrates easily with water infiltration and freeze-thaw cycles. When these forces get inside the stone, they pop it off the building.”

Henson says that rather than replacing the failing brownstone with new brownstone, which is difficult to obtain, or a substitute material, such as cast stone or synthetics, they chose to rebuild the water tables. “Basically, we cut back all the deteriorated material until we reached sound stone, reinforced it with stainless steel pins, and then built out the water tables with brownstone patching material custom-formulated to match the consistency and chemical make-up of the original brownstone.”

Window lintels and sills are also brownstone and almost all of these needed patching as well. “We recreated all the original profiles, so now the water tables and all the other brownstone details are ready to last another 100 years.”

What did require major reconstruction was the northeast corner of the building. “On the top floor, there’s an original freight elevator shaft just inside that corner, and in order to install a new elevator, we had to rebuild the beautiful, brick arches up on the outside of the building.” As Henson describes them, the arches are three courses of brick high with a very large span, but they had collapsed as the building had shifted or settled, most likely due to the loads of the freight elevator.

“Not only did we have to very carefully pull apart the remaining sections of each arch and rebuild, it was a very difficult location in which to work,” he says. “We had scaffolding outside, but we were not able to put any kind of scaffolding in the elevator shaft itself, so it was a tricky process for the contractors.”

The rebirth most apparent to the public is the street-level storefront space of the building. While not radically altered from the original appearance, the storefronts none-

theless had been modified over the decades not to mention suffered typical wear. “Between the glass storefront windows there are cast-iron columns, with decorative cartouches and swags above the windows, and after a century a lot of those pieces had either fallen off the building or had been removed during various renovations.”

Using the original features that remained on the building as patterns, Henson’s firm had a fabricator in upstate New York make molds and cast new iron pieces, which were shipped down to Manhattan for installation onto the building by the contractor.

Since all windows and doors were in varying state of deterioration, with some later replacement doors unlike the original, historic design, they replaced the storefront window glass and had new entry doors made for the building. “The bases in between the storefront windows are granite, and many had been damaged over the years from deliveries and all the other traffic common on sidewalks and streets.”

They patched and repaired some bases and rebuilt others with new granite, all the while removing many coats of paint. Major window restoration even went on inside the building. “At the first level is an interior courtyard with a large skylight for the first floor—a really beautiful space. That skylight was replaced as well.”

Adding a granite ramp on the Lafayette St. side was part of bringing the building up to code and ADA accessibility. “We also found historic photos that showed long-gone grillework at the base level of the storefronts, so we recreated all these in cast iron.”

The finishing touch for windows and other exterior details was repainting in the original, rich yellow, determined through historic paint analysis to be a color called Richmond Gold.

The \$36-million project was completed in May, 2016. It saved a historic building, and contributed to a dynamic historic neighborhood. The building, now office space and a storefront showroom, is ready to serve the community for at least another 100 years.

— Gordon H. Bock

*Gordon Bock is an architectural historian, instructor with the National Preservation Institute ([www.npi.org](http://www.npi.org)) and speaker through [www.gordonbock.com](http://www.gordonbock.com).*



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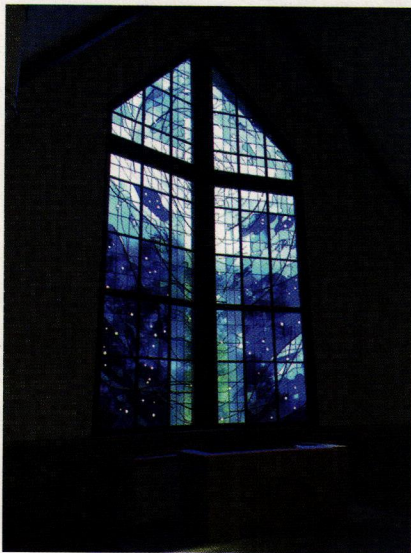
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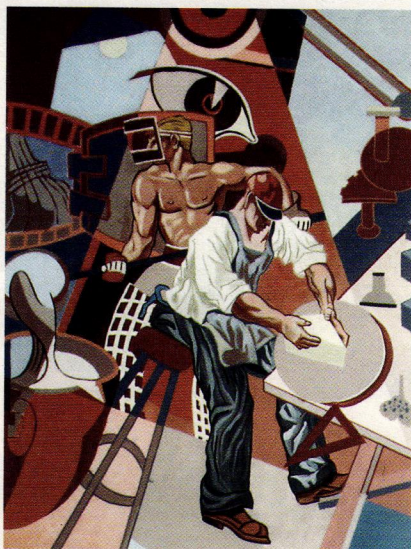
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www.hylandstudio.com  
Santa Clara, CA 95050

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

## John Canning Conservation & Painting Studios

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

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

Click on No. 5100



John Canning Studios conserved and restored this mural and the decorative finishes.



Swiatek Studios restored and installed the historic stained-glass windows behind the marquee at the North Park Theatre in Buffalo, NY.

## Swiatek Studios

716-597-6683; No fax  
www.swiatekstudios.com  
Buffalo, NY 14210

Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; mural; stenciling, faux finishes, gilding, marbling, crenel, trompe l'oeil & decorative plaster.

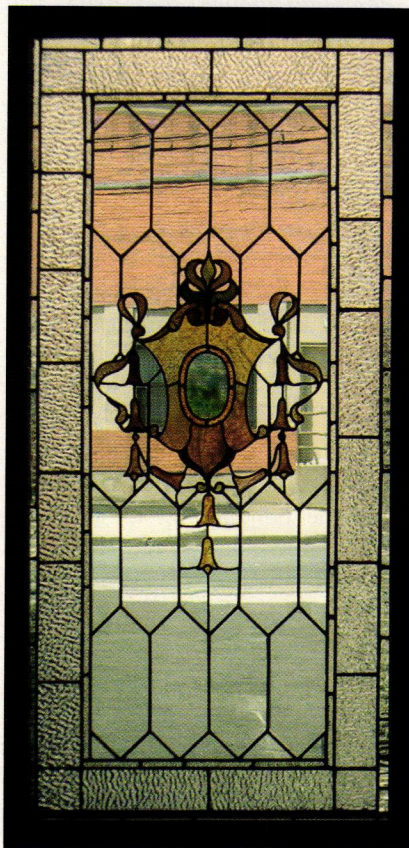
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## Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674  
www.zepa.com  
Charlotte, NC 28273

Supplier of architectural woodwork: stairs, ma paneling, wine cellars, furniture, doors & more

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This leaded-glass panel was restored by Rohlf's for a New York City townhouse.

## Rohlf's Stained & Leaded Glass Studio

914-699-4848; Fax: 914-699-7091  
www.rohlfstudio.com  
Mount Vernon, NY 10550

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

Click on No. 6240 for stained glass; 1480 for windows

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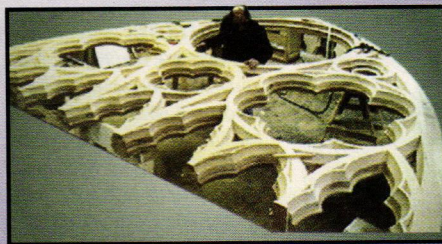
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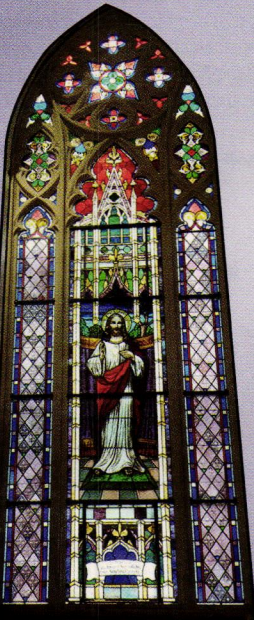
783 South Third Ave  
Mount Vernon, NY 10550  
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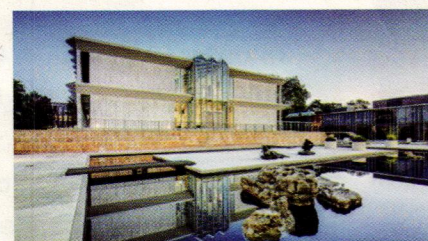
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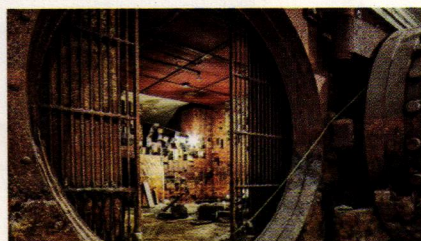
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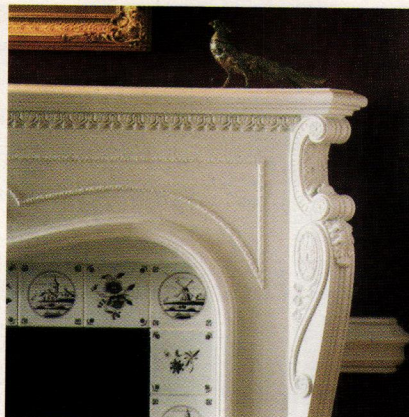
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## Coming in the August issue of *Traditional Building*:

A focus on Hospitality  
and Commercial interiors

A profile of Duncan G. Stroik,  
winner of the 2017 Clem Labine Award  
and the  
Architectural Antiques Yellow Pages.

# Mantels, Fireplaces & Chimneys



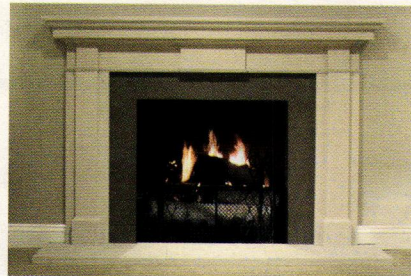
This fireplace mantel is one of many styles available from **Decorators Supply**.

### Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357  
[www.decoratorsupply.com](http://www.decoratorsupply.com)  
Chicago, IL 60609

Manufacturer of classic architectural elements: 13,000 appliqué 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.

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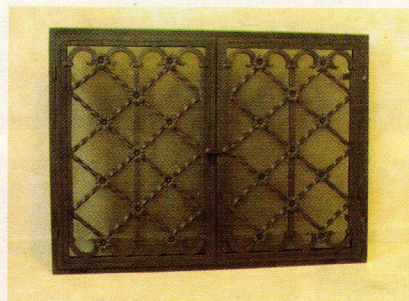
This is one of many mantels available from **Haddonstone**.

### Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285  
[www.haddonstone.com](http://www.haddonstone.com)  
Pueblo, CO 81001

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

Click on No. 4020



This fireplace screen was created by **Steven Handelman Studios**.

### Steven Handelman Studios

805-962-5119; Fax: 805-966-9529  
[www.stevenhandelmanstudios.com](http://www.stevenhandelmanstudios.com)  
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grilles & inserts; historic reproduction & restoration services.

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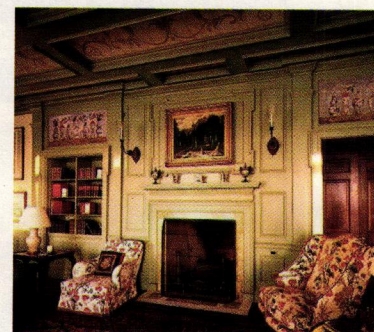
**Superior Clay Corp.** offers chimney pots in a variety of styles and sizes.

### Superior Clay Corp.

888-254-1905; Fax: 740-922-6626  
[www.superiorclay.com](http://www.superiorclay.com)  
Uhrichsville, OH 44683

Supplier of hand-molded & -extruded terra-cotta architectural details: chimney pots in traditional styles; clay flue liners; fired-clay Rumford throats, dampers & smoke chambers; refractory mortar.

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**Zepsa** fabricated the custom interior woodwork for this mantel.

### Zepsa Industries, Inc.

704-583-9220; Fax: 704-583-9674  
[www.zepsa.com](http://www.zepsa.com)  
Charlotte, NC 28273

Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more.

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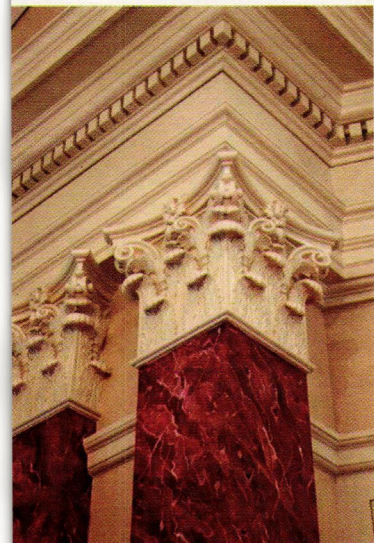
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## Columns & Capitals



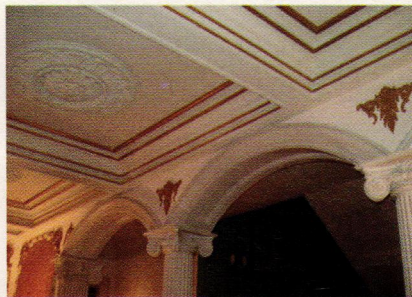
fiberglass custom Roman Corinthian capitals manufactured by Chadsworth at the Pope Chapel at Christopher Newport University.

### Chadsworth Columns

800-763-7600; Fax: 910-763-3191  
[www.columns.com](http://www.columns.com)  
Wilmington, NC 28401

Manufacturer of authentically correct architectural elements: complete line of columns, piers, pilasters & balustrades for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.  
Click on No. 1580 for PolyStone; 180 for wood

[www.traditionalbuilding.com](http://www.traditionalbuilding.com)



Columns, capitals and spandrels such as these are available from Decorators Supply Corp.

### Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357  
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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.  
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### Haddonstone (USA), Ltd.

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Columns from Haddonstone enhance this building's portico.

### Passaic Millwork

973-210-1862; Fax: 973-458-0431  
[www.passaicmillwork.com](http://www.passaicmillwork.com)  
Haledon, NJ 07508

Manufacturer & supplier of stairs, railings & parts: circular, elliptic, spiral & straight stairs; columns & turnings; stock & custom moldings in pine, poplar & MDF lumber cut to size.



Worthington Millwork makes wood columns for interior and exterior applications.

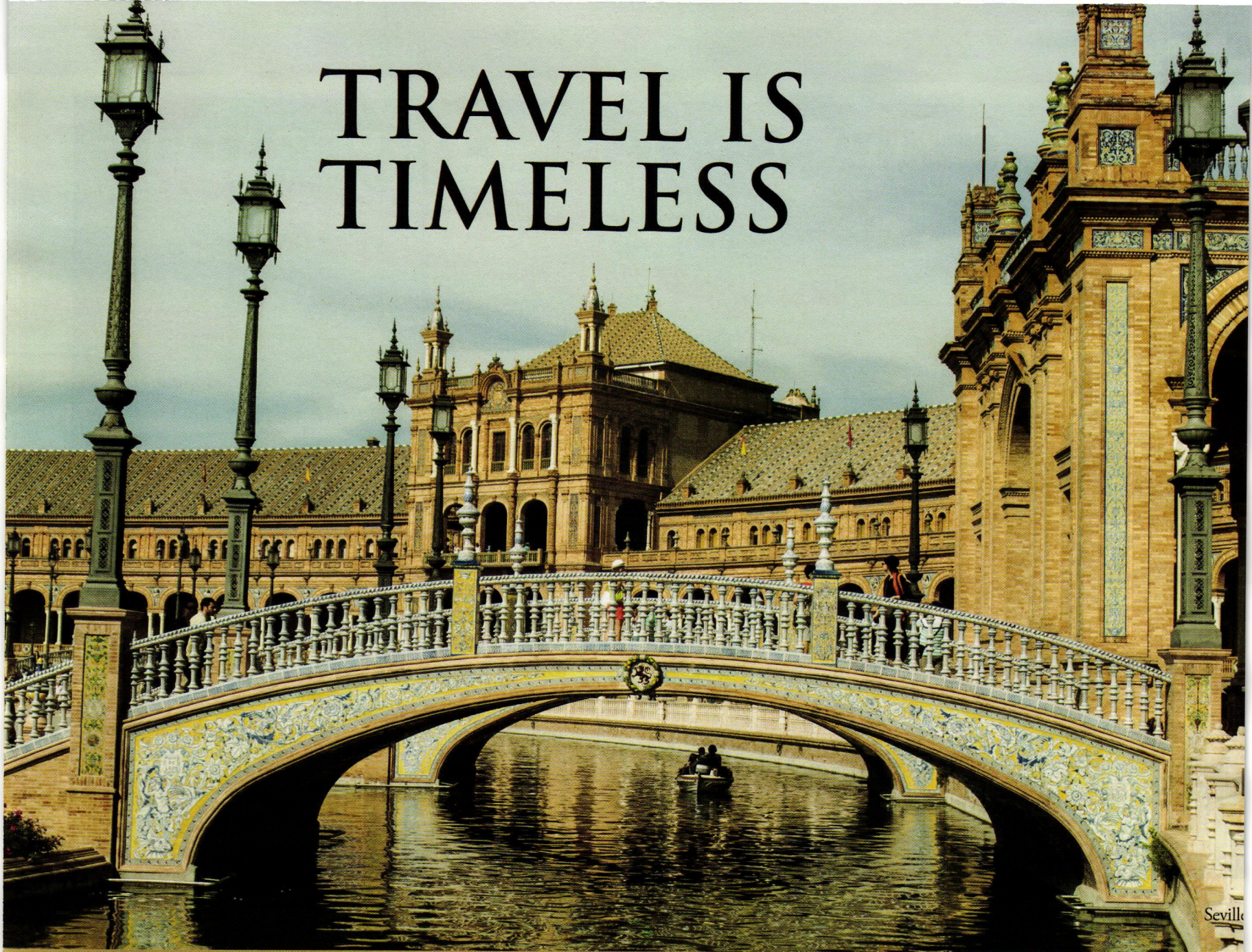
### Worthington Millwork

800-872-1608; Fax: 850-640-0488  
[www.worthingtonmillwork.com](http://www.worthingtonmillwork.com)  
Panama City Beach, FL 32413

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

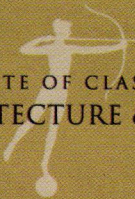
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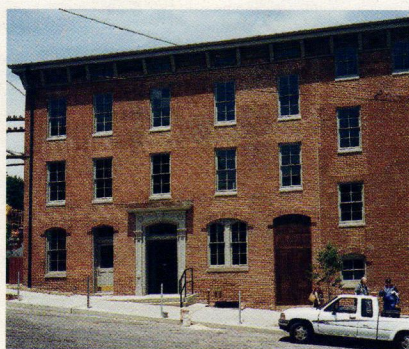
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**Allegheny Restoration** repaired and replaced the wood windows for this historic building.

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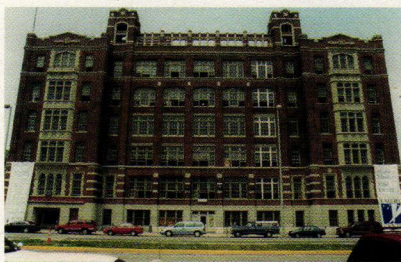
304-381-4820; Fax: 304-381-4825

[www.alleghenyrestoration.com](http://www.alleghenyrestoration.com)

Morgantown, WV 26508

Manufacturer of reproduction & custom wood doors & windows; window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide.

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**Allied Window** supplied the single-glaze storm windows for the Emery Center Apartments in Cincinnati, OH.

## Allied Window, Inc.

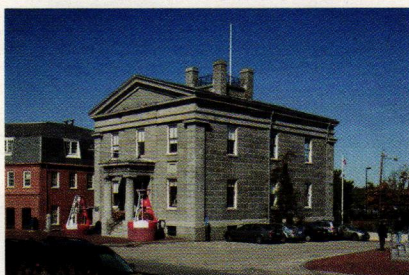
800-445-5411; Fax: 513-559-1883

[www.alliedwindow.com](http://www.alliedwindow.com)

Cincinnati, OH 45241

Manufacturer & installer of Invisible Storm Windows ©: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

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**Architectural Components** restored the double-hung windows for the Customs House Maritime Museum in Newburyport, MA; the windows feature laminated single-pane glass and are counter-balanced with weights and pulleys.

## Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461

[www.architecturalcomponentsinc.com](http://www.architecturalcomponentsinc.com)

Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; restoration & restoration projects & new construction paneled walls & storefronts; catalog \$5.

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The pulleys from **Architectural Resource Center** are custom CNC machined to fit any window or specifications; they are available with slotted and Philips screws.

## Architectural Resource Center

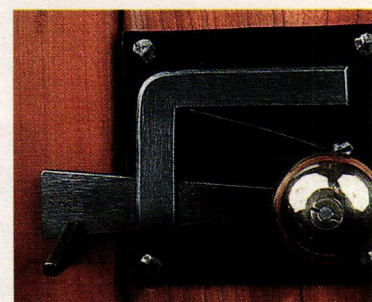
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Supplier of historically styled hardware: sash leys, lifts & locks, sash chain & rope; weather ping; patented sash weights.

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

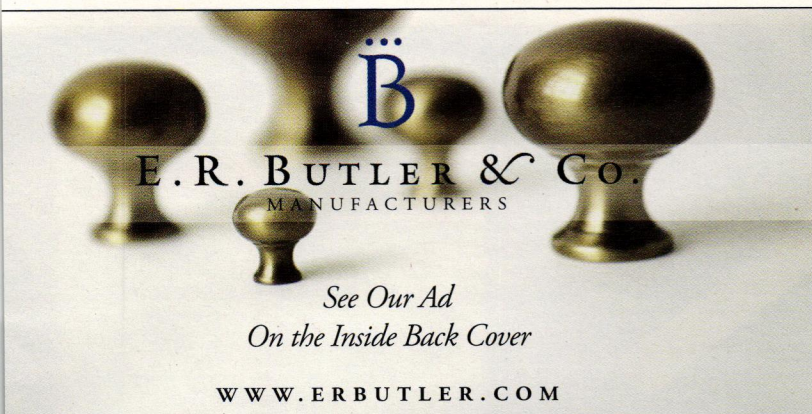
## Brandywine Forge

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[www.bvforge.com](http://www.bvforge.com)

Royersford, PA 19468

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

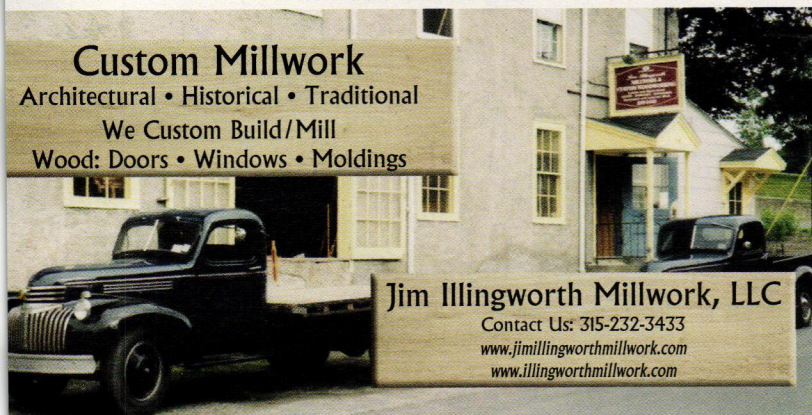


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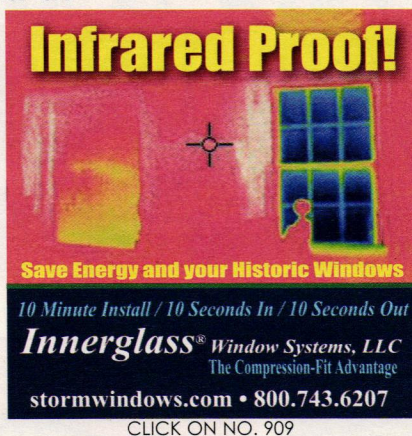


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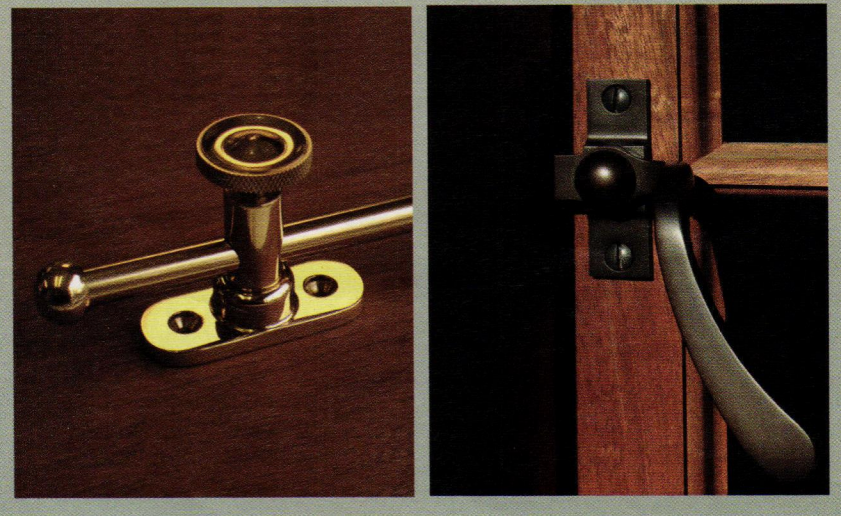
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San Pedro, CA 90731

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[www.erbutter.com](http://www.erbutter.com)  
New York, NY 10012

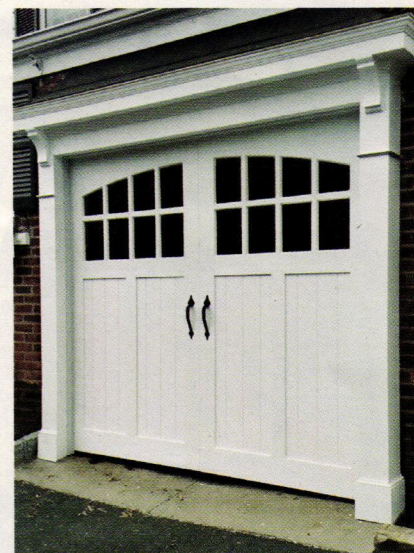
Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

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**Fimbel Architectural Door Specialties**

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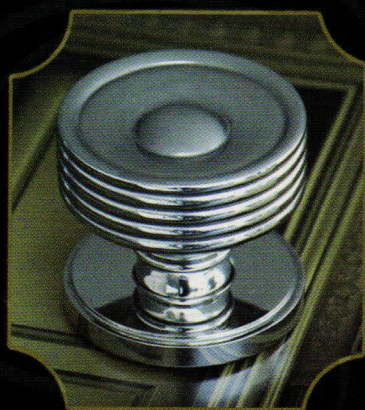
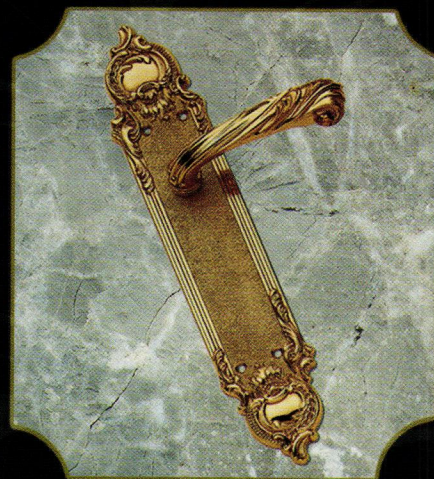
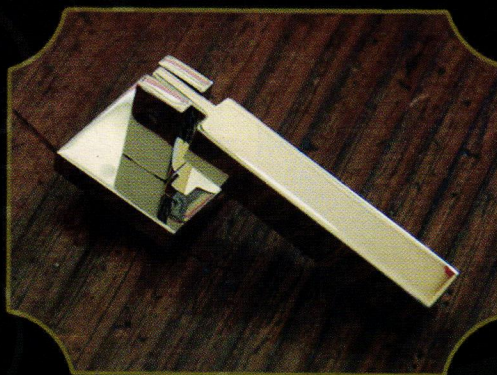
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Downingtown, PA 19335

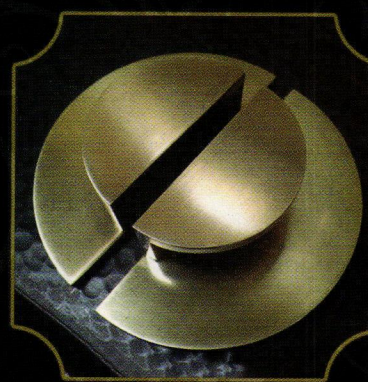
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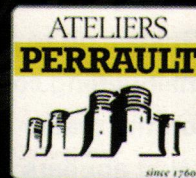
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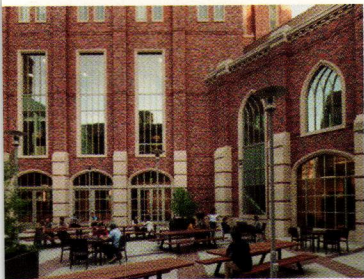
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When contacting companies you've seen in the issue, please tell them you saw them in *Traditional Building*.



...s® solid hot-rolled steel windows and doors installed in the new Jill and Frank Fertitta undergraduate facility of the University of Northern California Marshall School of Business. Photo: Tom Bonner Photography.

**e's Windows, Inc.**

5-5124; Fax: 716-665-3365  
[hopeswindows.com](http://www.hopeswindows.com)  
 ...town, NY 14702

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

Click on No. 2065



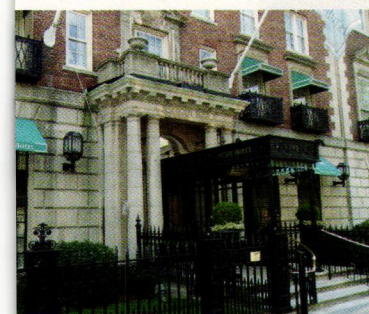
**House of Antique Hardware** offers a wide selection of antique-reproduction entry hardware, as well as hardware for interior doors, cabinets, drawers and windows.

**House of Antique Hardware**

3-2545; Fax: 503-233-1312  
[houseofantiquehardware.com](http://www.houseofantiquehardware.com)  
 ...nd, OR 97232

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

Click on No. 1096



**Glass Window Systems** supplied the interior glass storm windows for this historic building.

**Glass Window Systems**

3-6207; Fax: 860-651-4789  
[stormwindows.com](http://www.stormwindows.com)  
 ...bury, CT 06070

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

Click on No. 909

[www.traditionalbuilding.com](http://www.traditionalbuilding.com)



Custom doors are one of the specialties of **Illingworth Millwork**.

**Jim Illingworth Millwork, LLC**

315-232-3433; No fax  
[www.jimillingworthmillwork.com](http://www.jimillingworthmillwork.com)  
 Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

Click on No. 1696



This wood window in this room was fabricated by **Marvin Windows and Doors**.

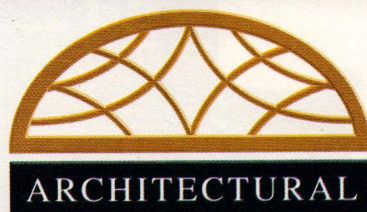
**Marvin Windows and Doors**

888-537-7828; Fax: 651-452-3074  
[www.marvin.com](http://www.marvin.com)  
 Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on No. 1907 for doors; 1263 for windows

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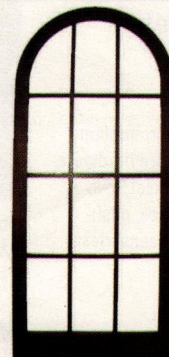
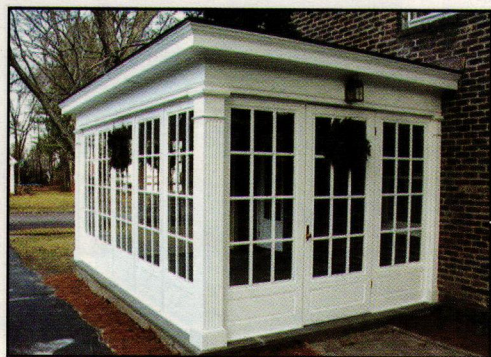
WE SPECIALIZE IN WOOD WINDOW AND DOOR RESTORATION.



photo: Woodburn Hall @ WVU

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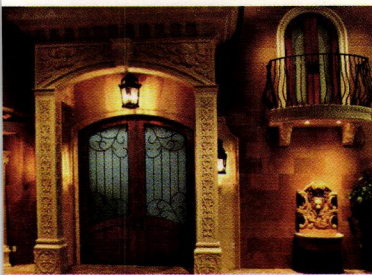
**COPPA WOODWORKING, INC.**  
(310) 548-4142 [www.coppawoodworking.com](http://www.coppawoodworking.com)

**WOOD SCREEN DOORS & STORM DOORS**

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Kaukauna, WI, showroom for Carved Stone Editions features custom French entry doors created by **Parrett**; they are made of South African mahogany using 2 1/4-in. thick panels and custom wrought-iron grille.

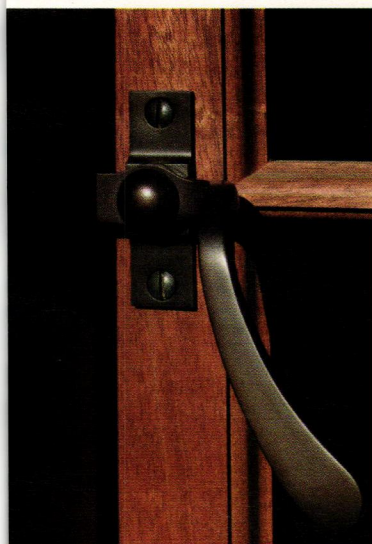
**Parrett Windows & Doors**

920-41-9527; Fax: 877-238-2452  
www.parrettwindows.com  
Hudson, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, various wood species & complete finishing capabilities; historical replications; screen doors, grilles & moldings.  
Click on No. 3003



This solid-brass Art Deco lever with backplate is available from **The Golden Lion**.



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

**Phelps Company**  
800-336-6213; Fax: 603-336-6085  
www.phelpscompany.com  
Hampton, NH 03451

Manufacturer of traditional hot-forged solid-brass door hardware: sash pulleys, weights, chains, door locks; stop-bead adjusters, spring bolts, push-out ventilation locks, push-out casement hardware, storm/screen-door latch sets & more.  
Click on No. 6001

**The Golden Lion**  
800-27-6600; Fax: 310-827-6616  
www.thegoldenlion.com  
San Francisco, CA 90291

Supplier of decorative European hardware: for commercial & residential projects; traditional wrought iron & chiseled bronze to modern lines; importer of various French-made doors & windows & classical lighting.  
Click on No. 115

www.traditionalbuilding.com



Solid-mahogany double "Old Fashion" screen/storm doors with satin nickel hardware are one of the specialties of **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

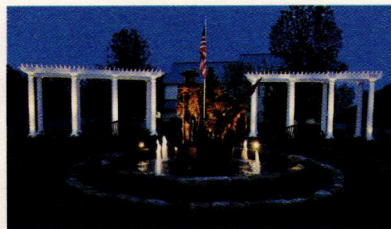


**Vintage Hardware & Lighting** offers a wide selection of antique reproduction entry hardware, as well as hardware for interior doors, cabinets, furniture and windows.

**Vintage Hardware & Lighting**  
360-379-9030; Fax: 360-379-9029  
www.vintagehardware.com  
Port Townsend, WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.  
Click on No. 2078

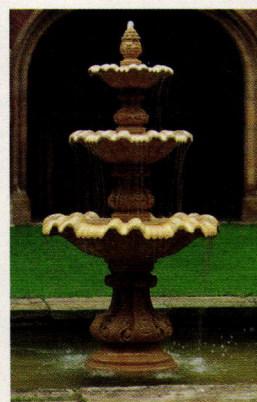
# Landscape, Streetscape & Garden Specialties



Ohio's Peterson Park showcases custom pergolas by **Chadsworth**; they provide a backdrop to the bronze statue honoring Revolutionary War heroes Col. Thaddeus Kosciuszko & Gen. Casimir Pulaski.

**Chadsworth Columns**  
910-763-7600; Fax: 910-763-3191  
www.columns.com  
Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.  
Click on No. 1580 for PolyStone; 180 for wood



The tiered cast-stone fountain from **Haddonstone** is a replica of the fountain that stood in the Cloister Court of Eton College, Windsor, UK.

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

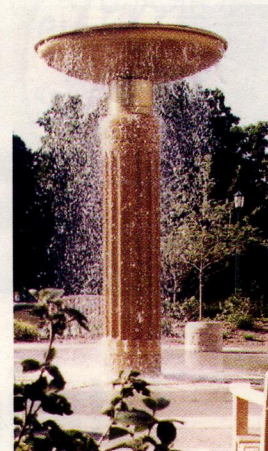
Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.  
Click on No. 4020

**Heritage Metalworks**  
610-518-3999; Fax: 610-518-7264  
www.heritage-metalworks.com  
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.  
Click on No. 1742

**Schiff Architectural Detail, LLC**  
617-887-0202; Fax: 617-887-0127  
www.schiffarchitecturaldetail.com  
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.



**Schiff Architectural Detail** created the Frank McKinney Memorial Fountain for the University of Indiana, Bloomington, IN.



This 14-ft. high cast-bronze fountain is one of two identical pieces created by **Wagner Foundry** for the entrance to a private residence in a Chicago suburb; the sculptor was Dino Crisanti.

**Wagner Foundry, Inc.**  
800-276-1084; Fax: 773-276-9656  
www.wagnerfoundry.com  
Chicago, IL 60622

Custom fabricator of architectural, art & industrial castings: hardware, sculpture, grilles, signage, plaques, storefront elements & cast-metal ornament; aluminum, bronze & brass; sand & lost-wax casting; ecclesiastical work.



**Wiemann Metalcraft** fabricated this gazebo, fence and trellis in cast and wrought iron.

**Wiemann Metalcraft**  
918-592-1700; Fax: 918-592-2385  
www.wmcraft.com  
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.  
Click on No. 1223

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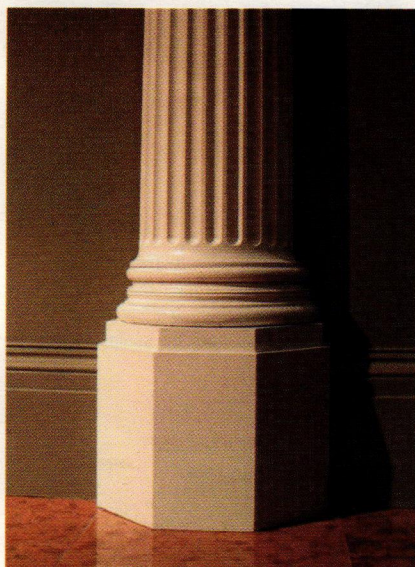
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CLICK ON NO. 210

# Interior Elements, Ornament & Finishings



This specialty interior column base is one of many offered by **Chadsworth Columns**.

**Chadsworth Columns**  
 910-763-7600; Fax: 910-763-3191  
[www.columns.com](http://www.columns.com)  
 Wilmington, NC 28401

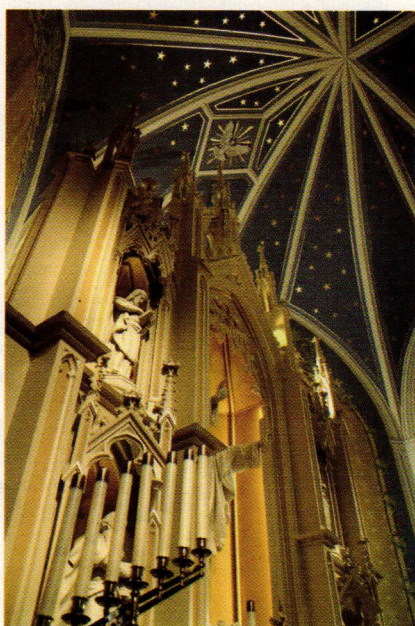
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Click on No. 1580 for PolyStone; 180 for wood

**Conrad Schmitt Studios, Inc.**  
 800-969-3033; Fax: 262-786-9036  
[www.conradschmitt.com](http://www.conradschmitt.com)  
 New Berlin, WI 53151

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

Click on No. 8040; 1841 for art glass; 1839 for ecclesiastical specialties



**Conrad Schmitt** worked on this project; gilded stars and trompe l'oeil faux beams highlight the chancel of the Emmanuel Lutheran Church in Fort Wayne, IN.

**Decorators Supply Corp.**  
 800-792-2093; Fax: 773-847-6357  
[www.decoratorssupply.com](http://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



This Old English ceiling was created using hand-cast plaster panels from **Decorators Supply**.



**EverGreene Architectural Arts** conserved the trompe l'oeil and decorative painting throughout this historic mansion, Dumbarton Oaks, now used by Harvard University.

**EverGreene Architectural Arts**  
 212-244-2800; Fax: 212-244-6204  
[www.evergreene.com](http://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; office in NYC & Chicago.

Click on No. 2460 for decorative painting; 74 for ecclesiastical specialties; 2678 for plasterwork



A craftsman at **Felber Ornemental** is shown completing a custom "guilloche" model.

**Felber Ornemental Plastering Corp.**  
 800-392-6896; Fax: 610-275-6636  
[www.felber.net](http://www.felber.net)  
 Parkesburg, 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; GFRG, signage, plaques, sculptors, model makers, casters on staff; stock & custom.



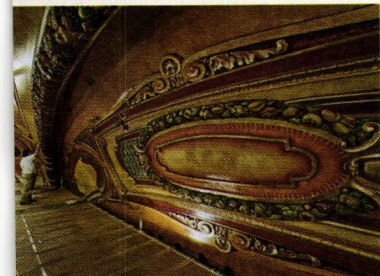
Canning and David Riccio of **Canning Studios** are shown here preparing the decorative ornament, conservation and restoration sample at Cosmos Club, Warne Ballroom in Washington, D.C. (built 1901).

**Canning Conservation Painting Studios**

72-9868; Fax: 203-272-9879  
www.JohnCanningCo.com  
Meriden, CT 06410

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

Circle No. 5100



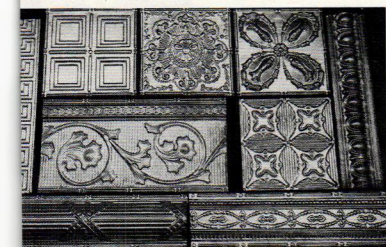
at the Performing Arts, an historic movie palace in Buffalo, NY, in 1926, now hosts traveling Broadway shows, thanks to a renovation by **Swiatek Studios**.

**Swiatek Studios**

716-668-6683; No fax  
www.swiatekstudios.com  
Buffalo, NY 14210

Restoration services: for churches & historical landmarks; decorative painting, statue restoration, metal plating, stained-glass restoration; murals, gilding, faux finishes, gilding, marbling, carving, trompe l'oeil & decorative plaster.

Circle No. 2054



**W.F. Norman Corp.**'s expansive stock of sheet metal ornament includes pressed-tin ceiling and decorative panels.

**W.F. Norman Corp.**

800-641-4038; Fax: 417-667-2708  
www.wfnorman.com  
Meriden, MO 64772

Manufacturer of sheet-metal ornament: hundreds of design options; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication samples or drawings.

Circle No. 520



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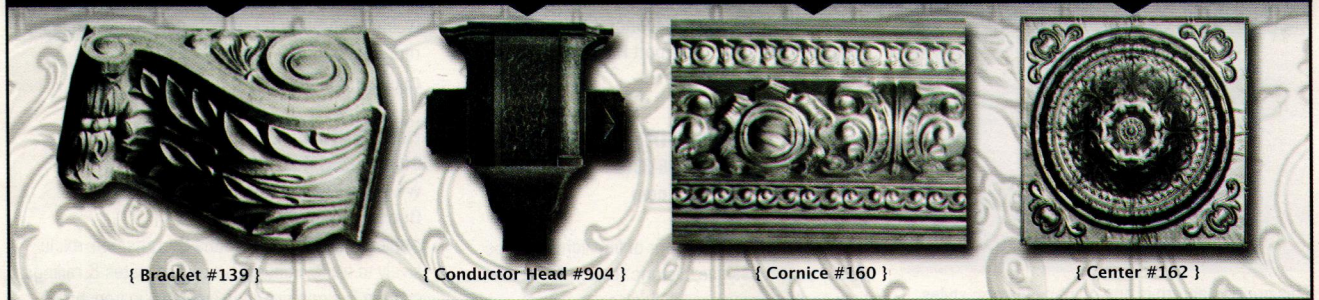
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{ Bracket #139 }

{ Conductor Head #904 }

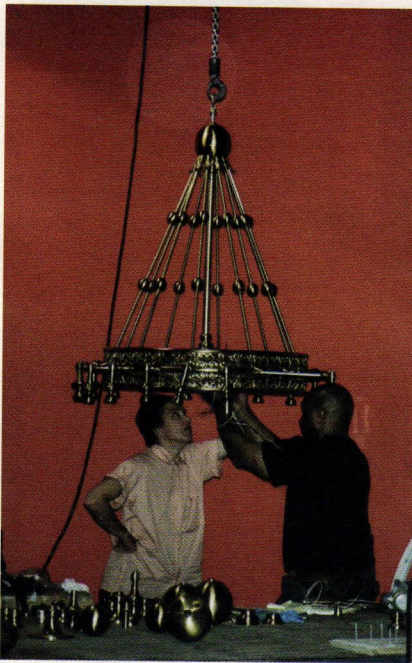
{ Cornice #160 }

{ Center #162 }

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# Lighting & Electrical



**Aurora Lampworks** restored this and other fixtures at the Congregation Shearith Israel synagogue in New York City.

**Aurora Lampworks**  
718-384-6039; Fax: 718-384-6198  
www.auroralampworks.com  
Brooklyn, NY 11211

Provider of full-service custom lighting restoration, replication & fabrication: metalsmithing, glass blowing & slumping; metal finishing & patination; gas burning; blending old-world techniques with modern-day technologies.

Click on No. 517



This copper lantern is one of many historic styles manufactured by **Authentic Designs**.

**Authentic Designs**  
800-844-9416; Fax: 802-394-2422  
www.authenticdesigns.com  
West Rupert, VT 05776

Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, vermeil metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$30.

Click on No. 60



Historically styled chandeliers are one of the specialties of **Ball & Ball Lighting**.

**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.



**Crenshaw Lighting** offers a wide selection of historically-inspired wall sconces; this model was used in Christopher Newport Hall, a 2016 Palladio Award winner.

**Crenshaw Lighting**  
540-745-3900; Fax: 540-745-3911  
www.crenshawlighting.com  
Floyd, VA 24091

Designer and manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum. Interior & Exterior. Handmade in the USA.

Click on No. 313

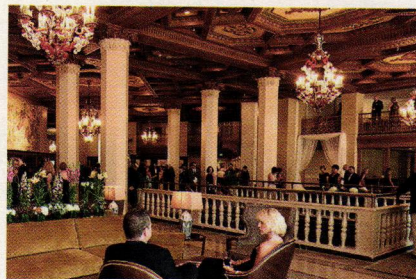
**Deep Landing Workshop**  
877-778-4042; Fax: 410-778-4070  
www.deeplandingworkshop.com  
Chestertown, MD 21620

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

Click on No. 809



**Deep Landing Workshop's** model L-CLD0203B is shown here with the LB-20 bracket; the lantern is 32-in. tall by 13 3/4-in. wide.



**Grand Light** had the task of taking down, refurbishing, rewiring and replicating the chandeliers and wall sconces in the Persian Terrace, Grand Ball Room and the Main Lobby of the renovated Marriott Syracuse Downtown, Syracuse, NY.

**Grand Light**  
800-922-1469; Fax: 203-828-6307  
www.grandlight.com  
Seymour, CT 06483

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

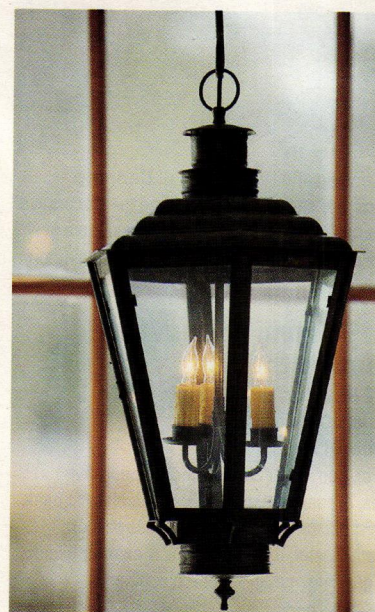
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**Heritage Metalworks**  
610-518-3999; Fax: 610-518-7264  
www.heritage-metalworks.com  
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

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This English Gas Lantern shown with a bronze copper finish and standard pendant cluster reflects the craftsmanship of the Scofield collection by **Heritage Metalworks**. Photo: Jody Doyle



The artisans at **Herwig** handcrafted this traditionally styled exterior lantern.

**Herwig Lighting**  
800-643-9523; Fax: 479-968-6422  
www.herwig.com  
Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clock benches, bollards, custom plaques, signs & more aluminum & bronze; since 1908.



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[www.stevenhandelmanstudios.com](http://www.stevenhandelmanstudios.com)  
805-962-5119

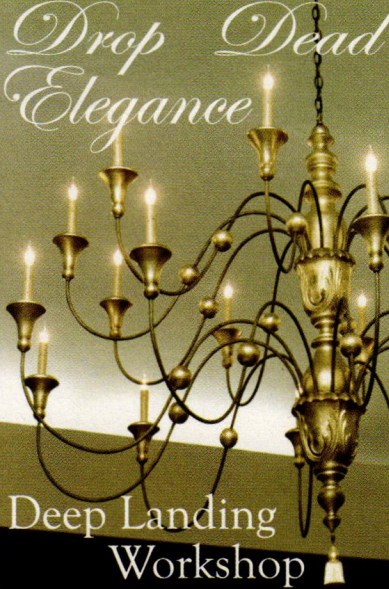
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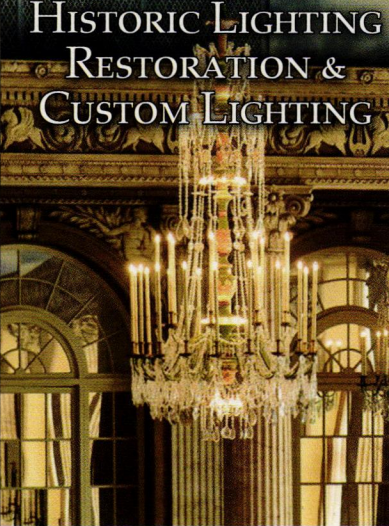


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Workshop

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[www.deeplandingworkshop.com](http://www.deeplandingworkshop.com)

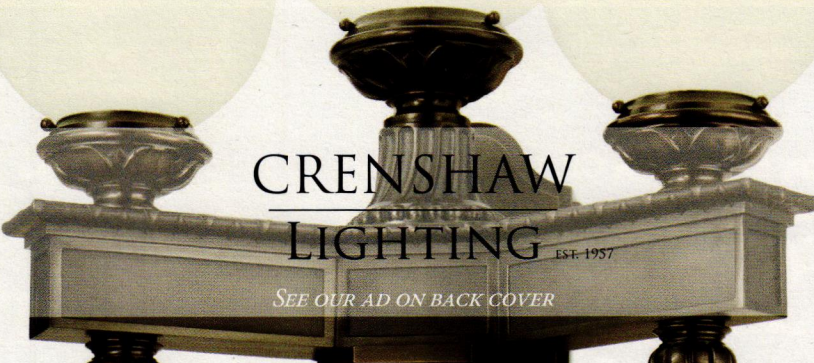
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Preserving History  
GrandLight.com 1-800-922-1469  
Seymour, CT

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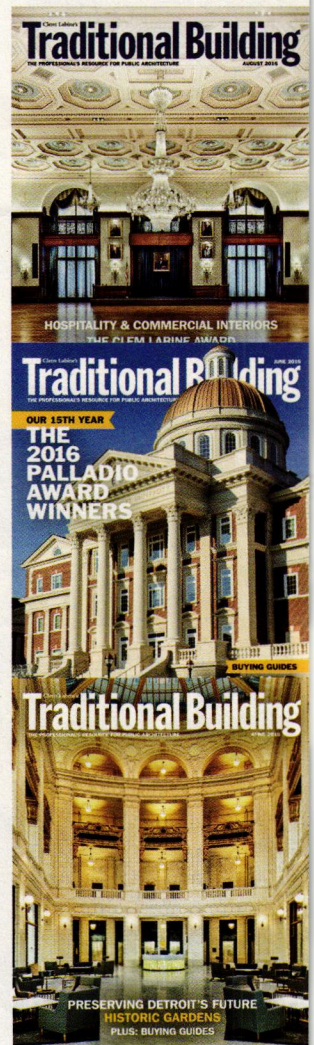


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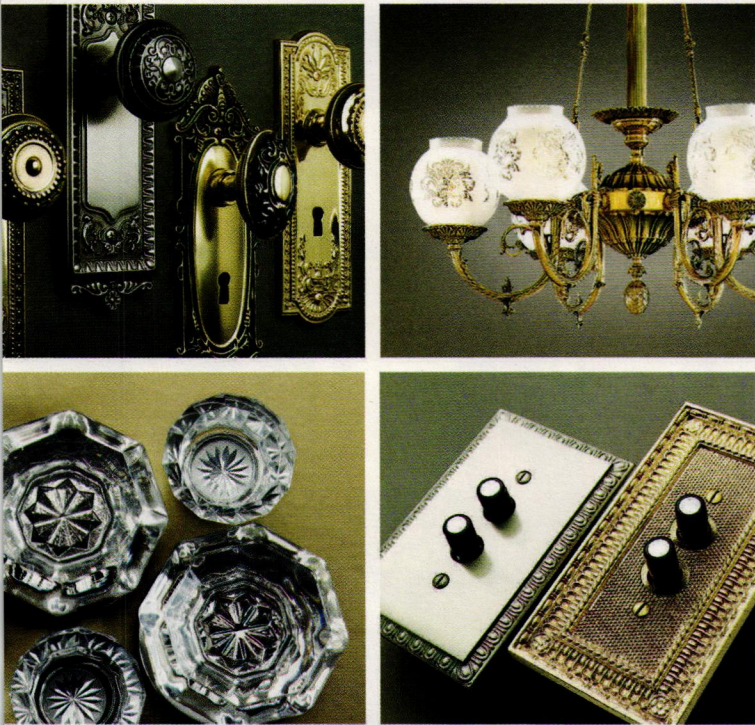
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818-2545; Fax: 503-233-1312  
[www.houseofantiquehardware.com](http://www.houseofantiquehardware.com)  
 Portland, OR 97232

Manufacturer & supplier of vintage reproduction window, shutter, cabinet & furniture hardware accessories: Federal, Victorian, Colonial Revival, Art Deco & Deco styles; lighting fixtures, push-switches & plates; bathroom accessories; mirrors & grilles.  
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**Lantern Masters, Inc.**

818-706-1990; Fax: 818-706-1988  
[www.lanternmasters.com](http://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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Lantern Masters fabricates replica historical lighting using traditional techniques.



The solid copper and brass Miramonte Wall Light with bracket, shown in a burnished dark copper finish with seeded glass, is handmade in the US by Lanternland.

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**Lanternland**

855-454-5200; Fax: 480-962-1997  
[www.lanternland.com](http://www.lanternland.com)  
 Mesa, AZ 85210

Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.  
 Click on No. 2076

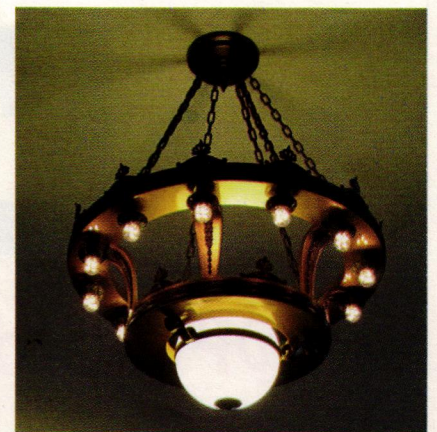


Rambusch Lighting Co. restored the turn-of-the-century single-arm brass sconces that adorn the walls of Boston Public Library's Cheverus Room.

**Rambusch Lighting Co.**

201-333-2525; Fax: 201-860-9999  
[www.rambusch.com](http://www.rambusch.com)  
 Jersey City, NJ 07304

Designer & fabricator of custom & engineered lighting for 100 years: for churches & public spaces; conservation & replication of lighting fixtures.  
 Click on No. 6310



St. Louis Antique Lighting restored this fixture for the "World Food Prize" project in Des Moines, IA.

**St. Louis Antique Lighting Co.**

314-863-1414; Fax: 314-863-6702  
[www.slalco.com](http://www.slalco.com)  
 Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.  
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# Vintage Hardware and Lighting



2000 West Sims Way, Port Townsend, WA 98368  
 P; 360-379-9030 - [www.vintagehardware.com](http://www.vintagehardware.com) -

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**Steven Handelman Studios** created this outdoor iron gas lantern; it is available in variety of sizes and finishes.

### Steven Handelman Studios

805-962-5119; Fax: 805-966-9529  
[www.stevenhandelmanstudios.com](http://www.stevenhandelmanstudios.com)  
 Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

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### Vintage Hardware & Lighting

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[www.vintagehardware.com](http://www.vintagehardware.com)  
 Port Townsend, WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.

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**Vintage Hardware & Lighting** fabricated polished unacquered brass neo rococo six-chandelier gasolier; it is shown here with globe shades.

### Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385  
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 Tulsa, OK 74107

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

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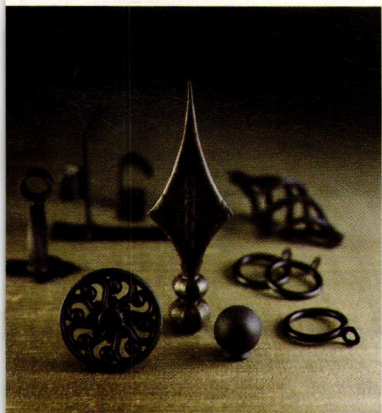
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## Metalwork

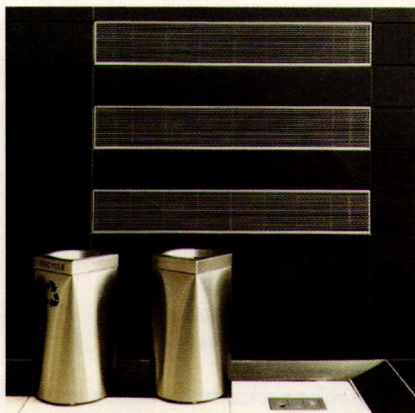


Antique Drapery Rod Co. provides these light-iron hooks and rods; they can be used to hold heavy textiles or tapestries or to drape luxurious fabrics around a bed.

**Antique Drapery Rod Co. Inc**  
800-1733; Fax: 214-653-1776  
www.antiquedraperyrod.com  
Dallas, TX 75207

Manufacturer of drapery hardware: made in US; many styles & options; in-stock items ship next day; responsible methods used in the manufacture; recycled materials used in many of the components.

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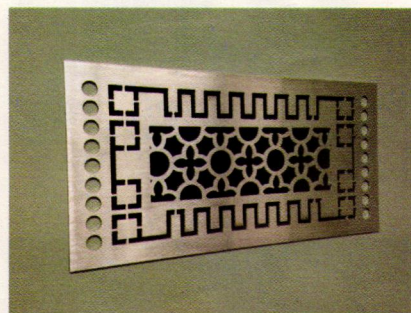


Architectural Grille provides a complete array of custom grilles to meet commercial project needs.

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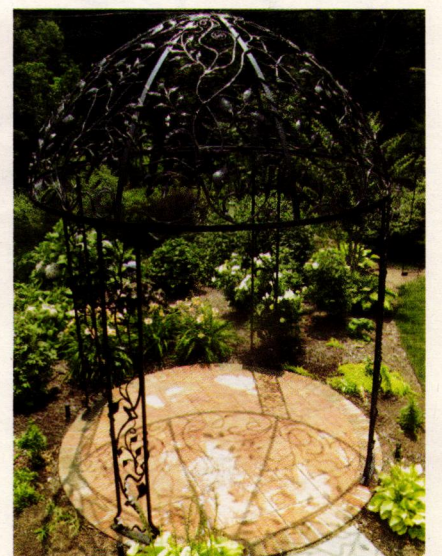


Artistry in Architectural Grilles custom fabricated this perforated metal grille.

**Artistry in Architectural Grilles**  
516-488-0628; Fax: 516-488-0728  
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Custom designer & manufacturer of extensive line of linear bar & perforated grilles: including the exclusive JBead frame (patent pending); more than 75 years experience supporting the architectural, interior design, building, construction, engineering & HVAC industries; affiliate members of the American Institute of Architects NY, Long Island, & Chicago chapters & member of the U.S. Green Building Council (USGBC).

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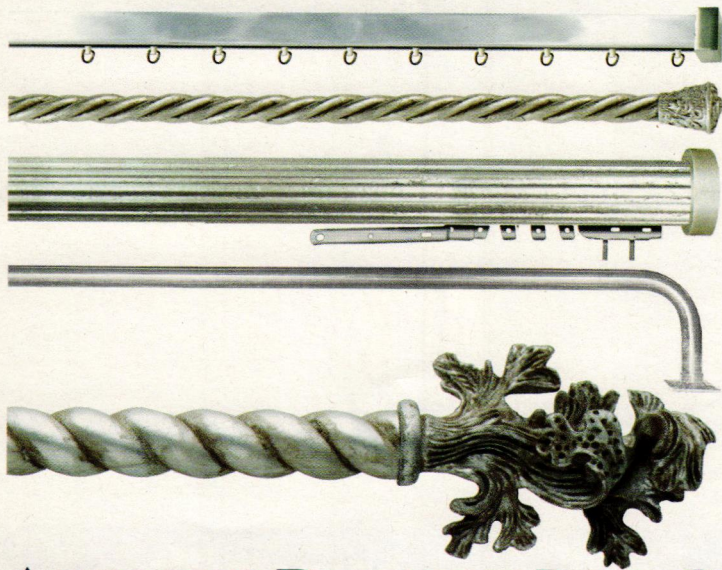


Bill's Custom Metal Fabrications hand forged this gazebo.

**Bill's Custom Metal Fabrications**  
516-333-3562; Fax: Same as phone  
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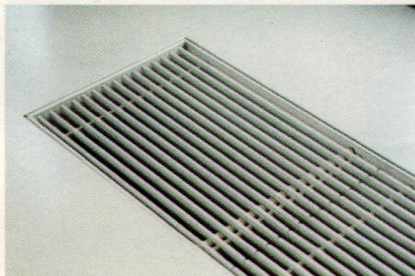
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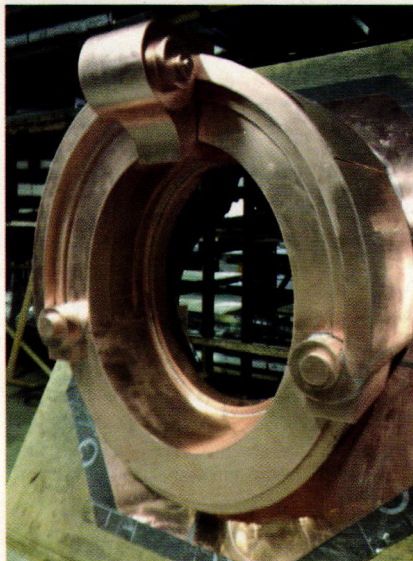
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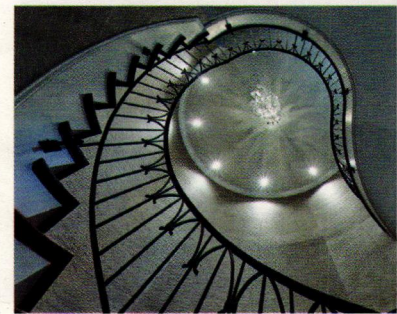
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### Kees Architectural Division

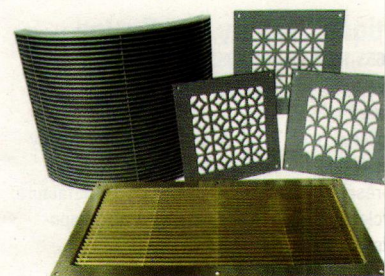
800-889-7215; Fax: 920-876-3065  
www.kees.com  
Elkhart Lake, WI 53020

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

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**Heritage Metalworks** created this custom forged wrought-iron staircase with Gothic arch and a hammered finish; the railing wraps around an 8-ft. long vintage Murano glass chandelier. Staircase designed by Eric Rymshaw of Fury Design. Photo: Don Pearse Photography, Inc.



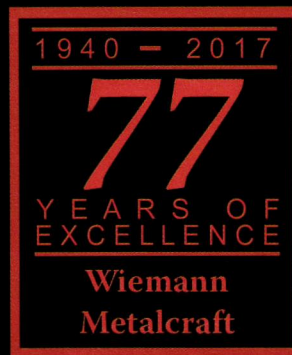
**Kees** offers architectural stamped grilles in steel, galvanized steel, stainless steel, aluminum, brass and bronze; bar grilles are available in stainless steel and brass.



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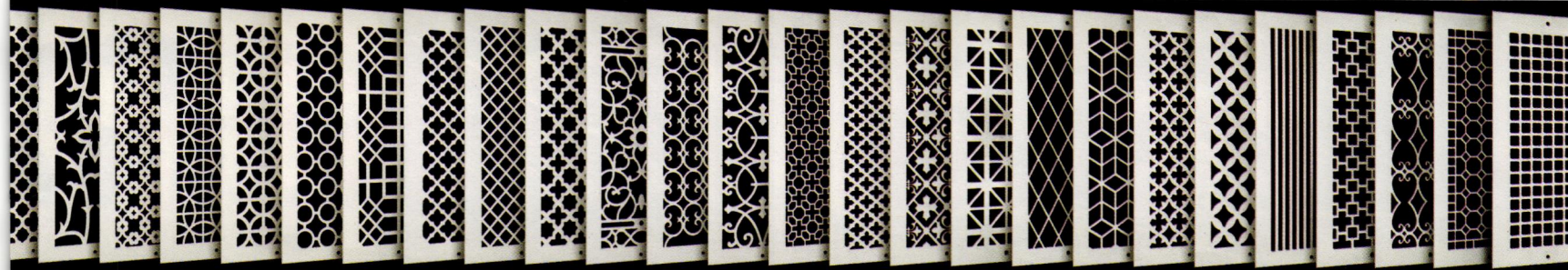
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### Pacific Register Company

805-487-7500; No fax

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Oxnard, CA 93033

Manufacturer of registers: metal, wood & stone; many historic styles; accessories.

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### Steven Handelman Studios

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www.stevenhandelmanstudios.com

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Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

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This Mediterranean-style iron grille was created by Steven Handelman Studios.

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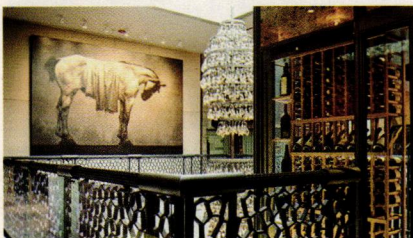
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**Wiemann Metalcraft** fabricated the ornate railings and other metalwork for Del Friscos Double Eagle Steak House, Chicago.

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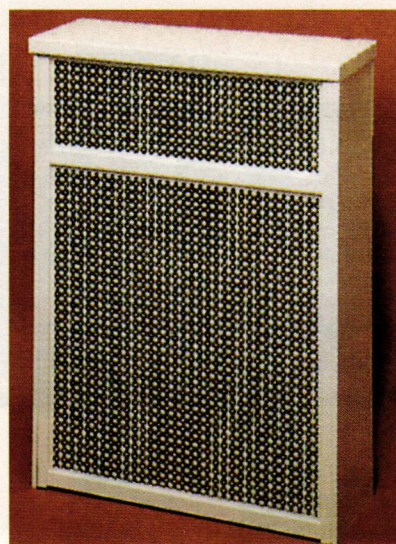
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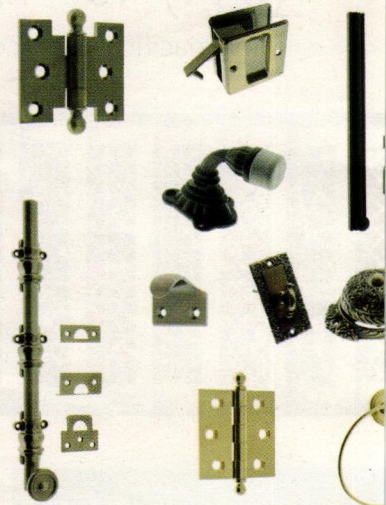
**Arsco Manufacturing Company**

513-385-0555; Fax: 513-741-6242

[www.arscomfg.com](http://www.arscomfg.com)

Cincinnati, OH 45248

Manufacturer of metal radiator covers & enclosures: for steam & hot-water heating systems; any size; 14 standard baked-enamel colors; fin-tube (baseboard, convector) covers, pipe covers & replacement fan coil covers.



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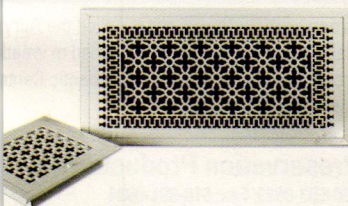
[www.idhbrass.com](http://www.idhbrass.com)

Fullerton, CA 92831

Manufacturer of solid-brass architectural hardware & bath accessories: flush & surface bolt door pulls, window & cabinet hardware, hinge catches & latches & more.

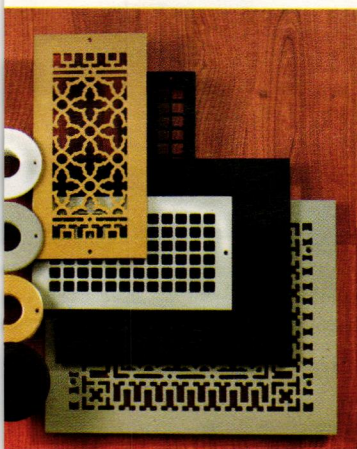
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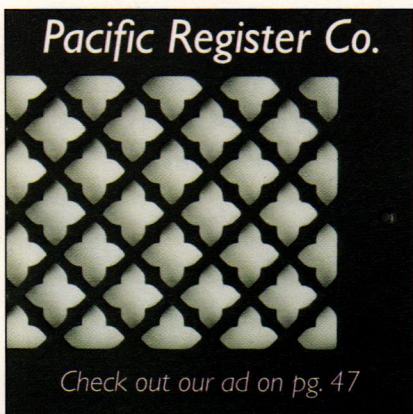
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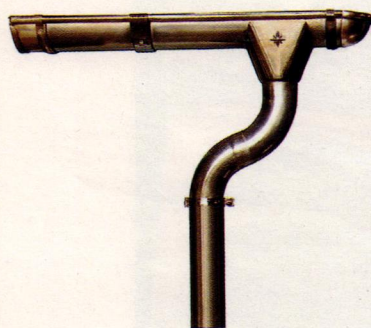


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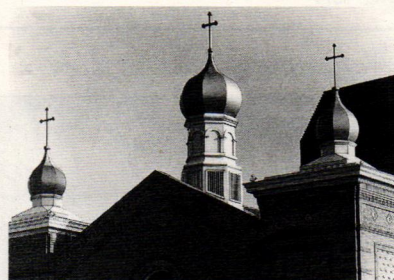
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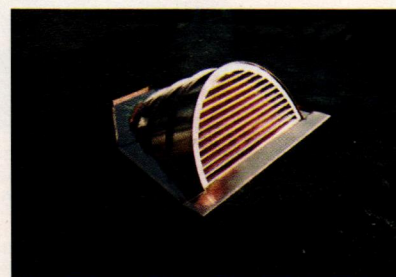
The cupola of the St. George Orthodox  
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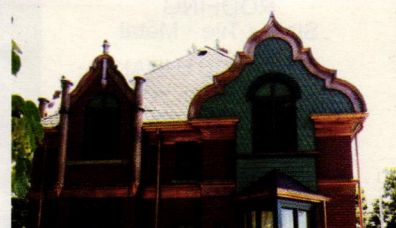


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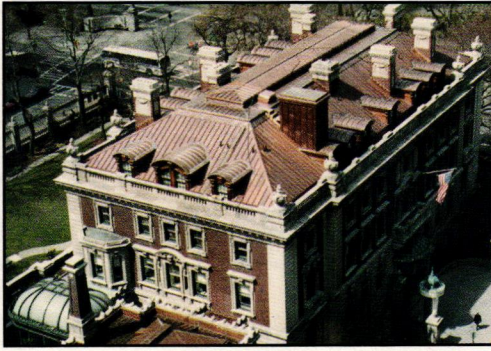
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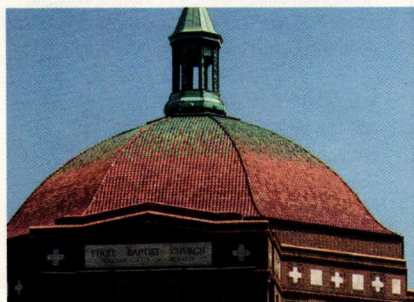


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Ludowici's graduated s-tile in a custom color blend was part of the historic renovation of the First Baptist Church in Asheville, NC.

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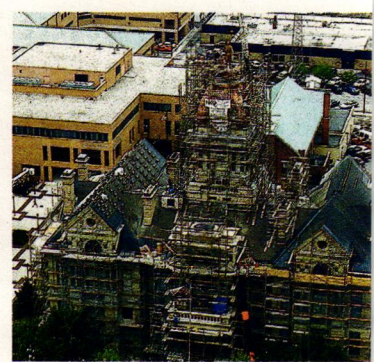
**Ludowici Roof Tile, Inc.**  
800-945-8453; Fax: 740-342-0025  
[www.ludowici.com](http://www.ludowici.com)  
New Lexington, OH 43764

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

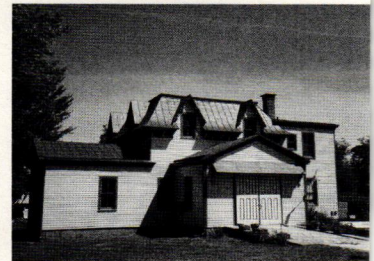
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[www.nikocontracting.com](http://www.nikocontracting.com)  
Pittsburgh, PA 15213

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The metal dome on the top of the Hancock County Courthouse in Findlay, OH, was restored by N Contracting.



Preservation Products supplied the Acrymax elastomeric acrylic technology used to weatherproof the metal roof of the Mid-Atlantic Center for the Arts in Cape May, NJ.

**Preservation Products, Inc.**  
800-553-0523; Fax: 610-891-0834  
[www.preservationproducts.com](http://www.preservationproducts.com)  
Media, PA 19063

Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs. Our durable weatherproof membrane can be used as a complete roof system or for repair; Acrymax is an energy star partner.

Click on No. 8180



Weathered Mission tiles from Tile Roofs were used for the new roof with an aged look for the tasting room at Blue Sky Winery in Makanda, IL.

**Tile Roofs, Inc.**  
888-708-8453; Fax: 708-479-7865  
[www.tileroots.com](http://www.tileroots.com)  
Frankfort, IL 60423

Importer & distributor of hand-finished European clay roof tile & fittings: custom manufacturing; clay roof tile & fittings to match existing; new salvaged clay roof tile, concrete roof tiles & fittings; natural slate roofing for new roofs, repairs & additions.

# Stone, Brick & Masonry



**Gavin Historical Bricks, Inc.**  
 319-354-5251; Fax: 319-688-3086  
[www.historicalbricks.com](http://www.historicalbricks.com)  
 Iowa City, IA 52245  
 Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.  
 Click on No. 8079



**Haddonstone (USA) Ltd.** manufactured the stone gate piers for this wall.

**Haddonstone (USA), Ltd.**  
 719-948-4554; Fax: 719-948-4285  
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on's Krack Kote can be used to repair in walls and ceilings; it can be used on dry-aster, stucco and wood and it moves with terial so repair does not re-open.

**ron, Inc.**  
 5-1754; Fax: 262-653-2019  
[abatron.com](http://abatron.com)  
 ia, WI 53144  
 acturer of products for restoration & repair: onsolidation & repair, window & door res-, concrete patching & resurfacing, metal tion, moldmaking & casting, structural ves, protective coatings, strippers & related ts.

n No. 1300



ative paving from **Belden Brick** was used ted this pattern.

**en Brick Co., The**  
 3-0031; Fax: 330-456-2694  
[beldenbrick.com](http://beldenbrick.com)  
 , OH 44702  
 acturer of brick: variety of colors, textures, stock & custom shapes; color matching; ches, water tables, bullnoses, coping caps, face brick, brick sculpture/murals & more.



**Historical Bricks** supplied its reclaimed ne Cobble for this driveway in gh, PA.

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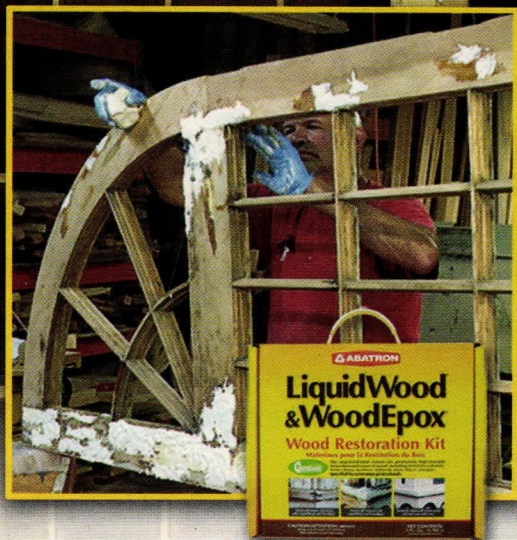
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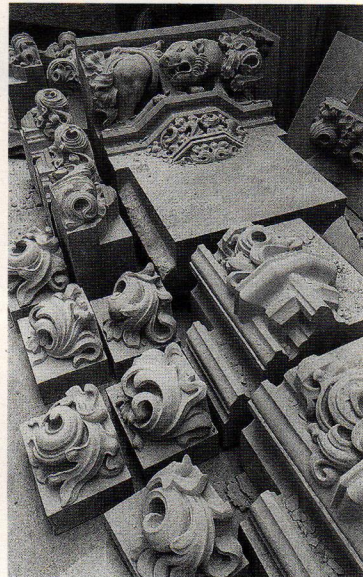
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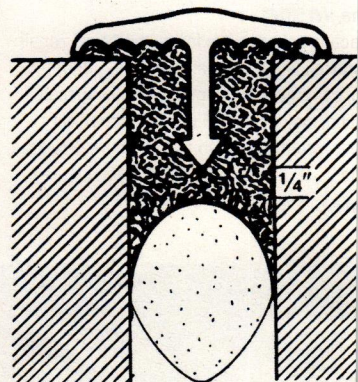
[www.abatron.com](http://www.abatron.com)



A variety of custom-fabricated hand-carved natural-stone elements is available from **Stonesculpt**

**Stonesculpt**  
650-575-9683; Fax: 650-322-5002  
[www.customstonecarving.com](http://www.customstonecarving.com)  
East Palo Alto, CA 94303

Custom fabricator of hand carvings in natural stone: stone carving, masonry restoration, cut stone work & sculpture.



Weathercap's joint protection system is a lead strip embedded in caulk to form a cap over any masonry joint.

**Weathercap, Inc.**  
985-649-4000; Fax: 985-847-1237  
[www.weathercap.net](http://www.weathercap.net)  
Slidell, LA 70459

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

Click on No. 504

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U.S. Patent 6991400

**Weathercap, Inc.**  
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Type A Cap

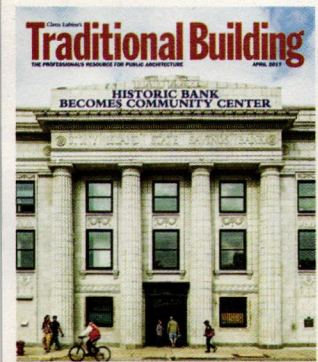
Type B  
The 90°  
Cove Cap

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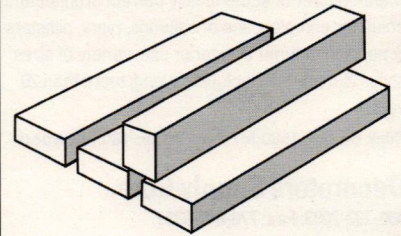
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 Loudonville, OH 44842

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## Timber Framing & Barns



**Architectural Timber & Millwork** provided antique white oak beams and distressed v-edge white oak flooring for this room.

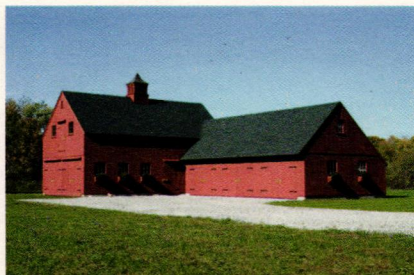
**Architectural Timber & Millwork**  
 30-5473; Fax: 413-586-3046  
 www.atimber.com  
 Weymouth, MA 01035

Supplier of antique wood, flooring, timber framings, cupolas, steeples, weathervanes, cornices, arbors & more: restoration & renovation; antique & reproduction barns.

**Aurora Mills Architectural Salvage**

503-788-6083; Fax: 503-678-3299  
 www.auroramills.com  
 Aurora, OR 97002

Architectural salvage: building components & materials; artwork; bath fixtures; doors; furniture; interior decor; hardware; iron; lighting; terra cotta, tile; windows; woodwork.



This 1½-story, 22x36-ft. barn and attached 22x36-ft. carriage house were built with a post-and-beam kit from **Country Carpenters**.

**Country Carpenters, Inc.**  
 860-228-2276; Fax: 860-228-5106  
 www.countrycarpenters.com  
 Hebron, CT 06248

Manufacturer of pre-cut, pre-engineered New England-style post-&-beam carriage houses, garden sheds & country barns: family owned & operated; since 1974; catalog \$5.

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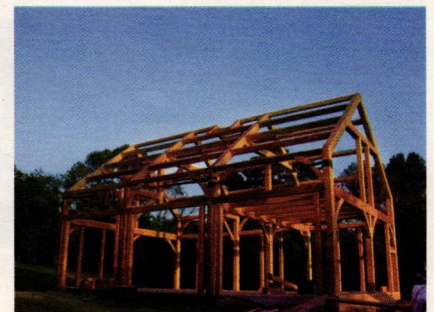


**Hochstetler** offers a selection of timbers that can be used in a variety of applications.

**Hochstetler Milling, Ltd.**  
 419-368-0008; Fax: 419-368-6080  
 552 State Route 95  
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Supplier of new timbers in oak up to 40 ft. long: planed & rough sawn; 2x6 & 1x6 tongue-in-groove knotty pine.

Click on No. 1954



**Hugh Lofting Timber Framing** built this three-bay carriage house.

**Hugh Lofting Timber Framing, Inc.**  
 610-444-5382; Fax: 610-444-2371  
 www.hughloftingtimmerframe.com  
 West Grove, PA 19390

Designer, fabricator & installer of custom timber-frame structures: residential, commercial & out-buildings; insulated panel systems; throughout the mid-Atlantic region; eco-friendly construction & materials.

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# Woodwork

## Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Click on No. 1580 for PolyStone; 180 for wood

## Decorators Supply Corp.

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

www.decoratorsupply.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



Decorators Supply offers thousands of molded period architectural elements.



This Colonial-era molding with scroll or wave pattern over reed is one of many patterns available from Driwood.

## 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



Hand carvings and turnings are offered by MWT Custom Wood Working in a variety of designs and styles.

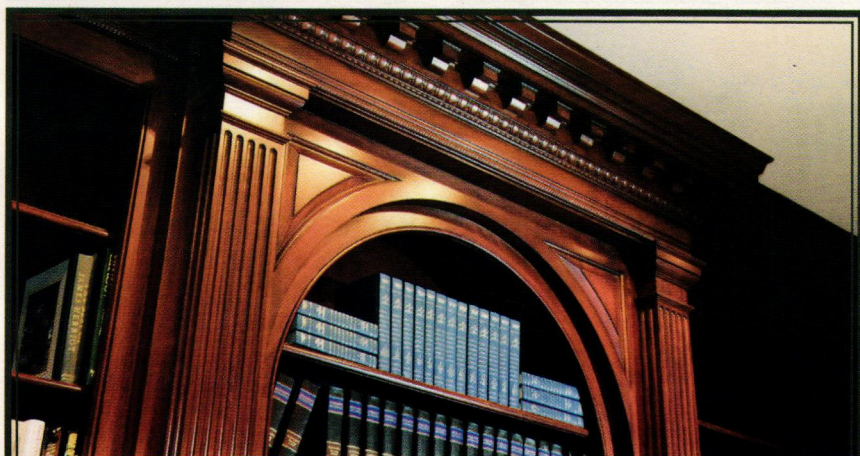
## MWT Custom Wood Working

828-322-4061; Fax: 828-322-4364

www.mwtwoodturning.com

Hickory, NC 28603

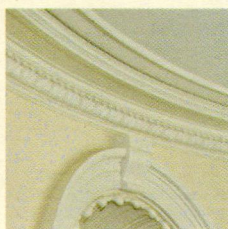
Supplier of custom wood turnings: roped, twist flutes & spiral stairs & stair parts; balusters & columns; newel posts, spiral molding, lamps & table legs. Classical & contemporary styles; exterior & interior.



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This ornate wood corbel is the work of master carver Dimitrios Klitsas.

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www.klitsas.com

Hampden, MA 01036

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## Zepssa Industries, Inc.

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

www.zepssa.com

Charlotte, NC 28273

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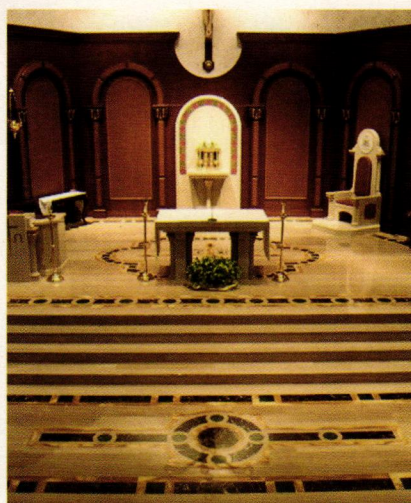
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Plantsville, CT 06479

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



This marble altar was executed by **The Baut Studios, Inc.** for St. Mary Church, New Monmouth, NJ.

**Baut Studios, Inc., The**

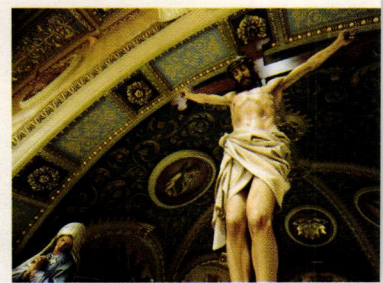
800-326-9421; Fax: 570-288-0380  
www.baut.com  
Swoyersville, PA 18704

Ecclesiastical craftsmen offer art-glass conservation and repair, restoration of windows, storm protection, custom crosses, iconostasis, mosaics, altar appointments, lighting. Exact duplications of historic religious art glass.

**Bovard Studio, Inc.**

641-472-2824; Fax: 641-472-0974  
www.bovardstudio.com  
Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: faceted glass, mosaics & hand-crafted w/ aluminum & steel frames; protective glazing systems for stained-glass conservation, U.S. patent #7607267; replicates lost stained-glass windows.



**Conrad Schmitt** completed the statue restoration for St. Stanislaus Church in Milwaukee, WI.

**Conrad Schmitt Studios, Inc.**

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

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

Click on No. 8040; 1841 for art glass; 1839 for ecclesiastical specialties

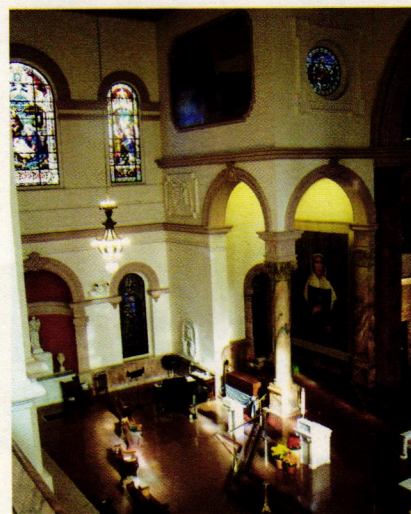


This decorative church interior was created by **Daprato Rigali Studios.**

**Daprato Rigali Studios, Inc.**

773-763-5511; Fax: 773-763-5522  
www.dapratorigali.com  
Chicago, IL 60126

Designer, fabricator & restorer: stained glass, marble, statuary, decoration/conservation, project management & consultation; artwork for historic & religious buildings; decorative painting & murals; design; statuary; works in marble & bronze.

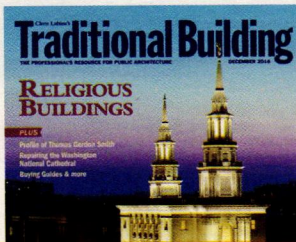
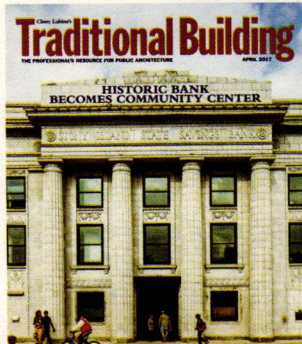



**Bovard Studio** restored all of the stained glass for St. Mary of the Woods College, IN, and added new vented storm glazing to the stained-glass windows.

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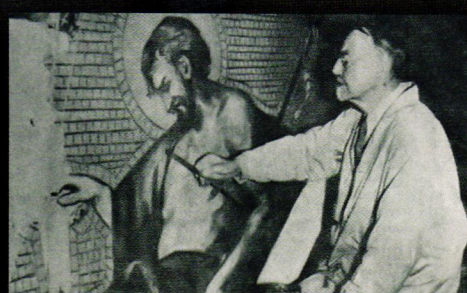
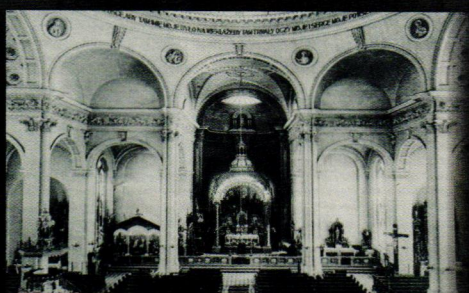
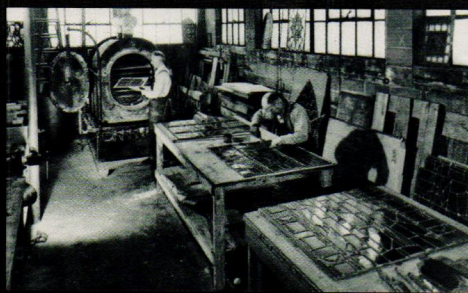
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*Pictured above: Restored Sanctuary of St. Stanislaus Catholic Church - Milwaukee, Wisconsin*



**EverGreene** created the ornament plaster work for Our Lady of the Most Holy Trinity Chapel, Thomas Aquinas College, Santa Paula, CA.

**EverGreene Architectural Arts**

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; new 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

**Grand Light**

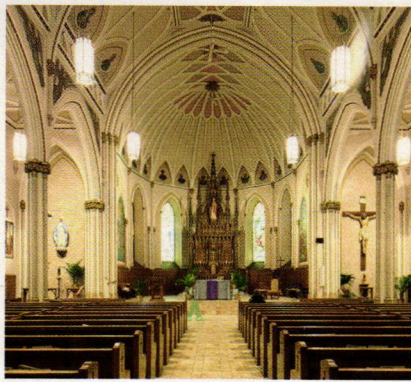
800-922-1469; Fax: 203-828-6307

www.grandlight.com

Seymour, CT 06483

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

Click on No. 2006



**Grand Light** retrofitted the historic interior pendant lights and semi-flush mount lighting fixtures with energy-efficient LED technology kits in St Peter's Church, Plattsburgh, NY.

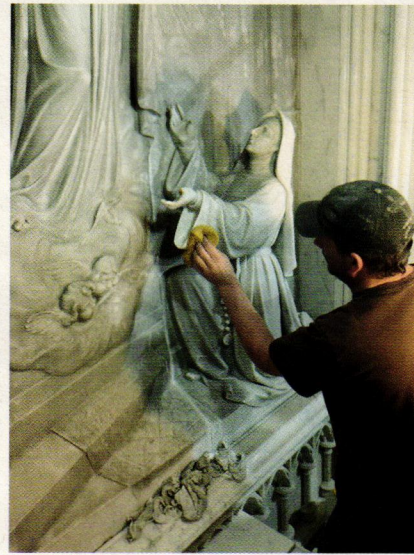
**Granda Liturgical Arts**

800-425-0828; No fax

www.usagranda.com

Chicago, IL 60603

Designer & fabricator of church furnishings: altars, baptismal fonts, tabernacles, chalices, Stations of the Cross, statuary, reliefs & more; interior church design; Rinascimento line designed by Duncan Stroik.



The cleaning and restoration of three marble altars is part of **Canning Studios'** ongoing historical restoration of St. Patrick's Church in Lowell, MA.

**John Canning Conservation & Painting Studios**

203-272-9868; Fax: 203-272-9879

www.JohnCanningCo.com

Cheshire, CT 06410

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

Click on No. 5100



**John Tiedemann** used a boom system when restoring the interior of St. Paul's Chapel in New York City.

**John Tiedemann, Inc.**

877-600-2666; Fax: 201-991-3419

www.johntiedemann.com

North Arlington, NJ 07031

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



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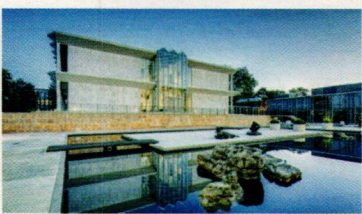
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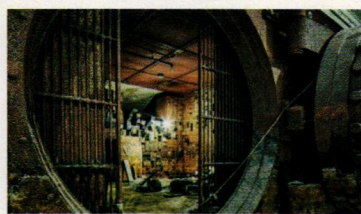
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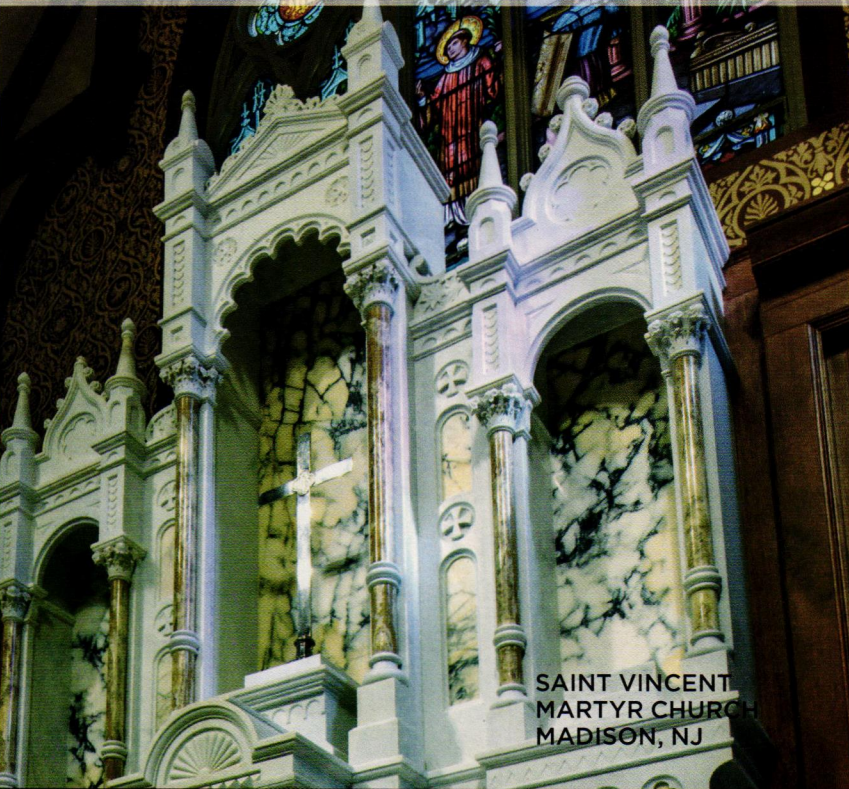


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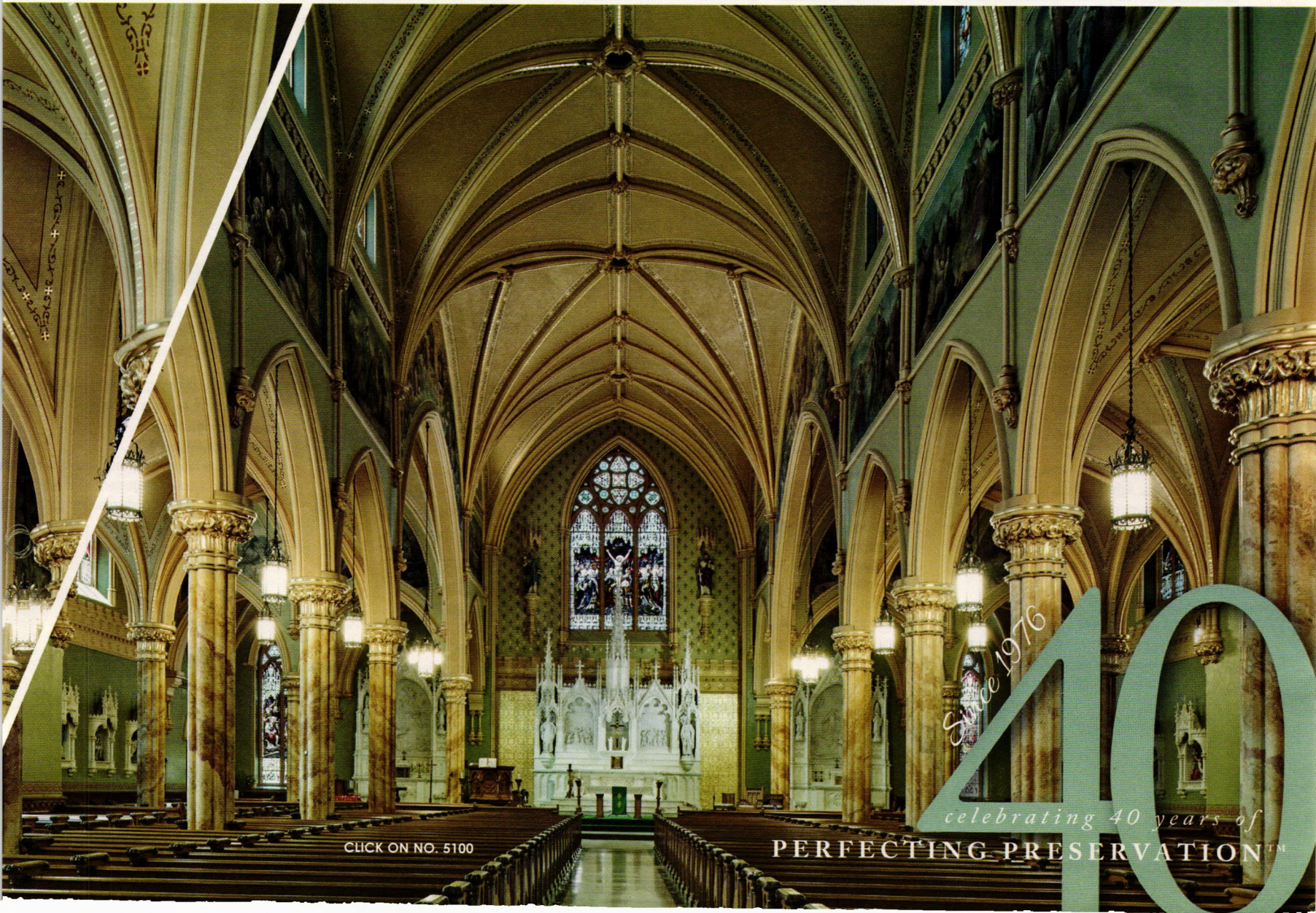
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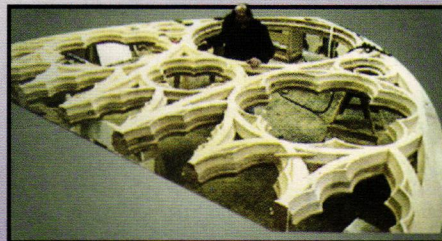
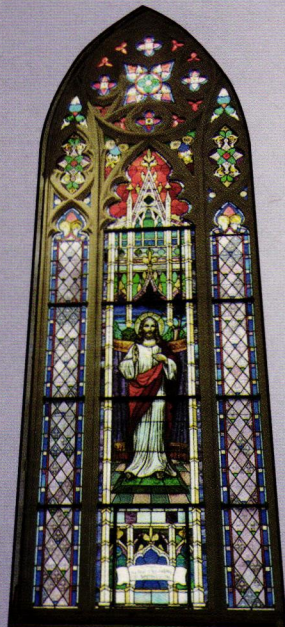


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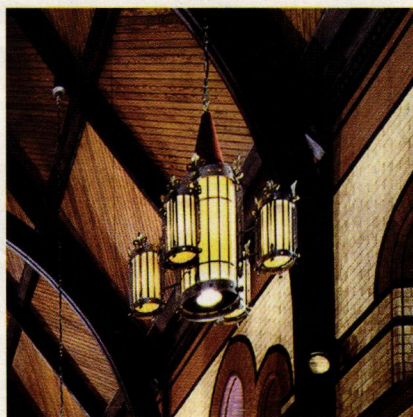
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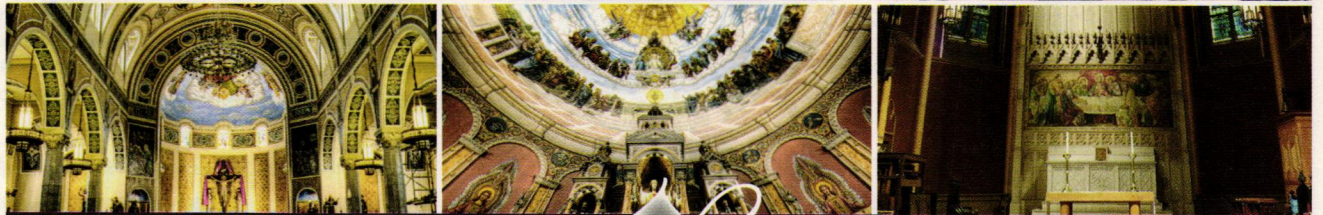
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Reviewed by Clem Labine

# Masters of Campus Placemaking

**Designs for Learning: College and University Buildings by Robert A.M. Stern Architects**

By Robert A.M. Stern, Graham S. Wyatt, Alexander P. Lamis, Melissa DelVecchio, Preston J. Gumberich, Kevin M. Smith, Gary L. Brewer

Edited by Peter Morris Dixon

The Monacelli Press, New York, NY 2016

460 pp; Hardcover; 450 Full-color images; \$85

ISBN: 978-1-58093-481-7

The central argument of this impressive 460-page monograph is that two worldviews compete when new buildings are added to college and university campuses. The first approach, and the one that seems dominant today, is that each new building should be a work of art . . . a unique piece of standalone sculpture . . . an “iconic building” created by a brand-name architect. Or as Robert A.M. Stern acutely observes in the text, many college administrators “. . . see themselves as art collectors buying different paintings.” After a few decades of such “collecting,” a campus becomes an unsettling jumble of visually disconnected buildings.

The alternative approach—advocated by Stern and his associates—is that a new building should relate to and enhance the existing character of its setting. To buttress this argument, the volume presents more than 30 projects on 20 college campuses built by Robert A.M. Stern Architects (RAMSA) in the past seven years. Despite its title, this monograph is about more than just designing buildings. Rather, the volume is a master class on creating entire



**Context dictates architectural style:** Departing from the style used at Marist College, at Drexel University in Philadelphia Graham Wyatt and Kevin Smith adapted the Modernist vocabulary of nearby urban buildings for LeBow Hall. LeBow’s triangular plan also helps define a new central quadrangle for the Drexel community.

environments for learning; it’s as much about a special type of urban planning for educational communities as it is about creating individual structures. The authors demonstrate that a well-designed campus is one of the few places in the U.S. where you can find coherent architectural space.

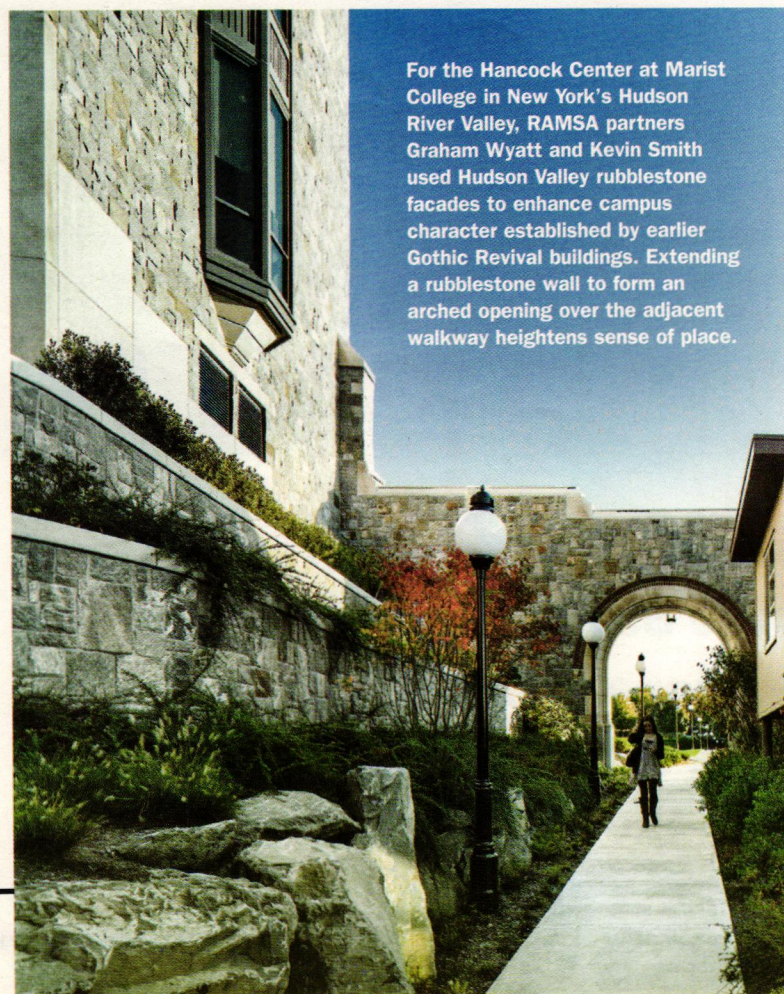
Using the Columbia University campus as an example, in the introduction Robert Stern describes approvingly how traditional architects build respectfully on the work of their predecessors: “Architects . . . enter into a literal language established by others. Brunner’s and others buildings are very much in the spirit of McKim’s, directly participating in the language. Rogers introduced a more abstract Beaux-Arts approach but still stayed in the game and played according to the rules. We’ve lost that. Architects just don’t want to fit in and the worst part of it, in my view, is that on many campuses the facilities people and the administrators don’t want architects to fit in.”

RAMSA’s campus work during the past seven years illustrates how skillful the firm is at “fitting in”—while still making functional contemporary spaces. One key to the firm’s success is that it isn’t wedded to any particular “RAMSA style.” Although the practice is best known for its historically inspired buildings, the firm’s designers work in varied architectural vocabularies depending on the context. When adding to an existing campus, RAMSA architects first try to respect whatever master plan might exist, and then shape new buildings so they strengthen the institution’s sense of place and community.

As with previous monographs from the firm, this latest RAMSA compendium is a massive and heavy book; it won’t sit comfortably on your tummy if you like to read in bed. Its pages are filled with handsome full-color images of each project—but it’s not just a compilation of “beauty shots.” Multiple views are provided of every building—both interior and exterior—so the reader can comprehend the character of each structure. To add to project understanding, photography is supplemented by campus ground plans plus floor plans of each building that was added.

It’s also notable that senior partners in the firm figure prominently in the book, giving the impression that Robert Stern, 78, is deliberately thrusting his associates into the limelight to ensure that the 320-person practice carries Stern’s vision far into the 21st century. RAMSA’s long-term continuance would indeed be fortunate for our nation because no other large firm since McKim, Mead & White has been as successful in bringing traditionally inspired architecture back into the public realm.

*Editor Emeritus Clem Labine is the founder of Old House Journal, Traditional Building and Period Homes magazines. He is the recipient of numerous awards and was a founding board member of the Institute of Classical Architecture, now the ICAA.*



**For the Hancock Center at Marist College in New York’s Hudson River Valley, RAMSA partners Graham Wyatt and Kevin Smith used Hudson Valley rubblestone facades to enhance campus character established by earlier Gothic Revival buildings. Extending a rubblestone wall to form an arched opening over the adjacent walkway heightens sense of place.**

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# Reproduction and Invention

There's always a tension in classical architecture between reproduction and invention. Some people just want a copy of something they like and some designers want to invent new ways of being classical. But one of these points of view doesn't exclude the other. To understand why, we need to look more closely at classical architecture.

More than anything else, classical architecture is a tradition and traditions look to the past. The easiest way to show that you're part of that tradition is to reproduce something that's gone before. And the easiest way to defend what you're doing is to say it was successful before—so why not now?

And yet, to produce something today that looks just like something from the past is to produce something that isn't the same, but is different. The first time round it will have been an invention and an invention is not the same as a reproduction. It may look the same, but people don't feel the same about an invention as they do about a reproduction and what matters is what people feel about things. That's why we make architecture.

This isn't the way that most classical architects think when they reproduce, nor is it the way that most opponents think about classical architecture. On the one hand, there's something comforting about seeming to make the much-treasured past come alive again. On the other hand, there's something suspect about trying to live in an age that no longer exists. But neither is right.

Each reproduction is something modern. It was made because modern people wanted it, it was designed (and even a reproduction has to be designed) by a modern designer, it was made with modern technology (all technology available now is modern), and it was made by modern people.

When we look at the past, we can see this in action. In the 15th century in Italy people wanted to re-live ancient Rome. They tried to make literature like the ancients and buildings like the Romans. This is what they thought they were doing, but today we can see this just as typical of the 15th century.

Reproduction in practice is hardly ever quite the same. If we carve a wooden column capital today, it's highly unlikely that we'll use identical tools to those of the 15th century, the same sharpening technique or the same workshop conditions. Add to this that back then workmen and architects weren't too concerned with precision like we are today and, in the end, an apparently identical column capital won't be made.

We can take this one step further. Few of us would do without electric lights or rely on wood fires. We will most likely cook on modern appliances and do so ourselves, even in a house of a size where traditionally there would have been servants. And we all have to design to modern regulations, pay workmen modern wages and get about with modern transport.

To critics, all this is proof that classical architecture is no longer relevant. The past cannot be re-created so to attempt to do so is, at best, folly and, at worst, dishonest. But this is to ignore the fact that everything we do today is modern, including the wish to reproduce.

The conventional architectural response is to make something that's so unique that it could only have been produced today. This is a futile activity. All architects are influenced by other architects, human dimensions don't change and only a fool would use completely untested construction tech-

niques or materials. The less extreme response is to try and extract some hypothetical essence from classical architecture, such as proportion, and invent something new.

As we have seen, however, all reproduction involves some invention, even if only to make sure that the insulation is better than it was in the 18th century. But invention exists and has always existed in classical architecture. If not, what the ancient Greeks produced would be identical to what we design today.

Whilst many dedicated traditional architects don't like to speak of originality and invention in classical architecture, anyone with any historical perspective (and surely this must include all classical architects) know that this has been a constant feature in its history. Disowning invention is a reaction to the fashionable professional view that modernity is defined by novelty and invention and to be of our time we must create something never seen before. What's different, however, is how inventions have always been integrated into the classical tradition.

To understand this, we have to go back to the fact that, more than anything, classical architecture is a tradition. We know about traditions in our everyday lives: we have family traditions, national traditions and religious traditions. We know that, while they often change, what's important is that they keep something of their history. Thanksgiving and Christmas are in part ancient and in part made up, but we recognise their past. So it is with classical architecture.

The ancient classical Orders—Doric, Ionic, Corinthian—go back more than 2,000 years; the arch and the dome 2,000 years; the balustrade and rustication 500 years; the glazed arcade and taller buildings 150 years. There's no reason why this should stop. It just has to be a recognisable part of the tradition. It's like writing a novel: each time you write a new chapter, it won't be the same as the last chapter but it won't make any sense unless it carries on the story from the previous chapters.

In classical architecture reproduction and invention are happy bedfellows. If you want to be the same as the 18th century, you won't be. If you want to be modern, you have no choice; you don't need to try to be different, you will be. You can invent, but what matters is that you know you are continuing the tradition and that others can see it too. And what matters above all is that you do it well.

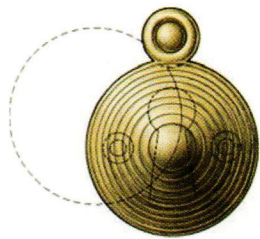
— Robert Adam

Robert Adam is a director of ADAM Architecture, with offices in Winchester and London, UK. He is well-known in the UK and internationally as a major figure in the development of traditional and classical architecture, and has advanced the acceptance of traditional design in the British architectural profession. He is also known as a pioneer of contextual urban design, a designer of furniture, an author and a scholar. He founded the International Network for Traditional Building, Architecture & Urbanism (INTBAU) in 2000, is a visiting professor of Urban Design at the University of Strathclyde, and is an active member in many architecture organisations. In addition, he was recently awarded the 2017 Driehaus Prize by the University of Notre Dame School of Architecture.

*“...inventions have always been integrated into the classical tradition.”*



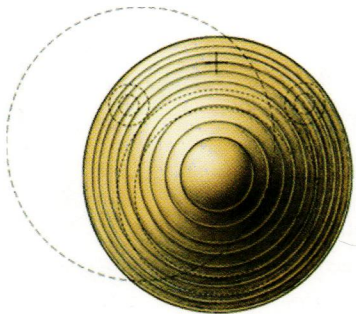
*Thumb Turn & Rose*



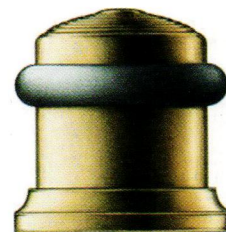
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